

Report on 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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Drama (3916)

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Principal Examiner's Report 2006

3916 - Entry Level Drama

General Comments

The third year of the specification saw a rise in the number of Centres involved, but it continues to be a small cohort. The work at all the Centres was once again of an appropriate nature and standard. As with last year a wide range of text extracts and stimuli were being used. Many of the texts used might be considered very demanding for use at this level. A feature of the work at all the Centres was the supportive approaches adopted by teachers which enable the candidates to achieve. The short focused practical activity, which is a feature of the specification assessment, worked well with candidates and helped them tackle demanding material.

Some Centres are now considering progression onto the OCR 1916 GCSE Drama course for students and from the work seen at some of these Centres the students could tackle the GCSE course. As stated in last year's report the text and stimuli used for the GCSE course could be used with mediation by Entry Level centres where they thought it was appropriate. This might help Centres to run the two courses in conjunction and use the Entry Level assessment route for those candidates for whom the GCSE is too demanding in its assessment requirements. These candidates could still be taught alongside the GCSE students. This is in line with what is happening in other subjects e.g. Art GCSE. This could be a useful development for Centres in future years.

Assessment and Moderation

Teachers had all tackled the delivery of the course and assessment tasks effectively with no reported problems. However the administrative part of the course did not work so effectively this year with a number of new Centres. These Centres did not complete the paperwork for their assessment tasks and forward them to OCR in time for their Moderator to validate the tasks before the Centre embarked on the actual practical work. This resulted in some Centres having completed their practical work before the Moderator knew it was taking place. This is obviously not satisfactory as it meant these Centres had to be moderated by video. In a practical subject like Drama a visit from the Moderator is the most effective way to validate the work taking place at the Centre and it creates a sense of occasion for the candidates. It is also the best way for OCR to gain feedback on how the course is working.

Note - Centres need to ensure they have fixed the visit of the Moderator to coincide as close as possible with the Test itself. For example Centres may organise the moderation visit on the same day as the conclusion of the Test to avoid candidates having to be brought back on an extra occasion for the benefit of moderation. This visit must be fixed **before** the commencement of the actual assessment tasks. The timescale and sequence for this is as follows:

- Submission of provisional entries by October
- Submission of Validation of Task forms (3916/VOT/1, 3916/VOT/2) and Minimum Coursework requirements form (3916/MCR) at least six weeks prior to the start of the Test. The Test can take place between 1st March and 5th May.
- Contact with the Moderator to confirm the date of the visit. The Moderator must see evidence from both tasks including some live performance work.
- Completion of the Teacher Commentary Forms (TCF/1/3916 and TCF/2/3916) for the sample of candidates prior to the Moderator's visit.

It is pleasing to note that candidates were enthusiastic to show their practical work to the Moderators and it was evident that they had enjoyed the course. The arrangements for moderation at some of the centres visited worked well this year and the Moderators enjoyed their visits to the very varied educational establishments using the course.

Important note on recording (video or dvd) of practical work: please ensure candidates identify themselves at the start of the video extract. This must be audible and clear, if necessary candidates could hold visual cards with names on or a teacher could announce the names. Each video needs to be accompanied by a written running order giving names of candidates in each extract. If using dvd placing extracts in separate chapters is very helpful to the Moderator. It can take a moderator hours to sort out who is who when there is no candidate introduction on the video and no accompanying notes. Also it is not necessary to film all the work taking place, the realised performance sections are the most useful for validating purposes. Some process work can be included if thought to be helpful to the moderator, but without appropriate notes and identification of candidates this is of little use to a Moderator who does not know the candidates. It is acceptable to include no process work on the video/dvd.

The evaluations from candidates improved this year with Centres creating varied opportunities for candidates to express their thoughts on the work achieved. Most Centres continue to use written evaluations, however some are now confident enough to make writing frames more ambitious or even work without them. Some good feedback was created using filmed interviews, in effect a filmed interview or talking heads approach.

Chief Examiner's Introduction

The stimulus and text seemed to have worked effectively this year, there being a more even balance as to which was chosen for the Realisation Test. Many Realisation Tests this year drew on both for their inspiration. There was a definite increase in candidates' understanding of genre and performance style on both the Written Paper and in the Realisation Test. This was probably assisted by the clarity regarding these elements in the text and stimulus items set.

The examples of good practice are discussed in detail in the relevant sections of this report. Centres and candidates are to be congratulated on the general quality of work being produced. The correct use of subject specific terminology continues to be noted by both Moderators and Examiners.

In the Coursework it has become apparent that a number of Centres are not applying the assessment criteria with enough discrimination. This is leading to a lack of necessary discrimination at the boundaries between Accomplished/Skilful, Skilful/Competent and Competent/Basic. Where this occurs Moderators will need to make adjustments or warn Centres that they are edging away from the OCR Standard. The latter is indicated on the Report to Centre where it will be state that marks were within tolerance on this occasion so no change was made. However, such Centres should carefully look at their application of the criteria in all future marking.

Portfolios continue to improve and Centres are adopting the message that these are a succinct planning and evaluation document relating totally to the Summative Task in the Coursework. For Centres taking the Realisation Test, where the portfolio is concentrating entirely on the ten hour element, the Coursework is in effect a practice run. There are still Centres where candidates are documenting the whole twenty hour process of the Coursework assessment, this is not necessary and can be detrimental, as it may indicate the candidate is not critically selecting relevant information. The Moderator is evaluating the candidates ability to relate to key and pertinent decisions in relation to the actual Summative Task not the process that led up to it.

It is worth repeating some advice from last year's report regarding the use of video/DVD evidence and as part of the actual performances. These mediums are being increasingly used in practical work, however, this raises the issue of ensuring there is a balance of video and live work, as a substantial proportion of any performance must continue to be live. Once again the DVD evidence of Summative Tasks and Realisation Tests is technically superior and easier to view and hear than many videos. The DVD format also allows Centres to chapter each group which makes life a lot simpler for Moderators/Examiners to access. It would be really appreciated if all Centres chaptered the DVDs, a chapter for each working group.

Finally, congratulations to all teachers and candidates who made this assessment session so impressive and enjoyable for Moderators and Examiners.

1916/01 - Coursework Units 1 and 2

Now in its fourth year the Coursework Units continue to be delivered with confidence and enthusiasm as Centres continue to develop and consolidate their understanding of the demands of the specification and the criteria.

The Moderation visit

As in previous years initial contact by telephone or E mail with Centres was helpful in outlining and discussing the format and requirements of the visit. Following the initial contact, the sending of the Unit One Coursework marks with the moderation plan was much appreciated by Moderators. The marks gave an insight into the mark range across the Centre and were a valuable aid for the Moderator both during the moderation session and the post moderation discussion with the Centre.

The majority of moderation visits continued to be conducted under examination conditions. In the few Centres where they were breached Moderators commented that this had negative implications for the marking of some candidates who became unfocused and distracted due to interruptions by non drama pupils, staff or unscheduled breaks. The most successful sessions saw candidates positively challenged by the planned moderation activities allowing them to achieve across the criteria with little teacher intervention. When necessary Centres were generally flexible in changing the moderation plan or swapping tracked candidates during the session when named candidates were under achieving.

As in previous years, in most Centres candidates were very focused, enthusiastic and committed. Moderators experienced some very sensitive and moving work associated with "The Woman in Black" stimulus.

Both Moderators and teachers reported that in some Centres where Coursework moderation was undertaken just after the Realisation Test the performance of candidate's during the moderations session was frequently 'lack lustre'. Those Centres who had made their entries early and those who were able to avoid a clash with the demands of the Realisation Test avoided this situation. Those Centres who wish to make their arrangements as early as possible and have not received their Moderator's details by early February should contact OCR direct. Several very successful sessions were scheduled after the school day and on a Saturday morning.

Moderators found that those Centres operating as part of a consortium were extremely well organised due in part to the dedication of the consortium leaders. The evidence provided was comprehensive. This approach to moderation clearly provided support for Centres and demanded a rigour in implementing the OCR standard.

Generally Centres provided sufficient evidence for efficient moderation. Particularly helpful were the video or DVD records of the summative tasks provided as evidence, whilst this is not a requirement it did greatly aid the process. However when paperwork was incomplete, missing or late arriving, the moderation process was severely delayed. Moderators are more than happy to go through paperwork requirements before leaving the Centre or by telephone, fax or E mail.

Portfolios

This year again there was some excellent portfolios across both units. More Centres took advantage of the video option with candidates providing the bulk of their portfolio on tape supported by brief written evidence. In the main these proved to be a very successful format. Written portfolios were generally very well presented and organised whilst being interesting to

Report on the Components Taken in June 2006

read. The inclusion of photographs, storyboards, diagrams and sketches as evidence to support planning was in the main innovative and aided the reader's understanding.

Most candidates appreciated that the portfolio is a succinct planning document totally focused on the summative task. However, there were still some Centres that encouraged Centres to reference all three texts for Unit One. This is not a requirement of the specification and meant that some portfolios lacked the necessary focus.

In conclusion Moderators had much to praise about the quality and delivery of Drama in Centres. The enthusiasm of the candidates for the subject and their growing understanding of both the process and the product were much in evidence, The OCR specification continues to be enjoyed, and implemented with imagination and dedication across many Centres.

1916/02 – Written Paper

General Comments

Once again there was some outstanding work by candidates on this year's paper. Candidates who use subject specific terminology to support their knowledge and understanding of drama create particularly effective responses. It was also evident that many candidates had 'enjoyed' answering some of the questions. The extract and the stimulus appear to have focused Centres attention on genre and performance style, as candidates were demonstrating a clearer understanding of these elements in their answers than has been the case in previous years. Rubric errors continue to decline, a testament to the work Centres do preparing candidates and the attention given to developing this paper in recent years. This year there were very few candidates who answered on the extract rather than the stimulus and vice versa. However gaps in knowledge/understanding did hamper some candidates e.g. what exactly is a prologue and the ability to create a ground plan.

The issue of sufficient time to answer both sections continues to impact on fewer candidates year by year. However as in previous years there are still some candidates who lose marks by not leaving themselves sufficient time to answer a second question on section B. This of course constitutes 25% of marks on the paper and a significant proportion of such candidates are high scorers on the rest of the paper. The evolving question format of section A continues to encourage more precise focused answers, which saves candidates time. However there are still candidates who are doing section B type responses to section A questions, this is bound to mean they are going to create timing problems for themselves. This is mainly occurring with specific types of question, please see individual question feedback below to clarify this point.

There were a small number of Centres where candidates did not appear to have tried ideas out practically, as throughout the paper their answers were theoretical, often marked by such phrases as 'you could'. Examiners once again noted the strongest candidates are all marked by answers which are informed by practical application that has grown out of the work they have tried in their preparation time.

<p>Examiner tip for candidates: always give an indication of why you make your decisions. This is what distinguishes skilful and accomplished candidates.</p>

Following last years report where Examiners noted that candidates who used metaphor in their drama plotting often created more effective dramas, it was interesting to note a growing number of candidates answers reflected this approach on the paper. This year the stimulus and text seemed to have encouraged more abstract approaches and the use of physical theatre.

Comments on Individual Questions

Section A

1. A well answered question with many candidates using specific examples from the text to illustrate their answers. A good proportion understood the exaggerated form of 'actorish', those candidates who did not identify this tended to limit themselves to a maximum mark of 6 for the question. A good number of candidates achieved full marks on this question. Generally a successful question allowing candidates to demonstrate knowledge and understanding. However the phrasing of the question led some candidates misinterpreting 'Kipps/actor' and therefore answering as if he would be nervous and lacking in confidence. Allowance for this was made in the marking where candidates

demonstrated knowledge and understanding of performance style in their answer, as this is what the question is testing. An example which gained full marks follows:

'Kipps is doing something he loves. As an actor he is a confident, illustrious person and as an actor reading his section I would make the speech very dramatic, pronouncing key words more boldly and with more emphasis. I would over- pronounce some adjectives, like 'lightening heart' and 'thin chilling rain'. I would add almost an arrogance to the reading because basically Kipps is showing his acting skills to a complete novice. I would read it with enthusiasm as well because Kipps is doing something he enjoys, with confidence and affection. Because actors are usually portrayed in a stereotype I would reflect that in my movements and actions. I would talk out to the audience and would stride confidently around the stage because to an actor the stage would feel like home. I would have facial expressions to match it, showing enjoyment at reading the piece, but also something that reflects the morose adjectives used such as 'chilling, dampness, mortal, terror, dread, frosty darkness'. All are quite disturbing, ugly sounding words and as the passage continues I would show certain professionalism as an actor and begin to whisper more, changing the tone and pitch of my voice to reflect mood. I would use gesture as well, like clenching my fist at hard sounding words like 'terror, mortal'.

2. This was a question where it was possible to answer precisely and gain full marks. The purpose was to give a clear stage direction that worked with the genre and tackled the problem set. Many candidates did just this. Other candidates created more lengthy responses which generally fell into two categories, one using a range of special effects, the other gave a detailed mental picture for the actor to draw on. Both these responses had their merits, but to gain top marks it was also necessary to refer to the actual practical problem set. Some candidates fell into the trap of creating lengthy literary narratives or special effects more in keeping with an epic film rather than a stage direction. A good number of candidates found this question difficult. Basically it is a 'directing/playwright' question which is answered by giving practical advice to the actor, or creating theatrical effects, or a combination of both. This is how one candidate tackled the problem set:

A long pause between Bently and Kipps. The distant noise of wind and a horse and trap are heard. Kipps shivers but recovers himself. The lights around them but not on them, fade very slightly and again Kipps looks anxious. Bently seems largely unaffected. This should all happen reasonably quickly and the speech should continue throughout, though it would be somewhat more broken from Kipps. The sound effects should fade as Kipps recovers slightly for his line, 'Did she have a great deal of money or land?'

3. Very few answers achieved full marks or even top band marks on this question. Many candidates had problems actually understanding what was being asked for and the majority of those who did understand failed to put in exits and entrances. Approximately half the candidates drew elevations rather than plans or a mixture of the two in one plan. Many candidates covered the sketch in elaborate explanatory notes. What was being asked for was basically a simple ground plan, with some notion of scale, exits/entrances, audience and a key. If this was done there were no notes needed and full marks could be awarded where a stage could be set for rehearsal. It is possible that because many candidates are used to working in a studio on improvised dramas they do not develop a consciousness of stage setting and fixed entrances/exits. It is obviously an area where Centres need to familiarise candidates with the standard nature of ground plans, perhaps utilising ground plans that exist in the copies of some scripts or looking at those in the Heinemann support book.

<p>Examiner tip for Centres: make ground plans for settings you create in your lessons and clearly define exits and entrances from precise points. Make ground plans a feature of stage design/setting work.</p>

4. This question was generally well tackled although occasionally some candidates wrote about Kipps. Characters were for the most part identified, although some candidates restricted themselves to descriptions of one of the people in the painting. This was a case where answers of some candidates had a tendency to the theoretical and were not based on actual practical application. The best answers gave dynamic characters with clear dramatic potential given. Weaker answers tended to give narrative style answers. An example of a good response to this question follows:
Anna, William's (the man in the picture) wife. Anna is an interesting character because she begins with a very non-naturalistic dream scene that she does not take part in and then wakes to a monotonous morning. She is abstractly robotic and moves like clockwork. She speaks in a monotone voice. Her character completely changes from her being controlled by her husband when she meets Richard, her ex-partner. As soon as she breaks from her husband's control she becomes more naturalistic and dramatic. Her last scene presents challenges for the actress as she must show the audience that she is lying to her husband but make it convincing enough so that William believes her. She must then become hysterical and freeze.
5. Candidates responded well to the layout of this question, which is intended to help them focus their answers. However a large number of candidates outlined full scale dramas rather than an improvised scene. Consequently many repeated their answer later for section B question 3. It is emphasised every year section A questions never require answers on a full scale drama. This type of question in section A is about one scene in one location, an **improvisation** not a **full drama**. It is a plan for an improvisation at a specific point/situation rather as a teacher might set the class during the course. Precise clear instructions are what are being asked for, so that a group of actors/drama students could read it then without further clarification have a go at improvising the scene. By giving so much information candidates are not fulfilling the requirements of the question so can't possibly score in the top two marking bands however impressive the actual drama is. The knock on effect is that if they then answer question 3 in section B the candidates feel they've already covered this ground so skimp on their answer. It may be a question of semantics, but it would help candidates if the distinction between an improvisation (trying a defined dramatic idea out), and an improvised drama (a way of making an actual play that uses improvisation in the making process). While many answers contained interesting ideas they did not pass the test of being a clearly workable plan for a drama to be simply improvised.
6. While a good number of candidates achieved full marks on this question other candidates were disadvantaged by not appearing to have a clear idea of what a prologue was. Those candidates, who were clear, illustrated their adeptness at writing for the stage. The script writing questions on the paper invariably generate excellent work from candidates. These candidates had a clear context, narrative line/hint, defined character delivering and set a mood/atmosphere. The prologues created ranged from mere summaries of action or character to detailed descriptions of setting to insightful comments on theme or issue. A good number of candidates wrote the prologue in verse or with poetic overtones, which generally worked well. Some candidates appear to have been thrown by the list of possible 'focuses' as they tried to include all of them or forgot the prologue aspect. Many candidates also did not specify who was to deliver the prologue. Nonetheless where candidates knew what a prologue was a well answered question across the full ability range. Many candidates demonstrated a clear understanding of the function of a prologue with their introductory gambit e.g. 'Good evening and welcome to our tale of two lovers'. This same candidate rounded off their prologue with, 'Now sit back, relax and join with us as we transport you back to the 17th century and prepare yourself for a play not only full of entertainment, but of pure heartfelt emotion'. There was good use made of texts studied during the course, candidates being

aware of how for example Shakespeare uses the Prologue in Romeo and Juliet and Henry V.

Examiner tip for Centres: Ensure candidates understand the distinction between a prologue, epilogue, monologue, duologue and scene. During the course get them to script for each and include them in practical work e.g. create prologues and epilogues for the improvisations or improvised dramas that they create.

Section B

Generally Examiners thought questions on the script were better answered than those on the stimulus.

1. Examiners found this a delightful question to mark. Yet again illustrating the candidates' confidence and skill in the area of script writing. There were some quite outstanding answers justifying full marks. The best scripts created strong atmosphere and attempted to give 'local' accents to characters. The matching of genre and performance style was achieved by the vast majority of candidates and virtually all were appropriate to the extract. This question worked well for the full range of ability.
2. This question was the best answered in terms of marks awarded across the full range of candidates. The format of the question seemed to help candidates. Most covered the three characters and established the need for quick changes, with a number establishing the Actor's base costume. These candidates selected clear simple 'signifiers' for each character demonstrating their understanding of semiotics. Very few candidates used illustrations to support their answer and to be honest those that did added little to their response. Many candidates failed to address the need for quick changes and in effect 'designed' costumes for three distinct separate characters. Also some failed to show an appreciation of period (e.g. 'old pair of jeans') and sometimes the status of characters was misunderstood (especially the landlord).
3. This question was in two parts each worth half the marks. However many candidates dealt with section a) in a cursory fashion so limiting the marks available to them. Consequently part a) was generally poorly answered, but part b) elicited very strong and well crafted dramas and worked well across the full ability range. Examiners noted candidates who were very literal about the stimulus material (e.g. Bluebeard and young girl) tended to produce pedestrian responses that were somewhat mechanical retellings of the story. In retrospect for purposes of paper setting it has been noted that each section of the question should have listed the mark weighting, so candidates clearly see the need to answer both parts fully.

Examiner Tip: When a question is sectioned remember to answer each part fully in order to access the total range of marks available.

4. This question generally did not work very well as too many candidates answering it gave general or hypothetical answers e.g. 'if the mood is happy I would use bright colours; if the mood was sad I would use dark colours' etc. A number of candidates seemed to misunderstand/misread the question altogether. It was the least popular question in this section being tackled by the fewest number of candidates. Candidates who related it to the practical dramas they had created and then outlined the way they had created atmosphere for two specific moments were able to fulfil the requirements of the question. In such cases there were some very good answers with candidates demonstrating their

ability to craft atmospheric theatrical moments. The example below is taken from one of the stronger answers:

i) Scene- A woman and her husband are talking about how he must leave and he is leaving the key with her. He wants her not to go into one of the rooms. Costume: the man would wear predominantly black signifying his dark past and the mystery of the forbidden room. The woman would wear white to show her innocence and naïve curiosity.

Staging: the home's interior would be fairly decorative and pleasant. All the doors would be wooden, the handles would be bright golden, except the forbidden room which would have a metallic red handle. Sound; a clock ticking from an unknown source to add to the mystery. Light: the door of the forbidden room should be lit slightly brighter, only just noticeably brighter than the rest of the corridor. Props: the set of keys should be the same colour as the handle to the door, metallic red.

The candidate then went on to describe a second moment from the drama.

1916/03 - Realisation Test

General

This year has been categorised by solid achievement building on the progression of previous years in both management and content of the Realisation Test.

It is imperative that the correct paperwork is completed prior to the commencement of the Realisation Test so as to ensure that examiners are able to identify candidates. Many Centres found the checklist very useful for the organisation of the Realisation Test. Most Centres provided excellent Group Identification Forms with detailed and clear descriptions of the candidates and their roles.

Generally the organisation of the visits was smooth and efficient with only minor hitches that were often outside the control of the teacher. Examiners were made most welcome and were provided with the required seating, lighting and space. The problem of extraneous noise was an issue in a few Centres. It is important that Centres are reminded that the Realisation Test is an examination like any other and should be conducted under examination conditions, including isolating the performance space. It is greatly appreciated when the day is organised for the benefit of candidates and examiner rather than to fit the constraints of the school day.

It is important to note that the Portfolio and Realisation Test are seen in conjunction not as separate entities.

Some Centres are still experiencing difficulties with their recording equipment resulting in VHS/DVD recordings which lacked sound or which did not record at all. It might be appropriate to check equipment thoroughly before the start of the Realisation Test to ensure these issues are avoided. Recorded material should be forwarded to the examiner within two days of the Realisation Test. It is most helpful when Centres 'chapter' their DVD recordings as this aids examiners in finding specific performance groups.

Set Stimuli

There was an even distribution of candidates using the set stimuli with neither being used significantly more than the other. More candidates incorporated ideas from both items to create their starting point which gave rise to some very interesting drama. A clear link between the piece for performance and the stimulus must be made.

Many groups using the script extract opted for the ghost story/mystery/horror genre that was not always effective – especially when it drew in ideas derived from films. The demands of this type of genre were not always appreciated. Some candidates who chose to use sizeable parts of the script created work which was imaginative and effective, less successful interpretations were seen where there had been limited creative input from candidates leading to less imaginative drama.

There were some excellent examples of other ideas derived from the script especially the idea of the 'play within the play' – developing it for both comedic and mysterious effect.

Work based on the picture stimulus seemed to fall into three categories: a re-telling of the Bluebeard story often in an interesting or original context; using the key as a symbol, or the theme of secrets within relationships. These choices also seemed to fall into certain genres/styles with some excellent melodramas, some powerful abstract ensemble work and some naturalistic dramas. Several groups used the confessional mode of the counselling session interspersed with flashbacks as a way of exploring the secrets affecting people's lives.

Realisation Test

Some very exciting and challenging work was produced and performed this year. A wide variety of approaches were used, many skills and techniques were explored adding depth and quality to the performances. There seemed to be a move away from 'naturalistic – soap opera' style/genre. The stimuli seemed to resonate equally well with candidates. Many candidates conveyed a sense of enjoyment and achievement through their commitment and energy during their performances.

Candidates in many Centres demonstrated a clear understanding of structuring a drama – creating well crafted theatre. A range of thoughtful and sensitive work was seen with some outstanding work offered for examination demonstrating a sophisticated handling of theatre form.

The most successful candidates were those who chose to work within the published guidelines taking a central idea or image and developing it as fully as possible. Those candidates who were less successful used a narrative form using many 'scenes' punctuated by entrances/exits and complicated by set or costume changes.

Candidates seem to have a much firmer grasp of what can be achieved in ten hours and what would have the greatest impact in the short time available. Very few groups went significantly over time this year. It is noticeable that drama of a higher standard is created in Centres where there is a sense of gravitas about the day.

Some candidates relied strongly on lighting, sound effects, music and costumes to create the desired atmosphere and this at times had clearly taken up too much of the limited time available. Whilst it is pleasing to note a good use of technical elements – projections/laptops/lighting - should not be used to the detriment of the drama. Candidates who clearly defined their performance space tended to use lighting well; however, insufficient rehearsal using lighting can lead to lights not being on candidates when they are performing. Some Centres marked out a performance space which could be recreated in any venue enabling candidates to create their performance to clearly defined parameters this allowed for a seamless transition from rehearsal to performance space which gave rise to a more confident use of the area.

With many candidates choosing to create symbolic ensemble pieces it is essential that if all candidates are dressed the same some attempt is made to identify individuals – perhaps by the use of different coloured ribbon or labels.

Portfolios

The general standard of portfolios has continued to improve with many candidates reflecting on their work with genuine understanding and engagement. The best portfolios reflected a sense of 'excitement' regarding the pieces and candidates were more aware of the 'affect upon the audience' and the 'creation of atmosphere'.

Candidates who created the most successful portfolios gave detailed information about their dramatic intentions, genre and made reference to the character being portrayed and how this was to be realised. Less effective portfolios gave little or no detail about the role to be played, how and why.

Some Centres still provide candidates with a template which results in very similar portfolios. Where the format is helpful to the whole range of candidates this has been an advantage. However, a very prescriptive format can significantly disadvantage higher ability candidates.

Portfolios should be marked by the teacher prior to the Realisation Test and a mark band assigned. The criterion for marking these portfolios is not that used for the Coursework Units.

Centres are reminded that portfolios are an individual record of the preparation and planning of each candidate's work therefore should be completed without the input of other candidates. Portfolios are an examined element and therefore should be completed under supervised conditions.

Some candidates mentioned rehearsals after school and during tutorial periods – which contravenes the conditions for the Realisation Test.

In conclusion, Centres have become more familiar with the specification and its requirements they have become more adept at preparing candidates for examination. Thus candidates present work for examination which is increasingly mature and has a stronger sense of purpose.

**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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