

# GCSE Examiners' Report

Drama  
GCSE  
Summer 2025

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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.<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 ungraded 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 ungraded 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: Devising Theatre

Portfolios (AO1) were generally strong where candidates followed the structure and assessment objectives outlined in the specification. Those who addressed all three required sections in a systematic and balanced way achieved the best results. However, some centres submitted portfolios with disorganised content, unrelated material or exceeded the recommended word count, which weakened the overall quality.

In performance (AO2), most candidates demonstrated good standards, particularly when a strong understanding of their chosen practitioner was evident. High-quality design work often reflected consistent collaboration with performance candidates. Less successful performances lacked clarity in the chosen style or understanding of practitioner.

Evaluations (AO4) varied widely. Strong candidates focused solely on their individual final performance, using detailed examples to analyse both strengths and weaknesses. Less successful responses tended to focus too much on the rehearsal process or group work and often failed to reflect on how their individual contribution linked to initial aims, stimulus and practitioner.

### Unit 2: Performing Theatre

Performances were generally of a high quality. Centres that selected extracts suited to the ability of candidates within each group enabled all performers to achieve their potential. However, many examiners felt that the use of the same extract for all candidates limited some performances and did not always support differentiation of ability across cohorts.

### Unit 3: Interpreting Theatre

The paper appears to have been well received, with most candidates managing their time effectively. Examiners noted an improvement in design question responses, although questions from the perspective of an actor remained the stronger. A key issue was that some candidates failed to read questions carefully, leading to answers that did not meet the question requirements. High-level responses included specific references to the set extract, a requirement for top-band marks in questions 4 and 5.

### Resources:

We have resources available to support centres:

Areas for Improvement	Resources	Description
Meeting the demands of the question	<a href="#">Exemplar Materials Portal by WJEC</a>	Top, middle and lower band WJEC GCSE Drama exemplar materials for Acting and Design
Understanding the course	<a href="#">WJEC GCSE Drama Specification</a>	For all aims, subject content, assessment and technical information

Applying the assessment criteria	– under ‘Teaching Support Materials, entitled ‘Additional Exemplar Materials’	Sample Assessment Materials for WJEC GCSE Drama
Guidance for Teaching	<a href="#">WJEC GCSE Drama Guidance for Teaching</a> – under ‘Teaching Support Materials’	The principal aim of the Guidance for Teaching is to support teachers in the delivery of the WJEC GCSE Drama specification and to guide teachers on the requirements of the qualification and the assessment process
Understanding the different elements of the course	<a href="#">WJEC GCSE Drama Resources</a>	Blended Learning resources Knowledge Organisers Exam Walk-Through materials
Administration and paperwork	<a href="#">WJEC GCSE Drama administration forms and guidance</a> , under ‘Administration’ tab	Copies of all necessary paperwork to be completed

Our digital resources website has many blended learning lessons and knowledge organisers, among other resources, available to help centres. You can use the filters to find the resource that you need.

Some examples of blended learning lessons, knowledge organisers and other resources for this unit are listed below:

Blended Learning:

[Directing](#)

[Design](#)

[Acting](#)

Knowledge Organisers:

 [Acting](#)

 [Design - part 1](#)

 [Design - part 2](#)

 [Directing](#)

 [Performing theatre](#)

GCSE set text notes - for assessment from 2024

 [A Midsummer Night’s Dream](#)


 [Blue Remembered Hills](#)

 [Face](#)

 [Lionboy](#)

 [Resting Restless](#)

 [The Glass Menagerie](#)

 [Tuesday](#)

# **DRAMA**

## **GCSE**

**Summer 2025**

### **UNIT 1 DEVISING THEATRE**

#### **Overview of the Unit**

Non-exam assessment: Internally assessed, externally moderated. 60 marks.

Unit 1 is 40% of the qualification. It consists of 3 assessment objectives:

- AO1 (20%) - Create and develop ideas to communicate meaning for theatrical performance
- AO2 (10%) - Apply theatrical skills to realise artistic intentions in live performance
- AO4 (10%) - Analyse and evaluate own work and the work of others.

Learners participate in the creation, development and performance of a piece of theatre using either the techniques of an influential theatre practitioner or a genre, in response to a stimulus set by WJEC.

Overall, moderators commented that Unit 1 was well-handled by centres. Most candidates take great pride in their work and have enjoyed the opportunity to explore issues and topics which are relevant to them. The choice of stimuli, whilst being open to interpretation, provided opportunities for candidates to creatively investigate a wide range of areas and topics. The number of centres/candidates choosing the design option for this unit continues to increase and there were numerous examples of design work of an exceptional standard.

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

##### **AO1: Create and develop ideas to communicate meaning for theatrical performance**

As in previous years, moderators noted that candidates whose work was accurately placed in Band 5 demonstrated highly imaginative ideas in response to their chosen stimuli and how the initial idea was developed and researched. There was an excellent range of relevant techniques selected to demonstrate their understanding of their chosen practitioner/style. Centres continue to experiment with a range of different practitioners/styles and the most effective work demonstrated a high level of understanding of both the practitioner/style and how selected methods can be incorporated into a successful devised performance. The very best work detailed the candidate's highly relevant contribution to the creation and development, with a sophisticated understanding of why specific performance ideas had been developed, amended and refined. However, moderators noted there were instances where the work of some candidates did not display the depth of understanding to merit the marks awarded.

As in previous series, explanations offered on how ideas from the chosen practitioner/genre had been incorporated to communicate meaning remains a challenge for many candidates. Moderators noted that this section often lacked clarity and understanding of the selected methods.

Whilst the understanding was often apparent in the realisation of the piece, candidates were unable to analyse and evaluate why a specific technique had been chosen and the impact sought within the final performance. Often coverage of how the practitioner was applied appeared as a list of techniques rather than how they had been incorporated into the rehearsal process. Frequently, the design portfolios that had been over marked did not fulfil the assessment criteria and instead of focusing on the design, offered a narrative response on the plot or character. Conversely, several performance candidates using Brecht referenced a lot of Brechtian staging devices, as opposed to focusing on Brechtian performance techniques. Once again, a minority of centres used a combination of two practitioners/styles this series. This approach diluted the quality and understanding of the work across each of the three elements and had a significant impact on AO1.

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

As in previous series, moderators noted that application of performance/design skills produced some exceptional work. The very best work demonstrated sophisticated theatrical understanding, evidenced in the embodiment of selected techniques within the final performance. This work demonstrated an excellent interpretation of the role/design using highly relevant aspects of the practitioner/ style to successfully realise artistic intentions. Although moderators noted some exceptional work using practitioners such as Berkoff and Paper Birds, work based on practitioners such as Emma Rice lacked both the understanding and the facilities to produce a piece of work that truly reflected the style. Work involving some practitioners focused on one specific aspect of the style, such as highly successful examples of Musical Theatre, where candidates had carefully crafted song, movement and dialogue into a devised performance, fulfilling all the assessment criteria. However, some work consisted of a random selection of songs and dances, displaying little relevance to the chosen stimuli, which resulted in the final performance lacking shape and structure.

Centres are reminded that the chosen style must allow candidates to access all the assessment criteria. Physical Theatre, for example, must include dialogue and should not be comprised solely of movement. Candidates who portray masked or mute characters need to find opportunities to display facial expressions and vocal skills respectively. Some performances in the style of horror or comedy were less successful because they lacked a coherent performance skill. There was also evidence of candidates who had produced some sophisticated designs, with the number of candidates using sound design increasing this series. The very best candidates were not just creating playlists but recording their own sounds, samples and creating mixed effects and underscores for challenging practitioners such as Artaud. Centres are reminded to check on the minimum requirements for design candidates within the specification, as several costume candidates did not include hair and make-up as part of their design. Centres are also reminded that performance candidates must adhere to the specified timings.

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

Moderators noted that evaluations tended to be more polarised in their level of attainment. More successful work clearly focused on the evaluation and analysis of performance/design skills, highlighting successful and unsuccessful elements of the piece, role/design interpretation and individual contribution to the work as a whole.

This work concentrated wholly on their individual performance as opposed to the group. It focused on the final performance and did not veer back into the rehearsal process. Clear and meaningful examples from the final performance were referenced to illustrate key points.

Many candidates struggled to explain how their individual performance contributed to fulfilling their initial aims and objectives by referring to the practitioner and stimulus. Candidates need to analyse and evaluate where, in the final performance, they were responsible for embedding the stimulus and practitioner. As in previous years, a significant percentage of candidates focused on the rehearsal process as opposed to the final performance. Centres are reminded that candidates are allowed to use two sides of A4 bullet points in their controlled assessment for AO4, but these should be uploaded with the rest of the work for any selected candidates. Moderators noted that a significant number of centres failed to upload them.

### **Summary of key points**

- Both written and practical work was fairly assessed in most centres. The assessment was generally accurate regarding the rank order of candidates, but a minority of centres were generous with their marks when the work did not reflect the assessment band(s). Teachers are encouraged to be objective when assessing the work and be realistic in terms of candidate attainment by not awarding band 5 marks for band 4 work. Centres are reminded that the best candidate in a particular cohort may not be a full-mark candidate when the assessment criteria are applied.
- Centres are reminded when awarding marks for AO1, the quality of work in both the performance and the portfolio must be considered and should not be wholly based on the performance.
- Although teacher comments are not required on the candidate's work, moderators noted that they were helpful in indicating where and why marks had been awarded.
- Moderators noted that the most time-consuming element of the moderation process involved inaccurate uploading of the required documentation. Centres are reminded to check that every element of the sample is included.
- Centres are reminded to check the positioning of the camera to ensure the performance is being recorded effectively. Cameras positioned at a distance from the performance, with audience obscuring the view, did make the moderation process more difficult.
- Candidate introductions are still proving problematic. Centres need to ensure that moderators can easily and accurately identify each candidate.
- Moderators noted a significant number of errors when centres added up the three separate marks for candidates. This resulted in an incorrect mark being entered.
- Centres are reminded to check the moderator's report, which will comment on how the centre applied the marking criteria for the assessment objectives. This guidance should inform centre marking for the subsequent cohort. It was noted that some centres had not followed the guidance issued the previous year and as a result, the same errors, when assessing candidate work, were repeated.

# DRAMA

## GCSE

Summer 2025

### UNIT 2 PERFORMING THEATRE

#### Overview of the Unit

Non-exam assessment: externally assessed by a visiting examiner. 60 marks

Unit 2 represents 20% of the qualification. It consists of 1 assessment objective:

- AO2 (20%) - Apply theatrical skills to realise artistic intentions in live performance

Learners are required to participate in a performance based on the study of two significant, ten-minute extracts from a text, which has been performed professionally and/or written for theatrical performance. An examiner marks the performance.

Overall, examiners reported that, as in previous years, the work was generally of a very good standard, with some examiners privileged to experience some outstanding performances and design. It was also noted that a significant number of centres chose work by Welsh playwrights which produced work which many candidates across the ability range were able to identify with. There was also some excellent exploration of the work of more traditional playwrights. More successful centres explored subtext and control of dialogue to show an expert understanding of characters and their relationship. Note was also made of comedies such as 'A Night on the Tiles' and 'All's Fair,' which demonstrated an excellent understanding of how to perform comedic characters and deliver comic timing.

#### Comments on individual questions/sections

##### AO2: Apply theatrical skills to realise artistic intentions in live performance

Examiners noted that, where all candidates across the ability range were able to fulfil their potential, extracts had been carefully selected to suit everyone's ability. However, there remain instances where every candidate had been given the same play or scene, which is not always the best way to support candidate attainment, as one specific extract may not cater for an individual candidate's skills or ability. As it was in previous series, examiners felt that multi-rolling, other than when employed in ensemble-designed work *such as* 'Bouncers,' did impact on the work of some candidates. This was seen in a performance of 'Be my Baby,' in which a candidate played Matron in one scene and Dolores in the second. Whilst the specification does not specify candidates cannot multi-role, it can put additional pressure on candidates to fulfil the assessment objectives for two separate characters within a brief performance. Similarly, when changing the gender of a character within a play, centres are reminded to consider whether that change can fulfil the stated assessment objective: "Excellent and fully effective and fully coherent interpretation of character sustained throughout the performance." It was also felt that on occasion, centres had given candidates extracts from plays which some candidates had failed to understand, such as 'Journey's End' and 'The Tempest.'

Examiners noted that it was useful when centres chose extracts that show a clear development in character, such as a moment at the beginning of the play and a moment at the end of the play. This allowed candidates to showcase their range of skills as well as an understanding of the shifting relationship dynamics between characters. However, it was also recorded that several centres had significant gaps between the two scenes, where the candidates went off stage and interacted with the audience. This not only impacted on the time allocated for the exam but in many cases it negatively impacted the candidate's performance. Centres are reminded that even with a design candidate, the two scenes should flow seamlessly with the minimum of disruption.

Most centres ensured that candidates had a specified performance space, basic costume, set/props and some access to lighting and sound. One examiner commented that in a successful centre they visited, candidates performed in a small classroom, but every effort had been made to make it a theatrical experience. The candidates had been taught extremely well and as a result achieved high marks. Centres are reminded that if set and props are to be used, candidates should have rehearsed with them prior to the day of the exam. Candidates must also be wearing suitable footwear as this can impede the movement within the performance. Although much improved from the previous two years, examiners reported that a significant number of candidates were still unsure of their lines and relied on scripts, which made it very difficult for them to fulfil the assessment criteria. For those who have chosen performance as their skill, knowing their lines is a basic requirement for this unit.

The number of candidates opting for the design option continues to grow. As with Unit 1, the very best design work showed a close collaboration between actors and designers throughout the rehearsal process. The weakest design work tended to be candidates who had chosen the design option but had little or no understanding of the basic requirements. Centres are reminded to familiarise candidates with the minimum requirements for Unit 2 to ensure all specified criteria are fulfilled. Centres are also reminded that the size of the group and length of the performance must be adhered to, as outlined within the specification.

Undoubtedly, the best work across the ability range in both performance and design indicated that candidates had been given sufficient preparation time to rehearse and refine their work, which resulted in polished final performances. Centres are reminded once again that candidates must not be given Unit 2 performance texts which clash with their Unit 3 set texts, as this results in candidates being penalised, as outlined in the specification and in the centre approval form.

### **Summary of key points**

- Centres should check their school's calendar thoroughly before submitting/accepting an exam date.
- Many examiners felt that a significant number of centres did not have the specified paperwork available on the day of the exam. Centres must check what forms are required and which forms need to be signed. The examiner will clearly outline the necessary paperwork requirements in their initial email.
- Centres are reminded that programme proformas and artistic intentions should be sent to their examiner at least two weeks before the visit.
- Visting examiners will not conduct vivas with GCSE design candidates for the current specification.

- Performances should be uploaded within 14 days of the final performance.
- All candidates should introduce themselves at the beginning of each performance, stating name, role and candidate number.
- Although most centres recognise that Unit 2 is a formal exam that needs to be treated accordingly, examiners continue to report that some centres treat the exam with nonchalance and are overly relaxed in their approach. Whilst examiners recognise it is a stressful day for both candidates and teachers, it is disconcerting to see students eating and using their phones whilst other candidates are performing.

# DRAMA

## GCSE

Summer 2025

### UNIT 3 :INTERPRETING THEATRE

#### Overview of the Unit

Written Examination. 60 marks

Unit 3 represents 40% of the qualification. It consists of 2 assessment objectives:

- AO3 (30%) - Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
- AO4 (10%) - Analyse and evaluate their own work and the work of others.

This is the second year of the new set texts, with all texts proving popular amongst candidates. The format and style of the questions remained the same as in previous years. There was evidence within many of the responses that centres had explored their chosen text practically, which resulted in some highly innovative and creative work. As in previous years, the questions in this year's paper were balanced, with a focus on both performance and design elements. Traditionally the design questions have been the weaker response, but examiners noted that there was an improvement in the quality of these responses this year.

Centres are reminded that one of the requirements of band 5 in questions 4 and 5 states there must be "highly appropriate references/examples" to the specified /chosen extract. There remains a significant number of candidates who failed to read the question and as a result, focused on areas which were not specified in the rubric. This led to some answers being not relevant or required, and subsequently not awarded marks. However, most of the candidates timed the paper well, allowing them to complete both sections with detailed responses. Candidates responded well to the specified extract printed on the paper and this new approach did not cause significant issues. Centres are reminded that candidates can take in clean copies of their chosen text to refer to the wider knowledge question Section A, question 5.

#### Comments on individual questions/sections

##### Section A

##### Q.1

- (i) This question was generally well answered, with most candidates stating a relevant tone and tempo, as well as displaying an understanding of the character and the given circumstances. A small number of candidates stated two tones, with some candidates unable to state a relevant tempo.
- (ii) Most candidates stated one reason for their choice of tone and tempo, linking their response to the information stated in part (i). A few candidates only stated one reason.

## **Q.2**

- (i) Most candidates successfully described the specified character, stating three relevant aspects. A few candidates simply stated what the character did within the extract as opposed to what information it gave about the actual character.
- (ii) Most candidates successfully stated a relevant movement, gesture and facial expression, linking their response to the information stated in part (i). Some candidates did not differentiate between movement and gesture and stated two gestures.

## **Q.3**

- (i) Most candidates were able to state two props that could be used within the scene. The most successful responses were from candidates who thought “outside the box” and stated props which showed a depth of understanding for both the character(s) and the given circumstances within the extract. Some candidates failed to describe the props which impacted on the overall marks.
- (ii) Most candidates successfully explained how the props could be used within the scene. There were some imaginative ideas which demonstrated an excellent understanding of the given circumstances and character. These responses indicated that centres had taken a practical approach to the teaching of the text. A few candidates simply stated what the prop indicated about the character, such as “Alaw has books because she’s stressed.”

## **Q.4**

This question was generally well answered.

- The most successful responses demonstrated a perceptive understanding of character motivation, using specific lines from the whole of the specified extract to illustrate their ideas.
- The most successful responses stated a relevant stage and displayed an understanding of how that stage would influence the movement and positioning of the actors.
- The most successful responses focused on key lines and gave movement suggestions, discussing quality of movement, gesture, facial expressions, stillness, proxemics, set and props and how movement could communicate character. All the scenes had two key characters, but several responses only dealt with the movement and positioning of one character.
- The most successful responses made highly appropriate references to the whole extract and displayed highly relevant knowledge, understanding and use of drama terminology.

## **Q.5**

The responses to this question showed an improvement in candidate understanding of how a scene could be designed for Theatre in the Round. A few candidates failed to follow the specified rubric and discussed sound, costume, positioning of characters and different types of stages, as opposed to the specified stage. Most candidates choose a different extract, but a minority of candidates referenced the scene specified for Q1-4. Q5 should demonstrate a candidate’s wider knowledge of the play. Most candidates understood Theatre in the Round in regards of where the audience was positioned. This understanding could be seen in their set design and how it could work on this type of stage.

- The very best responses showed a detailed understanding of design appropriate for Theatre in the Round. All areas of the stage were considered, such as the area behind the audience, floor space and area above the stage. These responses demonstrated a perceptive understanding of the chosen style, reflected in the choice of set and lighting.

- Colour, material and personal props were carefully chosen with clear reasons for the choices made. The most successful responses made highly appropriate references to the whole extract and displayed highly relevant knowledge, understanding and use of drama terminology.
- A significant percentage of candidates stated “minimalism” as their chosen style and subsequently went on to describe detailed and elaborate sets.
- A significant number of candidates failed to explore creatively the opportunities offered by the specified scene within specific plays, adhering rigidly to the requirements of the play. Whilst these responses were awarded marks, we would encourage centres to experiment and to develop their own ideas for staging scenes.
- Many candidates, whilst stating an appropriate overall set design, did not specify props.
- There was a significant improvement in the numbers of candidates who stated the type of stage used in the original production. We would remind centres that an understanding of the historical, cultural and social background of a text is a qualification requirement. Detailed notes and blended learning activities covering all these areas are available on the WJEC Portal website.
- A minority of candidates discussed the set design for the play in general as opposed to making it relevant to their chosen section.
- However, some responses, particularly ‘Tuesday,’ produced detailed and imaginative responses covering all specified areas.

## **Section B**

As in previous years, candidates had been given the opportunity to view, whether live or online, a range of productions. It was evident from the responses that these productions had both inspired and excited them.

Both the design and acting option were generally well answered with most candidates following the required rubric.

- A small number of candidates discussed sound and lighting in two moments as opposed to the specified one.
- A small number of candidates discussed how voice and movement were used in two moments as opposed to the specified one.
- A small number of candidates did not state the production they had viewed or the production style.
- A small number did not discuss their individual response to the sound and lighting or voice and movement. Their response as a member of the audience is an integral part of the question.
- Some candidates gave detailed plot summaries which are not required.
- Some candidates describe the moment, as opposed to analysing and evaluating, which are the requirements of the question.

- Centres are reminded that the production chosen for viewing in Section B must not be the text studied in Section A of this unit.
- Centres are also reminded that whilst candidates are able to use productions staged by amateurs in their responses, they are not allowed to use productions staged by their peers, such as their own school production.

### **Summary of key points**

- Ensure the chosen set text is explored practically.
- Remind candidates that the allocation of marks for each question relates to the amount of information required.
- Familiarise candidates with the different design requirements for each of the four main stages: Proscenium Arch, Thrust Stage, Traverse Stage and Theatre in the Round.
- Remind candidates that the most successful responses make specific reference to the whole of the specified /chosen extract to highlight their design/performance ideas.
- Responses must be relevant to the specified / chosen extract as opposed to a generic response referencing the whole play. This point is particularly pertinent to design questions.
- Remind candidates to read the question carefully and only give the information which is specified in the question.
- Remind candidates to take care when reading the questions requirements for section B, such as two actors in one moment, or one costume in two moments.
- Centres are reminded of the range of resources available, including SAMS, exemplar papers, blended learning activities and forthcoming Professional Learning dates, which are available on the WJEC website.

## **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](mailto:drama@wjec.co.uk)

Qualification webpage: [GCSE Drama](#)

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**

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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](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)