



GCE A LEVEL EXAMINERS' REPORTS

DRAMA AND THEATRE A LEVEL

SUMMER 2023

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Annual Statistical Report

The annual Statistical Report (issued in the second half of the Autumn Term) gives overall outcomes of all examinations administered by WJEC.

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COMPONENT 1: THEATRE WORKSHOP

General Comments

The submission of the reinterpreted performance and supporting written log has continued to evidence impressive work and moderators reported high levels of creativity and experimentation. This year saw nearly all centres uploading their Component 1 work to Surpass; this has been a positive move and the support of all teachers and Examinations Officers in following the guidance has been appreciated. Submission to Surpass will be compulsory in 2024. Centres are asked to take this into account when planning their Component 1 assessment. The moderation reports have changed in style and centres will receive a succinct report focused on the assessment criteria. This is in line with Ofqual recommendations.

Administration

Most centres submitted their sample on time and materials were generally well organised. There were examples this year of paperwork not being uploaded, or the upload deadline missed which centres are asked to address. In addition to the candidates' work, centres must submit:

- Component 1: Centre approval form – signed by the Headteacher and complete with centre stamp
- Component 1: Programme Proforma – completed correctly with clear group numbers, the chosen text must be stated and the name of the practitioner/theatre company selected for the reinterpretation work
- Copies of the reinterpreted scripts, with 30-70% original content clearly highlighted; some centres use a different colour or font to evidence this.

The candidate's work must also be accompanied by signed Candidate / Teacher Declarations and GDPR consent forms.

As all work for Component 1 is now submitted via Surpass, please ensure all required paperwork and candidate work is clearly labelled and check that the upload works. Some centres group all the admin together in various files followed by candidate work in groups. Other centres organise materials by candidate with one file containing the forms, written work and the recording of the practical work for each individual candidate.

Please remember that candidates must be clearly identified on screen at the start of their pieces (school photographs or separate videos when not in costume/make-up, is not always helpful).

Most centres adhered to the timing requirements of the pieces and applied the necessary penalties if appropriate.

Most centres chose a play from the list of texts in the specification; centres are reminded that only one play should be chosen for reinterpretation.

Some centres submitted monologues for Component 1; this adjustment to the specification was made during the pandemic and is no longer in place. All candidates are required to work as part of a group of between 2-5 people.

Comments on individual questions/sections

Reinterpreted Performance and Creative Log

Moderators reported that most of the work presented was accomplished and creative. Immersive performances were a popular choice this year. These were often exciting for the audience and presented challenging performance skills for the candidates. Whilst this experimentation is to be applauded, centres must ensure that the positioning of the camera is focused on actors rather than audience. Some subtle performance details were missed such as facial expressions, movement and positioning and character interaction. The recording remains important evidence for the moderation process and should be considered when deciding performance arrangements. The more successful work rigorously applied the conventions and techniques of the practitioner/company from the beginning of the process after conducting detailed research. Less successful pieces created their work and then applied practitioner techniques.

Brecht, Berkoff, Marianne Elliot and Artaud were favoured choices for practitioner and Paper Birds, Complicité, Punchdrunk and Frantic Assembly were the most popular theatre companies for the reinterpreted work. Some centres selected theatre companies with a local relevance to the centre. Teachers are reminded that if candidates select a lesser-known practitioner/theatre company, then confirmation that the choice is a valid one needs to be secured from the Subject Officer.

In the strongest work, the practitioner/company influence is evident immediately, demonstrating a clear link between theory and practical application. It is important that acting candidates utilise performance conventions and techniques and do not rely on design techniques associated with the practitioner or company. This sometimes happens with work influenced by Artaud; discussion in the creative logs mainly focused on using technical elements to illustrate theory but not how an actor could be working with Theatre of Cruelty techniques. Most of the reinterpreted work was supported by detailed lighting, sound, costume and set design. Whilst this is not assessed, it can elevate candidates' performance experience, supporting connection between theory and practice. However, this year, some centres opted for minimalist set, lighting and costumes where candidates produced very focused work. This is a positive reminder of how candidates can command the stage solely through their own performance skills, a mark of a confident performer.

Assessment

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

The ability to integrate theory with practice is improving; examples of students engaging with a methodical research process before starting their practical work were evident this year. The AO1 assessment varied with some centres accurately applying the criteria consistently across the cohort and others marking far too generously. All bullet points in the grade descriptors AO1 1a and 1b should be evident in the work; some centres are awarding high marks when essential content is missing from the log. It is good practice to include photographs and screen shots into the main body of the log as, when correctly labelled, this supports the work and provides evidence of process. Commendable practice included appropriate sourcing and bibliographies demonstrating effective study skills in preparation for Higher Education. If appendices are included, they need to be signposted from the main body of the log and relevant to the discussion. Most candidates used their logs to discuss artistic aims and exploration of practitioner/company influences during the reinterpretation process.

The most successful candidates fully integrated theory and character development with their role as actor and did not focus solely on group process. Less successful logs provided research notes and outlined group decisions, but did not make a clear link with how theory informed their individual creative process. One area that is overlooked or seen as an afterthought by some acting and design candidates is AO1.1b, 'understanding of the extract within the context of the whole play'. When fully considered, this helps to explain artistic choices of the group and supports analytical discussion in the first section of the log. Teacher comments are extremely useful when gauging how a centre has arrived at a mark, but these must be related to the assessment criteria. Acting candidates are reminded that their written work may contain reference to the development of technical ideas but should focus on the skills required for acting; detailed explanations of lighting, set and costume do not provide evidence of techniques used by an actor. The creative logs for designers need to be focused on their chosen design skill. The best examples linked the practitioner/company chosen by their group to their design skill and were fully supported with relevant images and research. If a candidate chooses not to submit a creative log, they can still be awarded marks for AO1. 1a and 1b but band 3 are the highest marks that can be awarded.

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

This assessment was generally accurate regarding the rank order of candidates, but some 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 practical work and be realistic in terms of candidate attainment. There is significant skill difference between band 5 'sophisticated, creative, refined and accomplished' and band 4 'creative, appropriate, refined and coherent'. If marks were adjusted, this was often because a centre had awarded band 5 marks for band 4 work. The best candidate in a particular cohort may not be a full-mark candidate when the assessment criteria is applied. Centres are more accurate when awarding work that achieves in the lower bands; very few centres are harsh with their marking. Most centres are accurate when awarding 'application of performance skills' but generous with 'interpretation to reflect artistic intentions', particularly when chosen practitioner techniques are not strongly reflected within the characterisation and acting style.

A range of design skills were offered this year with some excellent practice shown in the supporting materials uploaded to Surpass. There were examples when design candidates were inconsistently marked compared to those who had chosen acting as their skill. Centres are reminded that the requirements for designers are outlined on pp. 12-13 in the specification. Designers should be included in the identification line-up but do not need to submit a viva for Component 1.

Thank you for the work that has been carried out in centres in preparation for the Component 1 assessment. The overall standard remains consistent with previous years, AO2 performance work remains strong and AO1 assessment has continued to improve and has been a strength for some candidates.

Summary of key points

- Uploading to Surpass has been successful.
- All content in grade descriptors for AO1 should be included in the creative log.
- Consider the positioning of the camera when capturing immersive work.
- When awarding the top of band 4 and bottom of band 5 in AO2, consider the difference in skill level and award accordingly.

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COMPONENT 2: TEXT IN ACTION

General Comments

Examiners welcomed the return to the pre-Covid exam procedure, and it was pleasing to see such a variety of work happening in centres across the country.

Most centres completed the paperwork correctly prior to the arrival of the examiner; it is important that there is a running order and ideally photographs of the candidates to aid identification. Whilst most centres know to fill in the candidate marks sheets, it is just as important to get the candidate declarations signed as well, *prior* to the examiner's arrival.

Most groups kept within the time specifications; it is disappointing when they are penalised for going over time, particularly with text pieces which can be timed effectively before rehearsals properly commence. The time will usually begin and end on the blackouts unless specifically agreed beforehand with the examiner (in cases of promenade performances or specific presets etc.).

This year, centres had the option of uploading work to Surpass or submitting it by post on USB etc. Uploading work to Surpass will become mandatory next year. Centres are encouraged to use the guidance available from WJEC for creating smaller video files to ensure the submission deadline is met.

It always helps if candidates clearly identify themselves to the camera in the costume they are wearing in the performance. If this is in full mask and make-up, then the costume or the make-up in turn can assist in the identification. Please remember to position the camera as close as possible to the examiner to enable any cross moderation to resemble the original performance experience.

Comments on individual questions/sections

Text

There was a breadth of texts in evidence this year which is particularly pleasing. These included authors Laura Wade, Duncan Macmillan, Simon Stephens, Frank McGuinness, Mike Bartlett and Jez Butterworth. It is always pleasing to see candidates at this level tackle the more traditional playwrights such as Shakespeare, Pinter, Lorca, Rattigan and Williams.

Some centres chose to stage their pieces in imaginative ways including using a site-specific environment or in a traverse or in-the-round layout. This is commendable but it should never be at the expense of the usual exam performance conditions and sometimes the performers were battling with extraneous noise which is not ideal. Please remind your senior management team that these exams should have the same quiet environment as any other public exam.

Unfortunately, some centres, it would seem, have not clearly understood the requirement of the specification that the text pieces be performed in a style and be not linked to a particular practitioner. Please remember the text pieces must also be linked to the stimulus. If in any doubt, please check with the Subject Officer before commencing rehearsals.

If set and props are to be used, please make sure they have rehearsed with them before the day of the exam. Furthermore, if there are to be major scene changes then these should be included in the overall time given on the exam details pro-forma. It is often quite usual that an examiner will be visiting more than one centre in a day and so the timings are crucial for all concerned. If it is felt that the original timings given are wrong, please inform Eduqas *prior* to the day of the exam, so that arrangements can be made accordingly.

Devised

As usual, it was very pleasing to see centres embrace the challenge of the devised aspect to this component. The song *What's Going On?*, the quotation and the picture stimuli seemed to inspire a sizeable number of pieces and it was particularly pleasing to see such a range of different practitioners and theatre companies being used. Berkoff, Mischief and Punch Drunk were very much in evidence this year, as were Complicité and Artaud.

Unfortunately, there were instances of performances containing existing text, similar to the requirements of Component 1 reinterpretation. This piece must not be a reinterpretation, but an original piece of theatre devised by the group from a chosen specified stimulus.

Please consider giving candidates an opportunity to learn different and contrasting performance styles in their practical work, for example, something more physical and diverse in one piece and more naturalistic in the other. This is not essential, but it will provide the candidate with more to write about in their process report, especially as they are encouraged to talk about the contrast in styles in the final section.

Process and Evaluation Reports

Centres heeded the advice given at CPD to encourage candidates to do their best to keep to the 3000-word limit. This generally stopped repetition and produced a more concise account of the process and performance. Unfortunately, there were instances of centres treating this written work as very similar to the creative log in component 1. This is categorically not the case. The report should be written in three clear sections outlining the rationale, the process, and the evaluation of the performance. The references to live productions were erratic on occasions with performances only given vague references and no real context. Candidates should credit the live performances appropriately so that ideally, they can be cross referenced if necessary. Digital performances of theatrical performances are perfectly acceptable but references to cinematic films are not. The candidate should ideally use two different productions in their reports.

Summary of key points

- Complete all paperwork in readiness for the examiner's visit.
- Please remember to position the camera appropriately i.e. the front row of the audience in the centre if possible.
- Reinforce the need for exam conditions (i.e. quiet) around the performance space.
- Please remember the stimulus should relate to both performances.
- The text piece must be performed in a different *style* to the devised piece, rather than be linked to a practitioner.
- The Process and Evaluation Report should be written in three clear sections outlining the rationale, the process, and the evaluation of the performance.
- Uploading work to Surpass will become mandatory next year.

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COMPONENT 3: TEXT IN PERFORMANCE

General Comments

Questions for this component continued to garner some highly creative responses. Teachers continue to approach the set texts from a practical perspective and candidates are exposed to a variety of production styles through live theatre engagement. All the set texts offered were represented in the overall cohort responses, with some texts being more popular choices than others. Successful candidates were familiar with the layout of the paper, the allocation of marks per question and the assessment objectives associated with each question. It should be remembered that AO4 is only assessed in Section B and C.

There was evidence that more candidates struggled this year with the timing of the examination. Evidence for this was seen in incomplete responses or where questions had been completely omitted, for example, mostly section Aa). Similarly, more candidates did not follow the demands of the question and in some instances Rubric infringements had occurred, for example, answering LX in section Aa) when the examined element was SFX or the incorrect character for Ab) in the Acting question. In these instances, candidates appeared to have rushed their consideration of the question and incorrectly assumed the required focus of the question. There was also evidence of candidates rushing to complete the paper which affected the legibility of their handwriting or the accuracy of their typing.

The construction of questions and the layout of the whole paper had not varied from previous years and similar questions and their exemplar responses are available for teachers and students to access online and through CPD. Some lack of familiarity with the paper requirements and its layout led to a few anomalies in responses, for example, the merging of the responses for section A into one answer (the white booklet being used for second A & B responses rather than for Section C).

The most successful candidates had considered all aspects of the question and planned their ideas briefly, so that they were assured of including all the assessment objectives and demands of the question in their response. Where candidates appeared to not have planned their responses, there was evidence of many addenda at the end of responses and further annotation written alongside existing sentences. This led to some muddled thinking and lack of coherent points or argument. Examiners had to piece together ideas from sections written throughout the answer booklets. Most candidates appeared confident in their overall approach to the examination paper whereas more candidates were daunted by its demands than in previous years.

Comments on individual questions/sections

Focus: sound designer / atmosphere and how sound communicates meaning

AO3

The purpose of this opening question is to settle candidates into the examination. As the question carries the fewest marks (10), the response is expected to be succinct, show understanding of the extract, and be a quick and creative response to the question. It should also exhibit confident use of subject-specific terminology. To keep the response brief, each point made by the candidate might follow:

Statement of: Atmosphere / function of sound

When in the extract - cue

How it is created - including sound-specific terminology.

The majority of candidates appeared to spend too much time on this response and as such appeared to find it difficult to keep to the demands of the question. Successful responses briefly justified their ideas in the context of the action of the extract and / or the whole text. A detailed technical knowledge was evident using suitable terminology, for example, diegetic sounds. Some responses identified their entire design concept for the extract, for example, for *Love and Information*. These ideas were very creative but not connected to the demands of the question and often distracted the candidate, consuming valuable time. A few responses were narrative and worked their way through the extract without having planned ideas beforehand, resulting in a disorganised response or one that was abandoned (possibly also due to timing issues). For example, for some answers on *Saved*, the location and atmosphere of the extract was established, but the function of how sound could enhance the meaning of the action and the relationship between Len and Pam was ignored.

More successful attempts structured their response with a start and end cue from the extract and covered a variety of key moments or changes in atmosphere throughout the extract. For example, for some answers on *Accidental Death of an Anarchist*, candidates covered both explosions of the bomb and the false ending of the play from a sound designer's perspective. Less successful responses consisted of a list of well-described cues but without connection to the function or role of sound within the extract and how this communicated atmosphere and meaning to an audience. For example, for some answers on *Racing Demon*, candidates identified the religious nature of the extract with the use of organ music in the distance, but did not develop on how its use throughout the extract could add meaning to the dialogue of the clerics in the Crypt.

The omission of sound for dramatic effect was used wisely, for example, for *Saved*, candidates chose silence; no SFX for a period in the extract was used to emphasise the awkward conversation between the characters, and then SFX resumed. However, opting for a "minimal" sound design without any justification of this choice can self-limit the success of the response. Candidates are reminded that whilst the text may be considered "naturalistic", the design elements might not be, for example for *Chimerica*, some candidates chose to use romantic music to connect Joe and Tess in this extract. Its function was justified as to add irony and off set Mel's embarrassing behaviour.

AO4 is not required in this response. Candidates who included this reference took time away from the demands of the question. A few candidates had elected to respond to this question last and, as a result, they ran out of time to attempt a response and forfeited the marks for this question.

Section A b)

Focus: actor - given character - how an actor conveys their motivation to an **audience** (indicates performance not rehearsal)

AO3

Most candidates focused on the given character and understood the role in communicating meaning in the extract. Highly effective responses created a visual and auditory image of the actor in role throughout the whole extract, connecting physical and vocal skills together. Contextual information that might inform the characterisation of the role was used effectively and relevantly, for example, for *Accidental Death of an Anarchist* some candidates referred to their knowledge of Commedia dell'arte and how it might influence the physicality used by an actor in the extract. Here background knowledge underpinned the candidate's ideas and was directly related to the question.

Some candidates were too general about the character's motivation within the extract. They stated the character's objective for the extract but did not focus more closely on how other characters' behaviour or an inner thought of a character, might change their motivation.

Focus on rehearsal techniques was not required for the performance of a character to an audience. Reference to Le Coq or Stanislavski showed a thorough exploration of physical ideas in preparation of the text but was not asked for in the question. Candidates who included such information limited their ability to cover more physical and vocal skills. Coverage of AO4 is not required in answers to Section A questions.

In answers on *Love and Information*, it was important to identify their perception of the chosen character. The age and status would have been a good starting point to explain vocally and physically.

The use of subject-specific terminology was used confidently, especially regarding physical skills. However more attention needs to be paid to the correct usage of vocal vocabulary, especially pitch and register. Most candidates expressed the interaction of the chosen character with others on stage well, with only a few concentrating entirely on the chosen character in isolation.

Section B

Focus: **one key theme** / contemporary audience / two key extracts / AO4 - analyse and evaluate and how live theatre seen has influenced your decision.

AO3

Successful candidates had thoroughly planned their ideas and as a result produced a balanced, creative and purposeful response. Where the set can remain the same throughout the play as indicated by the playwright (e.g. *A Cat on a Hot Tin Roof*), candidates wisely explained the overall set ideas briefly and then focused on **two** extracts where the action causes a change to the set or use of props.

The length of an extract is the candidate's choice and need not be a whole scene / episode or Act of the play (equal to the length of the extracts given in section A is sufficient). Successful candidates chose extracts that conveyed a development in the action of the play and, where clear, creative contrasts could be illustrated in their ideas for set and props. The focus of set design in one extract and a variety of props in another was acceptable. However, this type of response was only successful where candidates had detailed prop ideas connected closely to the chosen extract. For example, for *The Trojan Women*, some candidates chose the extract where the body of Astyanax is returned, so that the props (ornate swords & shield) used here could represent his lineage and how the Greeks were plundering Troy's treasures in many different ways. The way the Greeks used the props with disregard was indicated. His body was presented on a cart thrown on top of other bodies picked up from the battlefield. This presented a poignant message about the consequences of war and the futility of life.

Where candidates covered only one extract this was usually due to timing issues.

A very strong feature of the responses to this question was the selection and explanation of the theme, for example, for *Machinal* the theme of society as 'The Machine' or 'The role of women in society'. Candidates were able to connect their theme to the contemporary relevance of the text and as such they could link in relevant understanding of the context of the play. They successfully returned to the theme throughout their response to reinforce their creative ideas. This part of the response was very strong compared to other years. This indicates that having a clear focus or concept is helpful in the preparation and execution of design ideas.

Some less confident candidates listed themes and did not focus on **one** specific theme, which led to a general approach to their analysis of the text. Often these candidates did not return to the theme throughout their response which led to a lack of coherence as the response progressed.

As a set and props question, the omission of the type of performance space made for a difficult interpretation of the placement of their ideas for the examiner. Candidates who did not indicate a choice of performance space were unable to indicate knowledge and understanding of how their ideas work in the space and how they create a greater meaning and relationship with the audience. For example, for *Machinal*, successful candidates indicated the use of an 'in the round' performance space to indicate the claustrophobia of the Young Woman in the play and to enhance the closed nature of the circle which entraps her as the audience's eyes scrutinise society's behaviour. The audience becomes active in how society condemns her. Successful candidates connected such things to how their ideas, as a set and props designer, could be used to add contemporary relevance to their production of the play, for example, scrutiny of gender issues with the #MeToo movement.

Successful candidates identified their production style and showed clear knowledge and understanding of how this impacts their choices as a set and props designer. Creative ideas moved away from the original production style and re-interpreted their extracts in a different production style (for example, *Hedda Gabler* in a Berkovian style) with clear justification for their choice.

AO4 - There were some very exciting references made to a variety of live productions seen or watched. It was evident that candidates had engaged well with these performances and had been exposed to many production styles. Successful candidates not only linked the live theatre example to their ideas of set and props but evaluated these production elements as a member of the audience, giving personal response and, in some cases, developing on the ideas of the designer further. Their responses conveyed a clear analysis of contemporary production styles. All candidates were able to link their ideas to a live theatre production. However, in future, these candidates need to develop their evaluation and critical response to these productions. A few candidates are still only referring to one live production rather than two. The same productions can be referenced in Section C.

Section C

AO3

Focus: Director - In the round stage. Indicate ideas alongside the text and explain and justify your ideas for:

Movement and positioning

use of space

entrances and exits

interaction of characters

understanding of the extract in the context of the whole play.

AO4 - analyse and evaluate how live theatre influenced your choices.

AO3

Successful candidates followed the instructions given carefully and were already familiar with the layout and use of the booklet and how to mark up the extract with their ideas as a director. The purpose of indicating the ideas in such a way was to assist in planning their response and provide the first stage of the answer i.e., ideas, in a succinct manner.

Successful ideas took the form of a brief written description of movement and positioning and entrance and exits connected to the text or diagrams which conveyed the same information. Very effective responses gave each director's note a number, i.e. as a cue. This avoided any reiteration of ideas and enabled successful candidates to further explain and justify it later in their response. However, some candidates chose not to indicate any ideas alongside the extract which self-limited their response. They had to describe their ideas, explaining and justifying them all at once, which led to some verbose and narrative responses and/or incomplete coverage of the extract.

Many candidates were familiar with one or more production of the play and as such incorporated the Frantic Assembly style in their ideas for movement and positioning, which was often used to add another dimension of understanding to the relationships between the characters.

Successful candidates enjoyed the use of the 'in the round' space and some used it in a symbolic sense, for example, to represent Christopher's mind / or to be an environment where the movement in it mimicked his thought processes. They successfully connected this to the 'play within a play' structure and that the play is Christopher's story. Where the stage shape was acknowledged, not all candidates were able to include how to instruct actors in the use of the space, for example, areas of the stage or their stated movements did not link to the space. Successful responses identified the effectiveness of the use of this stage shape e.g., interaction and relationship with the audience, how it would suit their chosen style of acting, such as physical theatre. The use of set in the space might be limited due to sight-line problems. Often candidates included the use of a revolve with the stage shape to convey movement of time in the space and its movement became integral to how the actors were directed to use the space.

Exits and entrances were used effectively to move characters swiftly on stage or to convey hesitancy and trepidation of the characters as they enter slowly. The placement of Siobhan amongst the audience throughout the extract was used by some candidates to indicate Christopher's increasing independence from her instruction and his improving understanding of the world.

Some candidates chose to include the use of the ensemble although they are not mentioned in the extract. Where they were used, candidates were clear to show how they emphasised the meaning of the extract and enhanced the use of the stage shape, for example, creating physical walls within the space or to focus the audience's attention on key reactions or movement decisions made as a director.

AO4

Successful candidates not only linked the live theatre example to their ideas of movement and positioning, but evaluated these production elements as a member of the audience, giving personal response and, in some cases, developing on the ideas further. All candidates were able to link their ideas to a live theatre production. However, in future, candidates need to develop their evaluation and critical response to these productions.

Summary of key points

- Practise of the timing of the whole paper responses and familiarity with the layout of the paper is needed. Previous examples of similar questions are available to teachers and students online and at CPD sessions.
- Practise of planning of responses especially when having to balance the marks e.g., Section B AO3 20 marks and AO4 20 marks. This will also focus the response on the demands of the question.
- Knowledge of social, historical and cultural context needs to link to their ideas and the focus of the question and work to avoid general background information that is not focused on their response e.g., detailed biography.
- AO4: experience a wide variety of contemporary theatre styles - digital and or live theatre; practise evaluating the performance from the perspective of all the elements of theatre.



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