



# GCE Examiners' Report

Drama and Theatre  
GCE AS/A Level  
Summer 2024

## 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.<sup>1</sup>

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.	<a href="https://www.wjec.co.uk/home/professional-learning/">https://www.wjec.co.uk/home/professional-learning/</a>
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.	<a href="#">Portal by WJEC</a> 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: <a href="#">Results, Grade Boundaries and PRS (wjec.co.uk)</a>

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<sup>1</sup> 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.

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.	<a href="#">Portal by WJEC</a>
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.	<a href="https://resources.wjec.co.uk/">https://resources.wjec.co.uk/</a>
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.	<a href="#">Portal by WJEC</a> 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.	<a href="#">Become an Examiner   WJEC</a>

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## **Executive Summary**

### **Unit 1**

This year's assessments showcased diverse and innovative performances, with many candidates successfully achieving higher bands. Popular practitioners studied included Brecht, Artaud, and Frantic Assembly, whilst texts like 'London Road' and 'Blue Remembered Hills' were widely chosen. Most students demonstrated a solid understanding of their chosen practitioners and effectively used specific techniques in their performances. However, some candidates struggled to connect research with reinterpretation ideas, with some evaluations incorrectly focusing on the rehearsal process as opposed to the final performance. The number of technical/design candidates continues to increase, but centres are reminded of the need for adequate resources to ensure parity for candidates. Correct documentation, including the centre approval form and candidate introductions, are essential for the examination process. Annotations on work, although not required, are encouraged, as to assist moderators in understanding the marks awarded by centres.

### **Unit 2**

Unit 2 responses were effective, with 'A View From The Bridge' and 'Medea' being popular choices. Candidates managed time well, tracking extracts efficiently. Top responses detailed lighting design, character motivations, and the influence of live performances, using advanced terminology and maintaining consistent performance styles. Successful candidates analysed character relationships, positioning, and proxemics in chosen extracts. Areas needing improvement included understanding character motivations, analysing performance skills, and maintaining production style coherence. Key recommendations include using the first bullet point to structure answers, referencing previous questions in evaluations, and analysing multiple live theatre influences.

### **Unit 3**

Examiners enjoyed visiting centres and appreciated the warm welcome received throughout. Although most work was uploaded by the deadline, but adherence to the one-week timescale for written reports remains crucial. Clear programme facilitation is also essential, with early email submissions aiding examiner preparation. Overall, performance work showcased a range of skills, with contrasting pieces a necessity to achieve top marks. Most designers also demonstrated good preparation throughout the visitation period. Written reports continue to improve, with candidates following a structured approach as advised, though process analysis and live theatre evaluation need further review. Timely uploads, programme submission prior to examiner visit, clear introductions, and contrasting performances remain the key points for centres to remember going forward.

### **Unit 4**

Responses this year were of a consistently high-quality which was pleasing for the marking examiners. Candidates showed good timing and use of subject-specific terminology, with well-structured answers across all questions in the paper. Acting questions demonstrated clear character motivation and use of vocal and physical skills, whilst Directing responses reflected a deep understanding of the text. Design questions showed improved terminology and relevance to contemporary audiences. Evaluations of live theatre influences were detailed and well-structured. Key points to consider include the importance of referencing multiple productions, timing practice in classroom preparation, understanding contemporary relevance, and the clear recording of question numbering by candidates.

<b>Areas for improvement</b>	<b>Classroom resources</b>	<b>Brief description of resource</b>
Administration Effectiveness	<a href="#">Administration WJEC Drama and Theatre</a>	A look at all administration processes required.
Making use of exemplar materials	<a href="#">Portal by WJEC</a>	Wide range of exemplar material available to centres
Creative Classroom Pedagogy	<a href="#">WJEC AS/A Level Drama CPD</a>	Link to all CPD courses being offered to centres
Candidate Resources	<a href="#">WJEC Educational Resources Website</a>	A link to pre-prepared classroom resources for candidates
Exam Technique	<a href="#">WJEC AS/A Level Drama Sams</a>	A guide to better understanding the mark schemes and indicative content.

# DRAMA AND THEATRE

## GCE

Summer 2024

### UNIT 1 – THEATRE WORKSHOP

#### Overview of the Unit

Unit 1 forms 24% of the qualification.

It is a non-examined assessment; internally marked, externally moderated.

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.
- AO2 - Apply theatrical skills to realise artistic intentions in live performance.
- AO4 - Analyse and evaluate their own work and the work of others.

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.

#### General Overview

Many candidates succeeded in accessing the higher bands of the assessment criteria this year and interesting and varied work was submitted for moderation. Many centres chose to study Brecht, Artaud and Frantic Assembly, but evidence of Boal, Katie Mitchell and Berkoff's work was also present in some candidates' performances. A range of the texts from the text list provided were studied by candidates, although most chose a play from the post-1956 section with 'London Road', 'Blue Remembered Hills' and 'Killology' being very popular choices across the centres submitted this year.

Most students succeeded in demonstrating a sound understanding of their chosen practitioner/theatre company in performance and most of these could explain how they planned on using specific techniques in their final performance. Very few centres failed to connect research of their chosen practitioner with their own reinterpretation ideas and many acting candidates' work included much discussion and analysis of technical decisions and ideas. Many candidates successfully analysed and evaluated their final performance, although there were a few that incorrectly focussed their attention for AO4 on the rehearsal process.

The number of technical and design applicants increases annually, but it must be emphasised that there must be dedicated and suitable resources for lighting and sound for the sake of fairness for the candidates. There is also a need to ensure that the technical / design candidates work alongside their chosen group and are a core part of the process of creating and developing the work.

## 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 with the creative record.
- 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.

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.

## Comments on individual questions/sections

### **AO1 -Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.**

Nearly all candidates presented the work for AO1 as an essay with most students offering relevant supporting material. It is good practice to include examples of research, development notes, refinement comments, pictures and planning diagrams to support that which is written in the body of the work. Few succeeded in adhering to the word count guidelines of 1,000-1,200 words; it is possible for candidates to access the higher bands without exceeding the suggested word count. The most successful Creative Logs moderated this year were written in a way that clearly accessed the assessment criteria; centres should be mindful of what's being assessed in AO1 when offering guidance to candidates on what information to include in the Creative Logs. Many candidates discussed the final performance in the Creative Log, rather than keeping it solely focused on the process; the more successful pieces of work were clearly completed at various points throughout the creative process rather than being completed following the final performance. Discussions regarding the refinement of the work helped candidates focus on the process rather than result in many centres.

Creative ideas were explained well by most students and their individual contribution was evident in the Creative Log. The better examples of work concentrated on explaining their new interpretation ideas rather than offering long descriptions of the original texts' plot. However, very few managed to display an understanding of how performance space was used in performance within the Creative Log and rather, depended on hitting this element of the assessment criteria in performance. Most students clearly outlined how they planned on reinterpreting their chosen text and nearly all students succeeded in displaying these ideas in performance.

When exploring the chosen practitioner/theatre company, nearly all students included appropriate research in their Creative Logs but many failed to explain how they planned on using specific techniques in performance. A common mistake made this year was acting candidates placing too much focus on technical decisions in their Creative Logs; acting candidates should focus on their acting skills and technical students should provide research that shows an understanding of how the chosen practitioner/theatre company use technical elements in performance. Nearly all candidates applied practitioner/theatre company techniques in their work successfully, with the better work displaying a range of these techniques creatively. Many candidates chose to apply the techniques of Brecht to their performances and did so successfully; however, a few centres failed to incorporate enough Brechtian techniques into their performances and overly relied on the use of placards, direct address and multi-rolling. The more successful candidates displayed evidence of techniques such as Gestus, Slap and Tickle, use of masks, juxta positioning, ensemble work and experimented with creative ideas to create the V-effect; this is expected at AS level in order to reach the higher bands of the assessment criteria.

Similarly, there were some excellent and innovative pieces of work created in the style of Artaud this year, but the minority of schools that chose to study this practitioner, didn't adhere to the requirements of this unit regarding ensuring that 'substantial and recognisable content from the original extract must be evident within the piece' and 30%-70% of the final piece created by the learners must consist of text from the 10-15 minute extract studied. Centres should guide candidates to ensure that enough dialogue is included in the final reinterpretation idea for them to access Band 5 marks for voice.

A note to remind centres that candidates must choose a practitioner for this unit and choosing a genre is not an option. When attempting to justify chosen performance ideas in their creative logs, very few managed to connect these with the chosen practitioner; the more successful work referred religiously to practitioner/theatre company techniques throughout the creative log.

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

An excellent and creative sample of reinterpretation work was submitted for moderation and nearly all centres marked this AO fairly. Most candidates were provided with an opportunity to use lighting, sound, set and costume for their performances and this certainly improved the overall standard of the practical work. With an increase in candidates that opted to study a technical element of performance, many groups benefited from having a technical candidate as part of the reinterpretation process and in the final performance.

In general, the better work created this year had a clear and sound understanding of the practitioner chosen. The techniques used were varied and evident in performance and the use of performance space was imaginative and interesting to watch as a member of the audience. Very few students were not fully prepared for this unit and it's clear that almost all candidates are being guided and supported by teachers who have offered exciting opportunities to their students. Nearly all candidates were well-rehearsed, interacted well with their fellow performers and had a sound understanding of the characters that they were performing. It was a pleasure to be able to see the excellent practice that exists in WJEC centres at present.

A reminder that centres must ensure that candidates identify themselves at the beginning of their performances in order to aid with the moderation process. The standard of filming was good in nearly all centres this year and every effort was made by teachers to provide a true and accurate experience of the performances. The length of the pieces created by the candidates were almost always appropriate for their ability and adhered to the guidelines outlined in the specification.

#### **AO4- Analyse and evaluate their own work and the work of others.**

The majority of candidates successfully analysed and evaluated their final performances. However, overall, candidates were able to analyse more maturely than evaluate. Candidates were able to recognise moments of strengths and weaknesses and the higher achieving students were able to justify why they chose these moments to discuss. A good balance was offered between successful and unsuccessful moments in many evaluations.

There were two common mistakes observed when moderating the evaluations this year.

1. Candidates must keep the focus of their evaluations on the final performance. Many candidates tended to discuss decisions made during the rehearsal process in this piece of work; marks cannot be awarded for this. Refinements and evaluative comments regarding decisions made whilst rehearsing must be discussed in the creative log and not in the evaluation.
2. Acting candidates must focus the content of their evaluation on their own personal acting skills. Most students discussed lighting, costume and set choices in their evaluation; this is not needed if the chosen skill is acting. In a similar vein, many students discussed other member of their group and the strengths and weaknesses of their performances; such commentary shouldn't be awarded marks as the focus must be on their individual performance.

Thank you to the centres that provided detailed annotations on candidates' work; although this is not mandatory, it is a useful tool for moderators when moderating the work and allows them to have a better understanding of why centres have awarded the marks given to candidates. Moderators agreed with nearly all centres that provided annotations on their work as the notes on candidates' work clearly justified the marks awarded; it is encouraged therefore that centres provide some sort of annotation, either on the work or on the mark sheet, to ensure that moderators can understand the final marks given to candidates.

The most useful comments on work were those linking directly to the assessment criteria and the centres that were able to reference terminology from the band descriptors were the ones that marked the work most accurately.

# DRAMA AND THEATRE

## GCE

Summer 2024

### UNIT 2 - TEXT IN THEATRE

#### Overview of the Unit

Unit 2 forms 16% of the qualification.

It is a written examination: 1 hour 30 minutes.

There were some very effective responses to the Unit 2 paper in the final year of these set texts. 'A View from The Bridge' and 'Medea' proved to be the most popular texts, with many centres answering well on Ibsen and Shakespeare; there were also an excellent understanding shown of Saunders Lewis' 'Woman Made of Flowers' & Jarry's 'Ubu'.

Almost every candidate had paced themselves well to complete the paper in the time suggested by WJEC; 15 minutes for question 1, 45 minutes for the two-part question 2 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 chose their own apt extracts to direct 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

##### Questions 11-61 – 10 marks available

There were some excellent responses to this design question, with many hitting the top band as they related their chosen production style to their lighting design. The best answers detailed the lighting states, intensity, angles and gels within the chosen extract, with mature responses to any changes in atmosphere. Some superficial responses lacked the detail of the advisory bullet point that required understanding of the extract's location and the atmosphere created. Some may have decided on an expressionistic production style but then lacked cohesion or failed to mention the production style at all.

##### Questions 12-62 (i) – 15 marks available

Many well-structured responses tracked the character's motivations throughout the whole extract, applying voice, movement and interactions to those motivations. Some lacked understanding of the character's motivations within the extract and had limited terminology to analyse the actor's performance skills.

### **Question 12-62 (ii) – 15 marks available**

Candidates offered some excellent and much improved responses to how live theatre or online streamed performances had influenced their chosen performance skills for the character analysed in the first part of this ribbon question. The best answers analysed an actor's vocal, physical and interaction skills, evaluated the audience response and related it to their influence. A few candidates tended to describe similar characters in performances they had seen, rather than analyse their performance skills or evaluate the performers efficiency or lack of skill, as to how it had influenced their chosen performance skills.

### **Questions 13-63 – 20 marks available**

The best answers analysed the character's relationships within two of their own chosen extracts, having clearly noted their positioning within their chosen stage and performance style, which then eased their analysis of proxemics and interactions with the reasoning for doing so. Although positioning was not a question requirement, it helped focus the directing question, with clear understanding of their own chosen stage and performance style evident. The best centres had clearly prepared well for directing the play in this practical way with some excellent terminology applied. Some weaker candidates forgot to address the advisory bullet point of the original performance style, which was key to influencing how they would then direct their chosen extract for their audiences.

### **Summary of key points:**

- A generally well answered paper. Essays were well structured but detail on all elements of the specification are required as the students only study one text across the whole year. As a guide for structuring their answers, candidates should use the first bullet point as a hook to form their answer and then track through the extract referring to the other bullet points.
- The evaluative element should refer to the previous question in all instances; referring to the stem of the previous question as to how they were influenced.
- The analysis asks for 'at least one live theatre production' as stated in the specification, therefore candidates should refer to more than one live theatre influence to access the highest bands.
- Terminology should be at a higher level than GCSE and performance style should be consistent throughout the answer.

# DRAMA AND THEATRE

## GCE

Summer 2024

### UNIT 3 - TEXT IN ACTION

#### Overview of the Unit

Unit 3 forms 36% of the qualification.

It is a non-exam assessment; externally assessed by a visiting examiner.

In Unit 3, 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.
- AO2 - Apply theatrical skills to realise artistic intentions in live performance.
- AO4 - Analyse and evaluate their own work and the work of others.

In Unit 3, 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.
- 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 also produce a process and evaluation report of the practical work.

#### General Overview

Examiners took great pleasure in visiting a wide variety of centres and confirmed the warm welcome received.

Most 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. Similarly, this links to the changing of dates to the examination visit.

Many centres provided clear programmes to facilitate the examination process. However some centres need to ensure the programme proforma is emailed to examiners in good time before the visit to check the suitability of text/ practitioner/ theatre company selected. Some schools presented programmes with photos, and this was extremely helpful, especially within large centres.

## **Comments on individual questions/sections**

### **Performance Work**

Candidates demonstrated a range of performance skills with some exceptional work using highly innovative techniques, forms and conventions to reflect the practitioner, style, theatre company. Examiners commented on viewing new styles such as The Guild of Misrule Theatre Company and Bruiser Theatre Company.

Most of the work viewed was challenging and the two pieces contrasted, giving the candidates opportunity to showcase their abilities and skills. It must be noted that both pieces need to be contrasting to provide students the opportunity to reach the top band and incorporate sufficient techniques.

Designers had prepared well, with most giving a well-rehearsed viva, including documentation of their ideas, with evidence showing they had worked closely with the group of actors from the start of the process.

### **Written Report**

On the whole, reports were well written and had improved again this year as the majority of candidates followed the structure in three parts, responding creatively to the stimulus, researching the recognised style, practitioner or theatre company in detail and selecting the methods and techniques, before then applying them in their practical work.

The process analysis element can be further strengthened, ensuring that they reference the revising and refining of their work. It must be noted that the influence of live theatre needs to be discussed whether it is a visit to a live theatre production or in digital form.

The final section of the report candidates are reminded to make specific references to their actual performance and the style they chose to work with.

### **Summary of key points**

- All work must be uploaded to Surpass within the one week deadline.
- The programme proforma should be sent in advance, in order that the examiner may adequately prepare for the examination.
- Candidates should present themselves to the camera and the examiner before commencing their performances.
- The performances must be contrasting in nature. The script work must be based on a specific style and the devising work on a selected practitioner or a recognised theatre company.

# DRAMA AND THEATRE

## GCE

Summer 2024

### UNIT 4 – TEXT IN PERFORMANCE

#### Overview of the Unit

Unit 4 forms 24% of the qualification.

It is a written examination: 2 hour 30 minutes.

The standard of written responses for all set texts this year was consistently high, which was a pleasure for the marking examiners. Joe Egg, Bradley Manning and Sweeney Todd continued to be the most popular choices, with some excellent responses to Mametz, Absence of War and One Moonlit Night. Candidates have been thoroughly prepared on timing for this unit and the use of subject specific terminology was mostly evident.

The best responses flowed with a definitive structure, with lower band candidates also embodying a clear structure. We were very pleased with the overall standard and would like to thank centres for the skills they have nurtured in these candidates as they go onto their next chapter.

#### Comments on individual questions/sections

##### SECTION A

##### Questions 11-61 – 15 marks available

In the best answers, this acting question was tracked thoroughly throughout the extract, forming an evident understanding of the character's motivation and how to shape this from beginning to end. The expected advanced terminology for vocal and physical skills was pleasing and a strong understanding of characterisation was evident for this reason. Weaker candidates tended to be vague about their vocal and physical skills, not referring to specific examples within the chosen extract; sometimes not referring to the character's motivation at all. Middle band candidates tended not to track through the whole extract and were limited in their terminology of specific vocal and physical skills, which is to be expected at his level.

##### Questions 12-62 – 10 marks available

These responses have greatly improved, with clear connections between analysing the acting of characters in two or three live theatre performances and evaluating how these performance choices linked to their response in question 1. However, some lower band candidates simply compared similar characters, describing vaguely how they influenced them as more of a character description. They did not evaluate their vocal and physical skills or only referred to one live theatre influence, which limits their capabilities within this question. Overall, these responses were structured very well.

### **Questions 13-63 – 30 marks available**

There were some outstanding directing responses, implying these candidates study the whole text at an advanced practical level and could therefore direct the interactions and movement between the two chosen characters to reflect their motivations within the extract. The best answers managed to analyse how the relationship of the characters in this extract related to the play as a whole by giving their proxemics and positioning on their chosen stage a context within their development in the play as a whole. Lower band candidates could not relate the character's motivations within the whole play and some wasted time directing vocal skills when the question clearly asked for movement and interaction. Their performance styles sometimes lacked cohesion and went against their directing choices.

## **SECTION B**

### **Questions 14-64 – 20 marks available**

The responses for how to design sound and lighting to create their desired atmosphere within two chosen extracts were successful overall. The best candidates managed to weave the relevance of their design choices to a contemporary audience with ease and chose differing moments to create impressive atmosphere. There was a vast improvement in advanced design terminology with centres obviously more confident in how these design elements create atmosphere. Some lower band candidates often referred to just one extract, not allowing themselves access to the higher bands, which again could have been a timing issue. Their understanding of appealing to a contemporary audience with their creative design choices was lacking or misunderstood. A few candidates omitted sound design, thus negatively impacting their overall mark, with a general feeling that more detailed terminology could be used at this level across the board.

### **Questions 15-65 – 20 marks available**

Another vast improvement on structuring a more detailed analysis and evaluation of live theatre influences was evident this year. The best responses analysed specific lighting moments and how that created a desired atmosphere for the audience, which influenced their choice for question 4. They could analyse how sound effects from another performance influenced their choices for the first part of Section B and referred to how these choices impacted a contemporary audience. Again, timing was an issue for some of the lower band candidates who only mentioned one live theatre influence, with vague reference rather than the detail required to access the top bands.

## Summary of key points

- The syllabus and question on live theatre influences in both sections' states 'productions'; therefore candidates should refer to more than one production when evaluating their influences. These can be digital NT performances although the board encourages centres to take A Level candidates to at least two live theatre productions where possible. Two or three influences give enough scope for a detailed answer as much more can become vague.
- 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.
- All candidates should know how both their chosen texts can be made relevant for a contemporary audience and the context of sections of both plays within the whole play. Historical, social and cultural context is also key to understanding how they would stage, perform or direct both plays as well as the positioning of their actors within their chosen performance space.
- Administrative Feedback: All papers are now scanned centrally to an e-marker system for examiners to mark online. We kindly ask that centres remind candidates of the numbering of questions so that it is clear in the margin of their answer paper.

## **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: 02920 404299

Email: [drama@wjec.co.uk](mailto:drama@wjec.co.uk)

Qualification webpage: [AS/A Level Drama and Theatre \(wjec.co.uk\)](http://www.wjec.co.uk/AS/A-Level-Drama-and-Theatre)

See other useful contacts here: [Useful Contacts | WJEC](#)

### **CPD Training / Professional Learning**

Access our popular, free online CPD/PL courses to receive exam feedback and put questions to our subject team, and attend one of our face-to-face events, focused on enhancing teaching and learning, providing practical classroom ideas and developing understanding of marking and assessment.

Please find details for all our courses here: <https://www.wjec.co.uk/home/professional-learning/>

### **WJEC Qualifications**

As Wales' largest awarding body, WJEC supports its education community by providing trusted bilingual qualifications, specialist support, and reliable assessment to schools and colleges across the country. This allows our learners to reach their full potential.

With more than 70 years' experience, we are also amongst the leading providers in both England and Northern Ireland.



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