

# **Mark Schemes for the Components**

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**June 2007**

**1916/MS/R/07**  
**3916/R/07**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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 2007**

<b>Section A</b>	<b>Question No: 1</b>
<b>Marks available 10</b>	<p>The Peace protestors represent various types of people in the city of Troy.</p> <p>List five properties (props) or costume items that would signal to an audience that they are peace protestors. Give a reason for each choice.</p>

### NOTES ON THE TASK

Properties/costumes should be listed that will signal to an audience that they are Peace Protesters and possibly give them some individuality. This acts to inform and engage the audience.

Candidates may choose properties/costume that support the action taking place in the text or items that create a particular viewpoint about the protestors so that all properties fit one deliberate stereotype e.g. hippies, but each with a different 'personality' or different property.

Alternatively varied sections of society could be included e.g. are they 'hippies'? Have they been 'infiltrated' by hard nosed anarchists? Are they extroverts or timid. There is potential for a whole subtext to be signalled.

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10	Five relevant personal properties or costume items listed each with a valid reason.
8	Four relevant each with a reason.
6	Three relevant each with reason.
4	Two relevant each with a reason.
2	One relevant with a reason.

Marks of 9, 7, 5, 3 and 1 awarded where valid reason for a property/costume is not given.

<b>Section: A</b>	<b>Question No: 2</b>
<b>Marks available 10</b>	<p>The Director has asked you which character you wish to act in the play.</p> <p>Name this character and use the headings below to explain to the director how you see this character.</p> <ul style="list-style-type: none"> <li>• Status and class</li> <li>• Beliefs and attitudes</li> <li>• Personality</li> <li>• History</li> <li>• Acting skills that you would employ.</li> </ul>

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Candidates cover the 5 listed areas being used to define a role: status and class, beliefs and attitudes, personality, history, acting skills you would use.</li> <li>• Acting skills include the use of facial expression, voice, movement and gesture.</li> <li>• Valid element for each category ensures one mark, second mark awarded for explanation supporting this.</li> </ul>
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<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10-9	All five areas covered and clear rationale for each.
8-7	Four areas covered and clear rationale for each.
6-5	Three areas covered and clear rationale for each.
4-3	Two areas covered and clear rationale for each.
2-1	One area covered with a clear rationale.

<b>Section: A</b>	<b>Question No: 3</b>
<b>Marks available 10</b>	Identify two features of Greek Theatre. Explain how they add or might add to the creation of an effective performance the script extract.

**NOTES ON THE TASK**

The extract is a contemporary version of a classic Greek text with some of the genre's elements hinted at or adapted. Candidates need to identify two conventions of Greek Theatre and explain how they enhance/inform a performance.

Features identified can either be those included in the script (chorus, music, movement/dance) or others that could be added (mask, unison speech, tableau or still image, use of the messenger, poetic monologue, unities of time/place/action, performing outside).

<b>Marking Criteria</b>	<b>** Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
5	One feature identified, discerning reasoning for the appropriate application of this feature.
4	One feature identified with clear and relevant explanation of how it could help enhance the performance.
3	One feature identified with relevant application to the performance.
2	One feature identified with some attempt to identify application that could be relevant.
1	One feature identified.

Each feature identified marked out of 5.



<b>Section A</b>	<b>Question No: 4</b>
<b>Marks available 10</b>	Use the headings below to plan an improvisation. Your plan should explore one dramatic possibility arising from the stimulus item.

**NOTES ON THE TASK**

- INTENTION (what is the dramatic intention?)
- WHO is in the scene and what is their relationship – where does the power lie?
- WHAT is the plot and dramatic focus?
- WHERE does it take place? (specific location that works with context).

The elements work together to create a coherent piece of drama. The plan gives enough information for a group to put an improvisation into practice.

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10-9	<ul style="list-style-type: none"> <li>• A workable plan listed, which has all the information needed to start improvising.</li> <li>• The scenario engages and develops dramatic potential of stimulus.</li> </ul>
8-7	<ul style="list-style-type: none"> <li>• A workable plan listed, which has all the information needed to start improvising.</li> <li>• The scenario has clear dramatic potential.</li> </ul>
6-5	<ul style="list-style-type: none"> <li>• Plan has all the information needed to start improvising.</li> <li>• A workable drama.</li> </ul>
4-3	<ul style="list-style-type: none"> <li>• A partially workable drama.</li> <li>• Parts of the plan are clear and contain most of the information needed to start improvising.</li> </ul>
2-1	<ul style="list-style-type: none"> <li>• A fragment of a plan given.</li> <li>• Elements included that would be needed in a plan, not enough to start improvising for set purpose without more information.</li> </ul>

<b>Section A</b>	<b>Question No: 5</b>
<b>Marks available 10</b>	Write a stage direction that sets the mood and meaning for a drama you created from the stimulus item.  You <b>may</b> make rough notes below (e.g. on lighting and sound) but you <b>must</b> write your final stage direction in the box below.

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Should be written as a stage direction.</li> <li>• The stage direction gives a sense of what might be to follow.</li> </ul>
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<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10-9	The stage direction creates a strong indication of the genre or style of work that might follow. There is a coherence and theatricality to the stage direction.
8-7	The stage direction creates a clear indication of the type of drama that might follow. There is a coherence to the stage direction.
6-5	The stage direction indicates the type of drama that might follow. The stage direction in the main creates a unity of purpose.
4-3	The stage direction gives some indication of the drama that might follow.
2-1	Mainly idea(s) that could be used in a stage direction, but not unified in any way that might indicate anything about the drama to follow.

<b>Section A</b>	<b>Question No: 6</b>
<b>Marks available 10</b>	<p>Identify one dramatic convention used in your work on the stimulus item. Answer the two questions below.</p> <p>a) What dramatic theme or issue was the convention used to explore/develop?</p> <p>b) How did the drama convention help you create a new drama scenario to act out?</p>

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Convention identified.</li> <li>• Understanding of how convention can be used to explore/develop a drama.</li> <li>• Evaluation of worth.</li> <li>• Two parts of question each with 5 marks.</li> </ul>
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<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
5	Convention correctly named. Chosen example clearly illustrates understanding of how to use a convention for specific purpose. Example given illustrates understanding of working to intention and artistic purpose.
4	Convention correctly named. There is clear understanding of working to intention with some sense of artistic purpose.
3	Convention correctly named. With chosen example there is a good understanding of the purpose for using the convention. There is some intention identifiable.
2	A convention identified. Example chosen identifies appropriate use in a general sense without establishing a specific intent.
1	A convention identified. A description of an occasion they used it.

Each part of question marked out of 5.

Section: B	Question No: 1
<b>Marks available 30</b>	<p>a) Explain your overall design concept for the script extract using the following headings:</p> <ul style="list-style-type: none"> <li>• The period it is set in.</li> <li>• The social and political context.</li> <li>• Performance style.</li> <li>• Colour scheme. <span style="float: right;">[15]</span></li> </ul> <p>b) Design a setting that matches your design concept.</p> <ul style="list-style-type: none"> <li>• Make a ground plan and use other relevant sketches and notes.</li> <li>• Include any specific requirements of text eg levels, type of stage, entrances and exits.</li> <li>• Include notes on scene changes explaining how it will all work. <span style="float: right;">[15]</span></li> </ul>

**NOTES ON THE TASK**

- a) The design concept covers the elements given in the question and fulfils the practical needs of text i.e. decisions are justified.
- b)
- Sketches and diagrams support intent. Explanatory notes rewarded.
  - Design is practical and allows play to be implemented effectively.
  - Differentiation for different scenes addressed.
  - Type of stage space chosen and worked to.

There is scope for very varied answers so notes above need to be used in context of individual candidate responses. For instance they could choose design in a very minimalist way with little set, their rationale for the staging of each scene then is marked rather than any stage 'decoration'. This is still a design concept, which needs to be justified and expanded upon. It will affect how the play works and looks.

Part a)

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
15-13	Design concept matches up well to the setting given in part b). There is obviously a clear overall 'vision' for presenting the play. Decisions are practical and enhance/add layers of communication of text to an audience.
12-10	Design concept matches the setting given in part b). Decisions are practical and design concept would inform and support communication of text to an audience.
9-7	Design concept in the main matches the setting given in part b). Decisions are mostly practical and support the themes of the text and aid audience understanding.
6-4	Some ideas in the design concept match ideas given in part b). Some decisions support the themes of the text.
3-1	An idea in the design concept matches ideas given in part b). Idea could connect to a theme of the text.

Part b)

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
15-13	The factors relevant to solution in NOTES are covered and ideas are practical, efficient and work in harmony with the text. Overall the ideas would enhance/add layers to communication to an audience.
12-10	The factors relevant to solution in NOTES are covered as for the top band above. Ideas are practical and support the text adding capacity to communicate some of the themes of the play.
9-7	Most of the factors relevant to solution in NOTES are covered. Ideas are practical and in some elements work to support the themes of the play.
6-4	Some of the factors relevant to solution in NOTES are covered. Most of the ideas are practical.
3-1	Some factor(s) from NOTES is covered. Idea(s) has potential to be applied.

<b>Section: B</b>	<b>Question No: Question 2</b>
<b>Marks available 30</b>	The Director requires an extra scene to be added to the script. Write a scene with the Guards in their barracks after they have been asked to withdraw from the battlements (page 12 line 283).  <b>Note:</b> The scene should match the style of the extract.

<p><b>NOTES ON THE TASK</b></p> <p>Quality of script will be judged in terms of:</p> <ul style="list-style-type: none"> <li>• language selected being appropriate to context, theme and character</li> <li>• level of potential for engaging an audience</li> <li>• creating tension/engagement or potential for tension</li> <li>• using conventions of script writing eg stage directions, laid out as a play.</li> </ul>
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<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
30-25	Candidate covers the points in NOTES and scene works with theme of the play. There is a clear sense of artistic intent and understanding of the conventions of script writing. Matches style of extract.
24-19	As in the top band points from NOTES are covered, but without the same degree of artistic intent.
18-13	The script has a clear focus and meaning, fulfilling the function of communicating to the audience. Appropriate language that matches theme. A workable script that mainly connects to style of original.
12-7	The script is appropriate to the situation set – content matches theme of text, language matches the context of the text. Some understanding of the conventions of script writing.
6-1	Some understanding of the conventions of script writing. Some lines could be included in a script.

Section: B	Question No: 3
Marks available 30	<p>a) Briefly outline a plot you developed in your work on the stimulus item. Set it out in scenes. State the <b>dramatic intention</b> for each scene. [10]</p> <p>b) Choose <b>one</b> of the scenes and explain in detail how it was shaped into a workable drama.</p> <p>If relevant you might include examples of:</p> <ul style="list-style-type: none"><li>• dialogue/monologue</li><li>• ground plan or sketch of setting, costume and props. [20]</li></ul>

**NOTES ON THE TASK**

- A list of scenes or scene with dramatic intention stated.
- Detailed scene is a workable drama.
- There is clear intention within the drama, which is supported by the suggested shaping.
- Potential for some artistry in ideas.

Part a)

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10-9	Plot set out in scenes each with a clear intent. The overall flow of the plot matches intent and would create a coherent drama. There is the necessary craft to create a workable piece of drama.
8-7	Plot set out in scenes each with intent stated. The flow of the plot mostly matches the intent creating potential for a coherent drama. There is a degree of craft which would help create a workable piece of drama.
6-5	Plot set out in scenes or may be set out as descriptive narrative. There is some intention stated which is clear for parts of the drama. A workable drama is outlined.
4-3	Plot set out in scenes or may be set out as descriptive narrative. Intention attempted but not always clear in relation to matching plot line of scenes. A partially workable drama is outlined.
2-1	Plot most likely set out as a description/narrative. Intention implied with some connection to a theme/idea. A fragment of a workable drama is given.

Part b)

	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
20-17	Candidates will have covered the majority of the points above as they relate to their detailed scene. The ideas will support the chosen intent/theme of their drama. The outline would provide the basis for the creation of a well focused scene with clear intent and artistic interpretation. Potential to create layers of meaning.
16-13	The scene will have a clear intent/theme and focus. Some potential for artistic interpretation or layers of meaning to be created.
12-9	There is a workable scene. Performance has focus and possible tension. The chosen focus/tension is established which works with chosen intent of the scene.
8-5	Elements in the answer demonstrate an understanding of structuring a scene. Some intent inherent in the answer. There are ideas that would be useful to the creation of a workable scene.
4-1	The idea(s) are practical and could contribute to the scene.



<b>Section: B</b>	<b>Question No:4</b>
<b>Marks available 30</b>	<p>In your work on the stimulus item write about <b>two</b> roles created that would have been interesting for <b>both actor</b> to act and <b>audience</b> to watch.</p> <p>For each role state what it is that makes it so interesting for the actor to act and the audience to watch.</p> <p><b>Note:</b> you can use characters created by groups other than your own working group.</p>

**NOTES ON TASK**

- Two roles listed 15 marks available for each.
- Dramatic potential of each is established, possible mention of genre and performance style.
- Interest for actor may be a personal set of factors and/or dramatic challenges/interest.
- Interest for audience identifies factors that connect audience and actor eg humour, pathos, shock, novelty, intrigue.

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
15-13	<ul style="list-style-type: none"> <li>• A full range of dramatic possibilities the role offers the actor stated.</li> <li>• Performance style stated or inherent.</li> <li>• Significance of character for audience identified.</li> <li>• Overall answer identifies the artistic potential of the role.</li> </ul>
12-10	<ul style="list-style-type: none"> <li>• A range of dramatic possibilities the role offers the actor stated.</li> <li>• Performance style stated or inherent.</li> <li>• Significance of character for audience identified.</li> <li>• Overall answer identifies most of the artistic potential of the role.</li> </ul>
9-7	<ul style="list-style-type: none"> <li>• A range of dramatic possibilities the role offers the actor stated.</li> <li>• Performance style inherent in answer but probably not stated.</li> <li>• Significance of character for audience partially identified.</li> <li>• Overall answer creates sense of a role with clear purpose in the drama.</li> </ul>
6-4	<ul style="list-style-type: none"> <li>• Some dramatic possibilities the role offers the actor stated.</li> <li>• Some elements of performance style may be inherent in answer.</li> <li>• Overall answer identifies what could be a workable role.</li> </ul>
3-1	<ul style="list-style-type: none"> <li>• Some dramatic possibilities the role offers the actor stated.</li> <li>• Overall answer creates sense of a role.</li> </ul>

<b>Section A :</b> Question 1	Objective C (Designer)
Question 2	Objective C (Actor)
Question 3	Objective B/C (Director)
Question 4	Objective B (Director/Deviser)
Question 5	Objective B (Deviser)
Question 6	Objective B (Deviser)
<b>Section B :</b> Question 1	Objective C (Designer)
Question 2	Objective B/C (Deviser)
Question 3	Objective B (Deviser/Director)
Question 4	Objective C (Actor)

**Entry Level Certificate  
Drama 3916**

**June 2007 Assessment Session**

Component Threshold Marks

<b>Component</b>	<b>Max Mark</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>U</b>
01 Realisation Test	200	143	72	14	0

Option/Overall

	<b>3</b>	<b>2</b>	<b>1</b>	<b>U</b>
Percentage in Grade	44.8	38.0	15.5	1.7
Cumulative Percentage in Grade	44.8	82.8	98.3	100.0

The total entry for the examination was 66

**General Certificate of Secondary Education  
Drama (1916)**

**June 2007 Assessment Session**

Component Threshold Marks

<b>Component</b>	<b>Max Mark</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
01 Coursework	240	191	165	139	112	86	60	34
02 Written Paper	120	74	62	51	41	31	21	11
03 Realisation Test	160	126	102	78	62	47	32	17

**Specification Options**

**Option A (01 & 02)**

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	400	320	282	244	207	167	127	88	49
Percentage in Grade	-	6.4	17.8	25.4	20.0	14.5	9.4	4.6	1.5
Cumulative Percentage in Grade	-	6.4	24.2	49.6	69.6	84.1	93.5	98.1	99.6

The total entry for the examination was 961

**Option B (01 & 03)**

	<b>Max Mark</b>	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Overall Threshold Marks	400	360	312	264	217	175	133	92	51
Percentage in Grade	-	5.9	15.6	25.9	29.8	13.3	5.8	2.2	1.2
Cumulative Percentage in Grade	-	5.9	21.5	47.4	77.2	90.5	96.3	98.5	99.7

The total entry for the examination was 6440

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

There were no entries for these options

**Overall**

	<b>A*</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Percentage in Grade	4.7	16.0	24.7	25.2	15.8	8.3	3.8	1.4
Cumulative Percentage in Grade	4.7	20.7	45.4	70.6	86.4	94.7	98.5	99.9

The total entry for the examination was 7401

Statistics are correct at the time of publication.



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