

Mark Schemes for the Components

June 2006

1916/MS/R/06
3916/R/06

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All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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MARK SCHEMES FOR THE COMPONENTS

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Mark Scheme 1916/02
June 2006

Section A	Question No.: 1
Marks available 10	<i>'Kipps reads it rather well. A bit actorish, certainly, but with enthusiasm and skill.'</i> (Stage direction line 93.) As an actor how would you create the <i>actorish</i> effect required by the playwright? Where relevant refer to the first part of his speech (lines 95-106).

NOTES ON THE TASK

Some of the following should be covered:-

- Precise pronunciation and exaggerated lengthening/clipping of words, slowing/speeding up at key sections
- Use of accent, possibly upper crust or other justified interpretation
- Delivering with exaggerated expression to match text, e.g. setting scene, mystery, danger
- Posture to match chosen interpretation e.g. a Sherlock Holmes type approach might be upright, alert, business like.
- Pointed looks at the audience or surroundings, degree depending on chosen performance style
- Illustrating any of above ideas with reference to lines in the text

Not all of the above is expected to be included in any answer and a variety of interpretations are possible. The overall effect created by the sum of the ideas must be judged.

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	<ul style="list-style-type: none"> • Vocal, physical and interpretational ideas listed, which are unified and would create a clear 'actorish' deliberate artificial interpretation. Choices operate at artistic level, have clear meaning and would demand attention.
8-7	<ul style="list-style-type: none"> • Vocal, physical and interpretational ideas listed, which are mostly unified and create an 'actorish' artificial interpretation. Choices have clarity of purpose and would enhance creation of 'actorish' effect.
6-5	<ul style="list-style-type: none"> • Ideas listed have a degree of unity and would individually all support the creation of an artificial 'actorish' interpretation.
4-3	<ul style="list-style-type: none"> • Few ideas listed, 2-3, with no clear unity of intent, but individually would be relevant to an 'actorish' interpretation.
2-1	<ul style="list-style-type: none"> • 1-2 ideas listed with no clear unity of intent, but individually would be relevant to an 'actorish' interpretation.

Section: A	Question No.: 2
Marks available 10	Write a stage direction, which creates the atmosphere of Eel Marsh and the house, that would be used in the text at the end of line 271. Bently you can cross the causeway at low tide. That takes you on to Eel Marsh and the house (lines 270-271).

NOTES ON THE TASK

- Credit can be given to sound effect and lighting effect interpretations and top bands can be awarded if they show clear appreciation of content/staging
- Stage direction includes both Eel Marsh and the house
- Stage direction is selective and works with the genre to create an appropriate brooding effect for Eel Marsh and the mystery/danger of the house. Its all rather '*Hound of the Baskervilles*'
- Should create genuine ghost story atmosphere rather than spoof unless candidate justifies.

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	Both marsh and house effectively covered. Stage direction works with genre to create the correct atmosphere. Control of medium to give clear artistic intent to the performance.
8-7	Both marsh and house covered. Stage direction works with genre to create atmosphere. Control of medium to give some artistic intent to the performance.
6-5	Both marsh and house covered. Stage direction mostly works with genre and creates an appropriate atmosphere. Selected sounds would support the performance.
4-3	Only one of marsh and house fully/coherently covered. Stage direction could create atmosphere and might support a performance.
2-1	Only one of marsh and house mentioned. Stage direction could support a performance.

Section: A	Question No.: 3
Marks available 10	Draw a ground plan to show how you would stage the script extract.

NOTES ON THE TASK

- A ground plan created generally using the standard conventions e.g. rostra, flats, doors, curtains, entrances, audience, proportions
- It illustrates a workable acting space with clear sight lines
- Top two bands reserved for clear, accurate and workable ground plan.

Marking Criteria	** Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	A clear well presented and workable ground plan, sense of proportion, practical and meets needs of the text. From it stage could be set for rehearsal.
8-7	A clear and workable ground plan, sense of proportion, practical and meets needs of the text. From it stage could be set for rehearsal.
6-5	A workable ground plan and mostly meets needs of the text. From it stage could almost be set for rehearsal.
4-3	A partially workable ground plan and some needs of the text met. Some of stage could be set for rehearsal.
2-1	Elements of a ground plan and some need(s) of the text met. Possibly some of stage could be set for rehearsal.

Section A	Question No.: 4
Marks available 10	Identify (name) the most interesting character that you or others created in the exploration work on the stimulus item. Why was this character so dramatically interesting?

NOTES ON THE TASK

- Character identified and/or named
- Situation and personality mentioned e.g. personality, beliefs, history, status
- Dramatic possibilities the character offers a drama

All the above points may not be covered. The answer has to be judged on the overall quality of the dramatic potential of the character written about.

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	A character identified and well defined. Artistic potential clearly explained by candidate.
8-7	A character identified and defined. Some artistic potential, explained by candidate.
6-5	A character identified and defined. Potential to be used in a workable drama. Candidate identifies some dramatic possibilities for the character.
4-3	A character identified and partially defined. Some potential to be used in a workable drama. Candidate identifies a dramatic possibility(ies) for the character.
2-1	A character identified. Candidate identifies a dramatic possibility for the character.

Section A	Question No.: 5
Marks available 10	Use the headings below to write down a plan for an improvisation you created from the stimulus. This plan is for use by other drama students. <i>(Headings: Where is it set; When is it set; Who are the characters; What is it about; What is the dramatic intention)</i>

<p>NOTES ON THE TASK</p> <ul style="list-style-type: none"> • Plan covers the 5 W's of the question. • Plan is a workable improvisation. • Dramatic intention is clear. • The plan has enough information for another group to act it out.

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	<ul style="list-style-type: none"> • A workable plan listed, which has all the information needed to start improvising. • The scenario engages and has potential to hold interest.
8-7	<ul style="list-style-type: none"> • Workable plan listed, which has all the information needed to start improvising. • The scenario has potential.
6-5	<ul style="list-style-type: none"> • Plan listed with most of the information needed to start improvising established. • In the main it is a workable drama.
4-3	<ul style="list-style-type: none"> • Information for a partially workable drama. • Parts of the plan are clear and contain most of the information needed to start improvising a section of the drama. Another group taking this plan would have to fill some gaps themselves.
2-1	<ul style="list-style-type: none"> • A fragment of a plan listed. • Elements are included that would be useful/needed to act out a drama. Not enough information/clarity for another group to start improvising without gaining more information.

Section A	Question No.: 6
Marks available 10	<p>A prologue introduces the play to the audience. Write a prologue that introduces the drama you devised from the stimulus. Focus on one of the following:</p> <ul style="list-style-type: none"> • Character(s) • Setting • Social, historical and political context • Dramatic intention

<p>NOTES ON THE TASK</p> <ul style="list-style-type: none"> • A prologue can include a cross-cut to an enacted scene if it is appropriate • Demonstrates understanding of how a prologue works • Language and structure of writing and how this communicates intention provides discrimination

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	Perceptive understanding of what a prologue is for with speech created working effectively as an introduction to the coming action.
8-7	Clear understanding of what a prologue is for with speech created working as an introduction to the coming action.
6-5	Understands what a prologue is and a speech created that introduces the drama.
4-3	Some understanding of what a prologue is and the creation of some speech to start the drama.
2-1	There are words that could be spoken at the beginning of the performance that could introduce the drama to follow.

Section: B	Question No.: 1
Marks available 30	The final part of the stage direction in lines 420-421 reads <i>'There is a murmur of voices from the public bar'</i> Write one scene for the public bar which fits the ghost/mystery genre of the play.

NOTES ON THE TASK

- Scene fits the genre and tone of script extract and works with its plot
- The quality of the script will be judged in terms of language selected being appropriate to context, theme and character(s); level of potential for engaging an audience; the creation of tension or potential for tension/development.

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
30-25	<ul style="list-style-type: none"> • The scene complements the mood of the extract • There is a degree of artistry and a clear sense of intent • A very good understanding of the conventions for creating a script and the particular genre
24-19	<ul style="list-style-type: none"> • The scene works with the mood of the extract • There is a clear sense of intent • A good understanding of the conventions for creating a script and the particular genre
18-13	<ul style="list-style-type: none"> • The scene is focused and has a sense of intent • A sound understanding of the conventions for creating a script and the particular genre
12-7	<ul style="list-style-type: none"> • The script is appropriate to the set situation • There is some understanding of the conventions for creating a script
6-1	<ul style="list-style-type: none"> • Some of the parts of the script could be used to act a drama appropriate to the set situation • One or more conventions for creating a script used

Section: B	Question No.: Question 2
Marks available 30	<p>The role of Actor requires the person taking that role to play all the extra parts. If you were taking the role of Actor what acting, costume or properties(props) ideas would you use to create the changes from Actor to the following:</p> <ul style="list-style-type: none"> • Bentley [10] • Sam Daily [10] • Landlord [10]

<p>NOTES ON THE TASK</p> <ul style="list-style-type: none"> • All three changes covered, 10 marks available for each • Definition of characteristics of each role or their function in the script/genre • Practical acting/design/properties ideas to define clearly and quickly each role • Ideas would work as a clear performance style, which is possibly named

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
10-9	<ul style="list-style-type: none"> • Performance style is established and clear reference made to the specific needs of the role– character and function defined • Practical acting ideas (or design/properties) to enable the creation of a well crafted characterisation, which would communicate strongly making the role distinctive – possible text references • Works at an artistic level
8-7	<ul style="list-style-type: none"> • Performance style is established and some reference made to the specific needs of the role – character and function defined • Practical acting ideas (or design/properties) to enable the creation of a crafted characterisation, which would communicate clearly making the role distinctive – possible text references • Begins to work at an artistic level
6-5	<ul style="list-style-type: none"> • A performance style is inherent and some reference made to the specific needs of the role • Practical acting ideas (or design/properties) to enable the creation of a crafted characterisation – possible text references
4-3	<ul style="list-style-type: none"> • Some reference made to the specific needs of the role • Practical acting ideas (or design/properties) to enable the creation of a workable characterisation
2-1	<ul style="list-style-type: none"> • Practical acting ideas (or design/properties) to enable the creation of a workable characterisation

Section: B	Question No.: 3
Marks available 30	<p>a) Of all the ideas you or your group worked on from the stimulus item, describe the idea that was most likely to make an engaging and entertaining drama?</p> <p>b) Briefly outline the plot, scene by scene and for each scene give the dramatic intention.</p>

<p>NOTES ON THE TASK (15 marks for each section)</p> <p>a)</p> <ul style="list-style-type: none"> • A theme/idea arising from the stimulus is selected and why selected • Identifies the potential for development giving chosen conventions, genre and performance style • Characters created listed with relevance to drama established • Decisions made are justified <p>b)</p> <ul style="list-style-type: none"> • A coherent drama is communicated which illustrates application of section a) answer • Intention for all scenes is clear

Part a)

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
15-13	<ul style="list-style-type: none"> • Candidates will have covered with some insight the key elements of the points in Notes • Choices would be likely to lead to the creation of a well focused drama with clear intent and potential for artistic interpretation
12-10	<ul style="list-style-type: none"> • Candidates will have covered the key elements of the points in Notes • Choices would be likely to lead to the creation of a focused drama with intent stated and some potential for artistic interpretation
9-7	<ul style="list-style-type: none"> • Candidates will have covered a number of the points in Notes • Choices would be likely to lead to the creation of a focused drama with intent stated or inherent
6-4	<ul style="list-style-type: none"> • Candidates will have attempted to cover a few of the points in Notes • Choices would be likely to lead to the creation of a partial drama with some intent inherent
3-1	<ul style="list-style-type: none"> • Candidates will have attempted to cover one or two of the points in Notes • Choices might lead to the creation of a partial drama

Part b)

MARK	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
15-13	<ul style="list-style-type: none"> • Script resume has potential for creating a coherent drama with layers of meaning. Intention clearly stated
12-10	<ul style="list-style-type: none"> • Script resume has potential for creating a coherent crafted drama. Intention for each scene stated
9-7	<ul style="list-style-type: none"> • Script resume has potential for creating a workable drama. Intention for each scene stated
6-4	<ul style="list-style-type: none"> • Script resume represent a partially workable drama. Intention for some of scenes or an overall intention stated
3-1	<ul style="list-style-type: none"> • Script resume represent a fragment of drama

Section: B	Question No.:4
Marks available 30	A performance has been created from the stimulus item. Set out two examples of how you would create mood/atmosphere or meaning in the drama using available resources e.g. costume, staging, sound, lights, properties (props)

<p>NOTES ON TASK</p> <ul style="list-style-type: none"> • Two examples are given, they can relate to one specific moment • Look for a coherent selection of resources to create mood/atmosphere, not a shopping list of every available resource • Choices are backed by why they are used and what effect is striven for • Answer demonstrates control of dramatic structuring to create intention

Marking Criteria	**Be prepared to use the FULL range**
MARK	DESCRIPTOR
30-25	<ul style="list-style-type: none"> • Two examples given with clarity of purpose for resources used • Likely to enhance work of actors and engagement of audience • Clear references to the plot/purpose of drama • Overall sense of artistry
24-19	<ul style="list-style-type: none"> • Two examples given with clarity of purpose for resources used • Likely to support work of actors and understanding of audience • Clear references to the plot/purpose of drama • Overall sense of crafted drama
18-13	<ul style="list-style-type: none"> • Two examples given with mostly relevant resources used • Could support work of actors and understanding of audience • References to the plot/purpose of drama • Overall sense of workable drama
12-7	<ul style="list-style-type: none"> • One or two examples give with some relevant resources used • Some would support work of actors and understanding of audience • Overall sense of partially workable drama
6-1	<ul style="list-style-type: none"> • One example given with some relevant resource(s) used • Could support work of actors and understanding of audience, though not fully articulated • Overall sense of a moment in the drama

**Entry Level Certificate
Drama 3916**

June 2006 Assessment Series

Component Threshold Marks

Component	Max Mark	3	2	1	U
01 Realisation Test	200	143	72	14	0

Option/Overall

	3	2	1	U
Percentage in Grade	53.8	36.3	9.9	0.0
Cumulative Percentage in Grade	53.8	90.1	100.0	100.0

The total entry for the examination was 93

General Certificate of Secondary Education

Drama (1916)

June 2006 Assessment Series

Component Threshold Marks

Component	Max Mark	A	B	C	D	E	F	G
01 Coursework	240	189	161	134	108	83	58	33
02 Written Paper	120	76	63	51	41	31	22	13
03 Realisation Test	160	126	102	78	62	47	32	17

Specification Options

Option A (01 & 02)

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	325	284	243	202	163	125	87	49
Percentage in Grade	-	6.9	19.8	23.8	19.8	14.0	8.2	4.6	2.8
Cumulative Percentage in Grade	-	6.9	26.7	50.5	70.3	84.3	92.5	97.1	99.9

The total entry for the examination was 879

Option B (01 & 03)

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	356	308	260	212	171	130	90	50
Percentage in Grade	-	4.3	15.5	24.6	26.3	15.7	8.7	3.6	1.2
Cumulative Percentage in Grade	-	4.3	19.8	44.4	70.7	86.4	95.1	98.7	99.9

The total entry for the examination was 6398

Option C (81 & 02) and Option D (81 & 03)

There were no entries for these options

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	4.6	16.0	24.5	25.6	15.5	8.6	3.7	1.4
Cumulative Percentage in Grade	4.6	20.6	45.1	70.7	86.2	94.8	98.5	99.9

The total entry for the examination was 7277

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