

## **EDUQAS A/AS LEVEL DRAMA AND THEATRE**

### **FREQUENTLY ASKED QUESTIONS**

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Please note: Although you may have been given a username and password for Portal from your Exams Officer you may not have been given access to the Resources section. If you cannot find any of the resources on Portal, please see your Exams Officer in the first instance.

## GENERAL ADMINISTRATION

### Where can I find the 2024 grade boundaries?

The 2024 grade boundaries can be found at the link below:

[Edugas AS level 2024 Grade Boundaries](#)

[Edugas A level 2024 Grade Boundaries](#)

### Where can I find a breakdown of the marks for my candidates?

A breakdown of marks is only available for externally assessed units. These can be found on the [Portal](#) under Results > View/Print Item Level Data. Filter by level and year, then subject – click the arrows beneath the subject drop down box to see the next component. **NB item level data is only available for externally assessed components.**

### When do I need to make entries by?

Preliminary entries are to be made by 10<sup>th</sup> October and final entries by 21<sup>st</sup> February. Entries are made in the final year of candidates taking the qualification.

### Where can I find the Key Dates?

The A level Drama Key Dates can be found at this link:

[AS/A level Drama Key Dates](#)

### Are there any re-sit opportunities?

Yes. Candidates can retake any of the components and can carry forward the marks for the Non-Examination Assessment (NEA) components, i.e. Components 1 and 2, but Component 3 must be retaken if candidates wish to enter again for the qualification. For more information, please contact [entries@edugas.co.uk](mailto:entries@edugas.co.uk)

## COMPONENT 1

### Where can I find my Component 1 report?

This can be found on [Portal](#) under Internal Assessment > Internal Assessment Marks/Outcomes. Click on the drop down menu next to GCE June; your moderator report will be listed next to Drama.

### Can candidates word process their creative log?

Yes. The spell and grammar check does not need to be disabled.

### Are any penalties applied to the word count for the Creative Log?

No, the word count of between 1200 and 1500 words is a guide.

### **Are any penalties applied according to the length of the performance?**

No penalties are to be applied for work which is less than the required minimum time. Furthermore, penalties will not be applied if the time limit has been exceeded, however the examiner will stop examining after the time limit has passed.

### **I have one candidate taking A level Drama – what are the options for taking Component 1?**

It is possible to enter for A level Drama if you only have one candidate taking the qualification. For Component 1, as the minimum group size is two, the candidate can work with a non-assessed candidate, or a teacher. If your candidate wishes to design rather than perform, non-assessed actors must perform the piece so that the design can be assessed in performance.

### **What is the deadline for Component 1?**

The Component 1 work must be uploaded by 15<sup>th</sup> May.

### **How do I enter my marks for Component 1?**

Marks are to be entered on [Portal](#) under Internal Assessment > Internal Assessment Marks/Outcomes. The system will be available at least 10 days before the deadline. Click on the drop-down box next to GCE June 2025 and find Drama (your Exams Officer will need to give you access to this.) You will then find an 'Enter Marks' button next to Drama – click on this and you will find your candidates listed. When you have entered your marks, a 'Submit Marks and View Sample' button will appear – click on this and you will see the candidates listed whose work you need to upload.

For further details, please refer to the guidance on the Eduqas webpage: [Internal assessment guide](#)

### **I have made a clerical error in submitting my marks – what should I do?**

Once marks have been submitted via IAMIS they cannot be amended by the centre. If it is noticed that an incorrect mark has been submitted, centres must complete and submit the request form (available in the Internal Assessment guide for centres).

### **Where do I send my Component 1 work?**

All work and relevant documentation must now be uploaded to electronically to **IAMIS**. Your Exams Officer will be able to access a circular nearer the time which contains instructions about using **IAMIS**. All the written work, cover sheets, programme proforma and approval form should be uploaded along with the practical work. Guidance is also available via our website, including a step-by-step video guide <https://www.eduqas.co.uk/home/administration/e-submission/>

### **What should I do if there is an error with the work submitted for moderation?**

If the files do not appear or you have made a mistake and chosen the wrong folder / file, then please contact [e-submission@eduqas.co.uk](mailto:e-submission@eduqas.co.uk) Please include your centre details, candidate details, the subject and component.

## What format should the recording of our Component 1 exam be in?

Files should be in MP4 format and up to a maximum size of 600MB. Instructions on how to resize files can be found on the [e-submission page](#)

## How do I request an extension to the deadline for Component 1?

Extensions can be requested by e-mailing [drama@eduqas.co.uk](mailto:drama@eduqas.co.uk)

## Can the coversheets be completed and signed digitally?

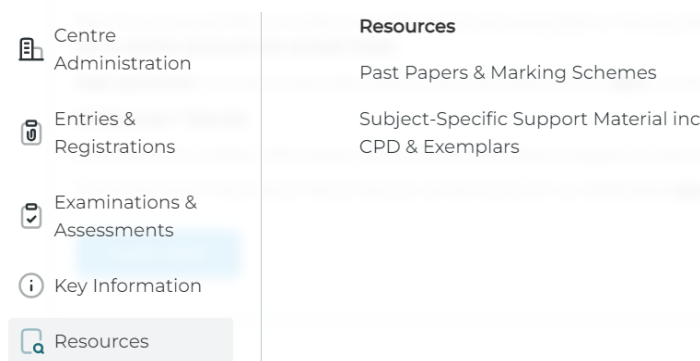
Yes, both handwritten and typed/digital signatures and forms are acceptable.

## Should the Component 1 work be annotated?

Yes, as this enables the moderator to see how you have allocated marks.

## Where can I find examples of work for Component 1?

Examples of work for each component are available on [Portal](#) under Resources > Subject Specific Support Material inc. CPD & Exemplar:



Filter the boxes as below to find all the recent CPD exemplar material.

A screenshot of the Portal search filters. The filters are: Subject (Drama), Level (GCSE), Type of document (CPD), Publication Year (All), Language (English), and Brand (Eduqas). There is a search bar with the placeholder text "Enter free text search".

## Component 2

## Where can I find the stimulus material for Component 2 and when will it be released?

This can be found on the [Portal](#) under Resources>Subject-Specific Support Materials inc. CPD & Exemplar. Then filter the boxes for Non-Examination Assessment Tasks, as shown below, to find the

A screenshot of the Portal search filters for Component 2. The filters are: Subject (Drama), Level (GCE), Type of document (Non-Examination Assessment Task), Publication Year (All), Language (English), and Brand (Eduqas). There is a search bar with the placeholder text "Enter free text search". A blue button labeled "SEARCH" is visible, along with the text "Records found 1".

most recent stimulus material:

The stimulus material will be released in June each year.

### **What are the arrangements for a visiting examiner for Component 2?**

To request an examiner visit for Component 2, please click on the link below and complete the form by 11<sup>th</sup> October, 2024

[Eduqas A level Drama and Theatre Examiner Visit Form 2025](#)

Please note that centres who fail to submit this form by 11<sup>th</sup> October will be allocated a visiting examiner date. We will not accept requests to change this allocated date.

**The Programme Proforma should be sent electronically or by post to your allocated examiner at least two weeks prior to your visit.**

### **I have one candidate taking A level Drama – what are the options for taking Component 2?**

It is possible to enter for A level Drama if you only have one candidate taking the qualification. For Component 2, as the minimum group size is two, the candidate can work with a non-assessed candidate, or a teacher. If your candidate wishes to design rather than perform, non-assessed actors must perform the piece so that the design can be assessed in performance.

### **One of my candidates is away from school unwell on the day of the Component 2 visiting exam – what are our options?**

The absent candidate can be substituted on the day with another candidate or teacher who can then read the part of the absent candidate.

Please then complete a JCQ Form 10 which can be found at this link for all the candidates affected by the absence:

<https://www.jcq.org.uk/exams-office/access-arrangements-and-special-consideration/forms>

This form can then be e-mailed to:

[specialrequirements@wjec.co.uk](mailto:specialrequirements@wjec.co.uk)

### **What format should the recording of our Component 2 exam be in?**

Files should be in MP4/MKV format and up to a maximum size of 600MB. Instructions on how to resize files can be found on the [e-submission page](#)

### **Where do I send the recording of our Component 2 exam and Process and Evaluation Reports?**

The recording of the practical work, written work and relevant documentation **must** be uploaded to

Surpass. Your Exams Officer will be able to access a circular nearer the time which contains instructions about using Surpass. Guidance is also available via our website, including a step-by-step video guide <https://www.eduqas.co.uk/home/administration/e-submission/>

### **Are any penalties applied according to the length of the performance?**

No penalties are to be applied for work which is less than the required minimum time. Furthermore, penalties will not be applied if the time limit has been exceeded, however the examiner will stop examining after the time limit has passed.

### **Are any penalties applied to the word count for the Process and Evaluation Report?**

No, the word count of up to 3,000 words for the complete Process and Evaluation Report is a guide.

### **Do design candidates need to prepare a viva or any additional material for the visiting examiner?**

Yes, design candidates are required to give a 5-10 minute presentation to the visiting examiner to provide a rationale and authentication for their design work. The presentation should include:

- key details of how the design work has been realised
- evidence appropriate to their design option, e.g. drawings, lighting plots, scale models, sound clips, cue sheets etc.

Presentation skills are not assessed. The presentation must be recorded by the centre and submitted with the theatre pieces.

## **Component 3**

### **Overview of Component 3: 40% (120 marks)**

#### **Written examination: 2 hours and 30 minutes**

Learners are required to study **two** complete texts and **one** extract from a third text.

#### **Section A: 40 marks**

A series of structured questions on a specified extract from the chosen set text from the post-1956 list.

#### **Section B: 40 marks**

An essay question on the chosen set text from the chosen set text from the pre-1956 list.

#### **Section C: 40 marks**

A question on the specified extract from *The Curious Incident of the Dog in the Night-Time* exploring how the text can be performed in the theatre.

### **When will the set texts for Component 3 change?**

The texts will change for AS for first assessment in 2026 and first assessment for A level in 2027. The specification will be updated shortly.

### Where can I find past papers and mark schemes?

These can be found on the [Edugas GCE Drama page](#) under the Past Papers tab.

### Where should I send the Live Theatre Review Form?

This should be sent to [drama@edugas.co.uk](mailto:drama@edugas.co.uk) by 31<sup>st</sup> May

### Will the format of question for Section A always be the same?

This section comprises of a series of structured questions on a specified extract from the chosen set text from the post 1956 list.

There will be two questions – one 10 mark question and one 30 mark question. This structure will never change.

This Section assesses AO3 only:

*Demonstrate knowledge and understanding of how drama and theatre is developed and performed.*

Therefore, there is no need to discuss the influence of live theatre at all within this Section.

### What will candidates need to cover in Component 3: Section A?

Section A is worth 40 marks.

Learners should consider:

- Interpretation of character (e.g. through motivation and interaction)
- Vocal and physical performing skills including interaction
- How performance texts are constructed to be performed, conveying meaning through:
  - Structure
  - Language
  - Stage directions
  - Rehearsal techniques
- Interpretation of design elements including:
  - i) Sound
  - ii) Lighting
  - iii) Set and props
  - iv) Costume
  - v) Hair
  - vi) Make-up

#### Discussion on the actor for Section A could cover:

##### Interpretation of character:

(character motivation and interaction) e.g. discussion of relationships with other characters and audience, discussion of the subtext within the extract, character intent or aim within the extract. Does the chosen performance style affect the interpretation of character?

##### Vocal and physical performing skills including interaction:

e.g. how would the actor communicate the character to an audience through the use of performance skills.

Vocal skills discussed could be the use of – pitch, volume, pace, rhythm, emphasis, pause, accent, interaction.

Physical skills discussed could be the use of – gesture, posture, stillness, fluency, expression, interaction, proxemics, character positioning.

How does the chosen performance style affect the use of performing skills?

#### **Discussion on the director for Section A could cover:**

**Interpretation of character:** (character motivation and interaction) e.g. advising actors regarding character relationships, the use of subtext, intent, aim.

#### **Vocal and physical performing skills including interaction:**

e.g. how would the actors communicate the characters to an audience through the use of their performance skills. Advice regarding listening and responding to each other on stage.

Vocal skills discussed could be the use of – pitch, volume, pace, rhythm, emphasis, pause, accent, interaction.

Physical skills discussed could be the use of – gesture, posture, stillness, fluency, expression, interaction, proxemics, character positioning.

How does the chosen performance style affect the use of performing skills?

#### **Rehearsal techniques:**

Which technique(s) would the director use with actors? How does the technique(s) relate to the performance style? Exploration of language, character motivation and interaction. The technique(s) chosen should be relevant and contribute to the justification of ideas.

#### **Structure:**

Where does the extract fit within the whole context of the text? Is there an emotional highlight within the extract? Does the extract come after or before a key emotional part of the text? Is the text linear in its progression of time and therefore development of plot and character? Is it more fluid in its structure? Episodic and each scene self-contained? Could the director impact / change the text's structure?

#### **Language:**

What does the language suggest about the characters?

E.g. socio/economic/historical/race/gender/age/attitude.

How is the dialogue written and does this affect its performance? The nature of the dialogue? E.g. short sharp answers, long monologues that give information, rhythm of dialogue, use of rhyme, the interruption of dialogue by an action(s) and lack of dialogue (pause and silence).

#### **The use of stage directions:**

Are there specific stage directions given by the playwright? If they are changed or ignored by a learner in any way in their interpretation this needs to be justified. What do the stage directions suggest about the extract? E.g. the atmosphere, character motivation and action. Are there any suggested stage directions that are inferred through the text? Would learners add any additional stage directions in order to convey meaning?

#### **Discussion on the designer for Section A could cover:**



**Sound designer:**

Pre recorded sound FX (e.g. music to create atmosphere), manipulation of sfx, pitch, echo, reverb, distortion, montage, intensity, volume, length of sfx cue and direction of sound.

**Lighting designer:**

Colour, intensity, fade durations, black out, direction of LX, angle of light, use of types of lanterns (spotlight, floodlight, barn doors, irises, motorised lanterns, gobos, projections).

**Set designer:**

Audience position, shape of stage, projections / lighting to create location, placement of set, furniture, rostra, flats, screens, stairs, exits and entrances, cyclorama, set dressing e.g. banners/ curtains, colour, texture, sightlines, scale, backdrop, props.

**Costume designer:**

Period e.g. Elizabethan / futuristic. Fabric type e.g. velvet, chiffon. Weight of fabric, colour, pattern, shape of the costume, length, how it is worn by an actor. Embellishments e.g. jewels, lights.

**Hair designer:**

Length, colour, style (e.g. 1920s Bob / 1950s Quiff), texture, accessories, hair extensions, wigs, use of hair product for sculpting hair.

**Make-up designer:**

Face make-up, contouring, prosthetics, colour, texture, embellishments, body make-up, body paint (e.g. designs and tattoos), accentuation of features, natural make up effects for all skin types, stylised make-up effects (e.g. expressionistic make up/ mask like effects), facial grooming (beards / eyebrows).

For this Section, it is key that design ideas focus on the specific extract within the question and are also justified with reference to the extract rather than the play as a whole.

How actors might interact with these design elements might be relevant in a response. E.g. the use of a prop, furniture, reaction to sound and lights, how a costume is used.

**Will the format of question for Section B always be the same?**

This section will ask candidates to write an essay question on the chosen set text from the pre-1956 1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors.

There will be one question – 40 marks, which may be based on a specified extract or learners may have a free choice to choose their own extract(s).

This Section assess both AO3 and AO4:

**AO3:**

*Demonstrate knowledge and understanding of how drama and theatre is developed and performed.*

**AO4:**

*Analyse and evaluate the work of others.*

20 marks are awarded for AO3 and 20 marks are awarded for AO4

## What are candidates expected to write about from the perspective of an actor for Section B?

Discussion on the **actor** for Section B would be very similar to that of Section A, but would also include:

### **The social, historical and cultural context of the text:**

e.g. the original performance conditions. The original performance style. Audience reaction to the original performance. This information can be discussed at the beginning of the essay or woven into the answer.

### **The influence of contemporary theatre practice:**

Learners should discuss how current trends within contemporary theatre practice have influenced their decisions regarding character interpretation and/or performance. Discussion could focus on cross gender performances, performance style. Reviews of contemporary productions.

### **How live theatre has influenced their decision making:**

Learners should focus on character motivation and interaction. Character relationships. The use of vocal and physical performing skills. Audience response to a character. Learners are required to view and discuss a minimum of two live theatre productions.

## What are candidates expected to write about from the perspective of a director for Section B?

Discussion on the **director** for Section B would be very similar to that of Section A, but would also include:

### **The social, historical and cultural context of the text:**

e.g. the original performance conditions. The original performance or production style. Audience reaction to the original performance. This information can be discussed at the beginning of the essay or woven into the answer.

### **The influence of contemporary theatre practice:**

Learners should discuss how current trends within contemporary theatre practice have influenced their decisions regarding character interpretation and/or performance and staging ideas. Discussion could focus on cross gender performances, performance style or staging. Reviews of contemporary productions.

In order to ensure that the question is clear, the director question within Section B will always focus on a particular aspect.

## What are candidates expected to write about from the perspective of a designer for Section B?

Discussion on the designer for Section B would be very similar to that of Section A, but would also include:

### **The social, historical and cultural context of the text:**

e.g. the original performance conditions. The original production style. Audience reaction to the original performance. This information can be discussed at the beginning of the essay or woven into the answer.

### **The influence of contemporary theatre practice:**

Learners should discuss how current trends within contemporary theatre practice have influenced their decisions regarding design ideas. Discussion would focus on the relevant design aspect(s) within the question, or a holistic discussion of all design elements.

### **How live theatre has influenced their decision making:**

Learners should focus on the relevant aspects mentioned in the question. Learners are required to view and discuss a minimum of two live theatre productions.

#### **How live theatre has influenced their decision making:**

Learners should focus on the relevant aspects mentioned in the question. Learners are required to view and discuss a minimum of **two** live theatre productions.

#### **What should candidates be expected to be asked about in Section C?**

Learners should consider:

Different types of staging (proscenium arch, in the round, traverse, thrust)

Character positioning and movement / proxemics

Design elements including:

- i) Sound
- ii) Lighting
- iii) Set and props
- iv) Costume
- v) Hair
- vi) Make-up

How live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.

This Section assess both AO3 and AO4:

##### **AO3:**

*Demonstrate knowledge and understanding of how drama and theatre is developed and performed.*

##### **AO4:**

*Analyse and evaluate the work of others.*

30 marks are awarded for AO3 and 10 marks are awarded for AO4

#### **General advice / what to expect for Section C:**

- The 30 marks allocated for AO3 will never be broken down into separate elements. The marks will be awarded holistically and will also require **explanation** and **justification**. E.g. The 2019 paper included the opportunity to annotate the Lx and Sfx ideas alongside the text as well as the justification and explanation of ideas after the extract. Varying formats were accepted - cue sheet with ongoing explanation and justification of cues or a cue sheet of ideas connected to the text and then an explanation and justification in a more formal essay form.
- AO4 reference needs to connect to the element of the question e.g. SFX. Learners are required to view and discuss a minimum of **two** live theatre productions.
- Candidates will not have to draw or be given lighting plots that show position of lanterns in a lighting grid.

- There will be no pre-drawn ground plans to label.
- Candidates will not be expected to draw their costume, hair and make-up designs.
- Specific types of stages could be identified in questions (Proscenium Arch, In the Round, Traverse, Thrust).
- In order to maintain parity and fairness between examination series, questions will not require learners to illustrate or explain two different approaches for staging the text. Learners can therefore concentrate on **one** clear concept but should be aware of how this concept could be adapted for the 4 various stages.
- If a specific stage is not mentioned in the question, learners do not have to choose one of the above stages.
- All ideas / concepts / design approaches should be cohesive. For example, learners using a traverse ground plan for their stage design should not be discussing using a naturalistic design for their set and props.

## RESOURCES

### Where are the CPD Materials for Drama?

The materials from recent CPD events are available on [Portal](#) under Resources > Subject Specific Support Material. Filter the boxes as below to find all the recent CPD material.

Options

Subject: Drama ▼ Level: GCE ▼ Type of document: CPD ▼ Publication Year: All ▼ Language: English ▼ Brand: Eduqas ▼

Enter free text search

**SEARCH** Records found 17

### Is exemplar work available for each component?

Yes, marked exemplar is available on [Portal](#) for each component.

### What other resources are available?

We have a selection of digital resources available on our website which can be accessed at the link below:

[Eduqas A level Drama Digital Resources](#)

### Do you offer training for centres?

Yes. Details can be found on the Training tab of the Eduqas website by clicking the link below:

<https://www.eduqas.co.uk/home/professional-learning/>

### If I have any more questions, who do I contact?

The Drama team will be happy to answer any queries you might have (see the Eduqas website for details).

For administration/entry queries please contact:

#### **GCE Admin Section**

029 2026 5336

[gce@eduqas.co.uk](mailto:gce@eduqas.co.uk)

#### **Entries**

0290 265193

[entries@eduqas.co.uk](mailto:entries@eduqas.co.uk)

For access arrangements please contact:

#### **Special Requirements Section**

029 2026 5155

[specialrequirements@eduqas.co.uk](mailto:specialrequirements@eduqas.co.uk)

For all other subject queries please contact:

029 2240 4299

[drama@eduqas.co.uk](mailto:drama@eduqas.co.uk)