



GCSE EXAMINERS' REPORTS

**GCSE (NEW)
DRAMA**

SUMMER 2018

Grade boundary information for this subject is available on the WJEC public website at:
<https://www.wjecservices.co.uk/MarkToUMS/default.aspx?!=en>

Online Results Analysis

WJEC provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.

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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UNIT 1: DEVISING THEATRE

This unit is worth 40% of the total mark and requires candidates to submit three elements – portfolio of supporting evidence, a practical/technical performance, and an evaluation of the final performance. Feedback from moderators indicated that although Brecht is still the most popular practitioner used at GCSE, some centres chose a range of exciting and contemporary practitioners/theatre companies which produced some highly original and inspiring final performances. Evidence suggested that the best work came from pupils who had a real sense of ownership and interest in their work. Successful candidates displayed an in-depth knowledge and practical understanding of the skill requirements of their chosen style which was evident in both the practical and written work. These candidates showed originality and a high level of creativity in their interpretation of the chosen stimuli. The most successful centres indicated that students had access throughout their course to a range of challenging theoretical and practical exploration, allowing candidates from across the ability range to access the assessment criteria successfully.

Centres where moderators highlighted problems and weaknesses showed a lack of understanding of the chosen style and a tendency to ‘mix and match’ techniques from a range of practitioners. In general centres adhered to the time specification and this ensured that the work had a clear shape and structure. We would remind centres that a time penalty must be applied when the regulation regarding timing has not been adhered to and be clearly indicated on the mark sheets.

The majority of centres adhered to guidance given at CPD regarding the portfolio of supporting evidence. The very best work selected key moments during the three stages and selected **relevant** information for the appendices – these included images, mind maps and extracts of script. We would remind centres that any additional contextual writing in the appendices must be included in the final word count. Moderators viewed a range of approaches which centres had adapted to aid candidates to achieve their maximum potential in this unit. Some centres had interpreted the need for large portfolios / books which were almost empty, others had used large art folders which consisted of superficial illustrative material that bore little relevance to the key moments discussed in the portfolio. The best work was presented in a simple format where candidates adhered to the word count and the requirements of each section. The key moments were analysed and evaluated effectively with clear reference to the rehearsal process, avoided being descriptive and focused on their inclusion.

We remind centres that the final evaluation must **only** focus on the final performance. Candidates of all abilities tended to describe the rehearsal process and this had an impact on the marks for this section. Centres must submit the candidates' A4 notes for the evaluation with the portfolios.

Further guidance:

- Please ensure candidates identify themselves clearly at the beginning of the performance
- Ensure that the camera is set up as near as possible to the stage and is static throughout the performance
- Avoid blackouts wherever possible and complicated scene changes
- Ensure effective use of space e.g. defining stage area in large spaces
- Avoid unnecessary appendices with the portfolio of evidence
- Please ensure that you are using the correct WJEC paperwork – as opposed to Eduqas for centres in England
- Please check that you are using the correct stimuli. The year refers to the year of awarding rather than the first year of teaching. Please check also that you have chosen the WJEC stimuli, rather than the Eduqas stimuli for centres in England.

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UNIT 2: PERFORMING THEATRE

On the whole centres used a range of interesting pieces that challenged the students to produce inspiring and mature performances. Centres were creative in their adaptation of scripts which allowed them to fulfil the requirements of the specification. Artistic Intentions were completed effectively with the majority of candidates setting sound motivational objectives. This had a positive impact on the assessment process as it gave their work clear focus.

The majority of centres adhered to the time specification selecting the lower limit to aid less able candidates whilst stretching the more able to the upper limit. It was encouraging to see that centres used the two chosen sections effectively allowing candidates to show character development. Examiners noted that the quality of work produced by technical candidates continues to improve with a range of skills being explored; the work was imaginative, highly creative and showed clear indication that they had worked closely with the chosen group. We would remind centres that technical candidates do not need to do a viva with the visiting examiner.

Although we understand the difficulties of choosing a range of different pieces, particularly in centres where there is a large cohort, we would encourage centres, where possible, to use a range of pieces rather than giving every group the same section. Examiners also noted that all centres had tried to enhance the final performance through a range of simple technical elements such as music to begin and end a piece / simple lighting / costume and set.

Further guidance:

- Performances have to be recorded and a copy sent to the board within 7 days
- Candidates must introduce themselves at the beginning of each performance, stating name, role, and candidate number
- If possible, Artistic Intention forms need to be sent to the visiting examiner prior to the performance (your examiner will liaise with you regarding this)
- Centres must ensure that all paperwork is ready for the examiner on the day of the final exam (check WJEC website for guidelines)
- Inappropriate dates must be submitted by the end of October (but performance titles don't need to be chosen at this point)
- Centres are reminded that the chosen text at Unit 3 will have an impact on choice of texts for performance in Unit 2 (see specification for further guidance).

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UNIT 3: INTERPRETING THEATRE

Section A

Question 1

The majority of candidates were able to state two relevant rehearsal techniques. However, in the second part of the question the majority of candidates failed to apply these techniques to the character within the specific extract. Responses tended to be descriptive and this had an effect on the marks awarded.

Question 2

This question was generally well answered with the majority of candidates showing an understanding of the terminology used within the question. Candidates gave appropriate examples of why they had chosen specific tone/tempo indicating an understanding of the character within the chosen extract.

Question 3

Some candidates gave very brief, generic descriptions e.g. shirt, trousers. Centres need to encourage candidates to visualise the costume in performance and consider, for example, colour, type of footwear, texture/materials and any individual aspects to the character costume.

The second part of the question was generally well answered with candidates giving detailed and creative responses for costume choice.

Question 4

Candidates showed an understanding of the relationship between the specified characters, clearly detailing their motivation. However, some candidates tended to over concentrate on character/motivation to the expense of voice and movement. A minority of candidates tended to concentrate on just one of the characters. Centres need to remind candidates that all question criteria needs to be covered in order to access the full range of marks.

Question 5

The majority of candidates displayed an excellent understanding of how a thrust stage could be used in performance. They clearly understood audience position and how that would affect the positioning of set. A range of interesting scenes were explored for performance and the very best responses indicated that this aspect had been explored practically. Candidates showed an understanding of their chosen style and how that influenced their choice of set. A minority of candidates showed a lack of understanding of their chosen style e.g. minimalistic but with detailed naturalistic sets. We would encourage centres to explore their chosen text using a variety of different styles.

Section B

Examiners were delighted to note that candidates had been given the opportunity to view a wide range of performances, which had obviously inspired and had a positive impact on them as a member of an audience. In general the lighting question was well answered with candidates showing an understanding of relevant terminology and making specific reference to two scenes. Candidates who choose the acting question tended to concentrate on analysing the character as opposed to discussing the question criteria of voice and movement. Some candidates discussed the character's role within the whole play as opposed to two key extracts.



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