

# **Report on the Components**

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**June 2007**

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## 3916 - Entry Level

### General Comments

This fourth year of the specification saw 7 centres involved, so it continues to be a small cohort. The work at all the centres was once again of an appropriate nature and standard. Centres are making good use of the specification to accredit and motivate a range of candidates in a range of settings. The range of text extracts and stimuli being used remains surprising and might be considered demanding for use at this level. However centres are making them work for their candidates. The format of the two Realisation Tests seems to work well and centres are using a variety of timetabling models to deliver the two 5 hour time requirements. There was a definite sense of a special occasion at all the moderations attended, with candidates enjoying sharing their practical work.

There continues to be the possibility of progression onto the OCR 1916 GCSE Drama course and the work seen at some of these centres indicates that students could tackle the GCSE course. As stated each year in this 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, for example, Art GCSE. This could be a useful development for centres in future years.

### Assessment and Moderation

Once again this year centres tackled the delivery of the course and assessment tasks effectively with no reported problems. New centres had initial concerns as to be expected, but these were all ironed out before the tests were taken. In virtually all cases it was just a case of reassurance as to whether they were 'doing it correctly'. Administration caused less problems to centres this year, so that seems to be bedding in. However there were still centres who 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 can in the worst case scenario result in centres having completed their practical work before the moderator knows when it is taking place. In such cases centres have 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.

Centres need to ensure they have fixed the visit of the moderator to coincide with the practical work taking place, ideally the second practical task. In this way the moderator sees practical work in action and candidates do not have 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.

Candidates were enthusiastic about showing their practical work to the moderators and it was evident that they had got a lot out of the course. The moderators were appreciative of the positive reception they received at centres.

**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

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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 validation 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.

It is acceptable to include no process work on the video/DVD.

The evaluations from candidates were all appropriate allowing candidates to express their thoughts on the work undertaken. 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.

## **1916 – General Certificate of Education**

### **Chief Examiner's Report**

Once again centres are to be congratulated for the quality and range of responses seen from candidates this year. The maturity of the work was particularly noted this year, with strong links being made to the historical, social and cultural context. This led to some very thought provoking dramas. This was not all of a 'heavy' nature, as some quite outstanding satirical work was in evidence as well as out and out comedy.

The set text and stimulus seemed to resonate strongly with candidates this year. Examiners of the Realisation Test particularly noted how candidates were more adventurous in use of form this year. There was much use of choral work, with a greater variety of genres and performance styles worked with. It was also noted how the text and stimulus had complimented each other with many candidates drawing from both for their final performances. As with last year the choice of text extract had encouraged the candidates to consider genre and performance style more consciously. It was noted that work is strongest where a clear link to the starting points is established.

Centres have made great strides with Portfolios, with a good number of outstanding ones and large numbers in the top three marking bands. They are now generally succinct planning and evaluation documents rather than extended projects or diaries, which is as it should be. They also appear to be impacting on the creation of the practical work, which is again the intention.

Coursework moderation sessions are generally thorough with most centres now creating the right atmosphere of positive tension that facilitates quality responses. There is still a tendency in some centres for teachers to intervene too much and dictate the specific tasks and/or ways of working. This is not actually helpful to moderation or the candidates as it takes decision making away from the candidates and limits the mark they can achieve for some objectives.

Advice from last year regarding the use of video/DVD is still relevant i.e. where it is used as part of the performance there needs to be a balance of video and live work. Centres need to ensure that a substantial proportion of any performance must be live. Concerning video/DVD's used for Coursework and the Realisation Test it is greatly appreciated by examiners and moderators when evidence is on chaptered DVDs, a chapter for each working group, as this makes locating individual candidates much easier. Also each candidate must be clearly identified.





## **1916/01 - Coursework**

### **Moderation**

As in previous years the most successful moderation sessions were those where the whole centre, Internal Moderator and candidates were well prepared for the moderation session which was conducted under examination conditions. These centres were quick to provide written confirmation of the moderator's visit accompanied by the unit one marks. Shortly before the moderation visit they provided the visiting moderator with a detailed moderation plan with tasks that allowed candidates to achieve at the highest levels.

Particularly in centres where the candidates had been prepared for the session they were eager to apply the criteria with confidence and enthusiasm with very little 'teacher intervention' to show the moderator what they had learned throughout the course.

Moderators commended those centres where candidates showed a wide understanding of genre and style, who were able to move beyond the ever popular but often lack lustre, jaded and uninspiring 'kitchen sink' or 'soap opera' genre to produce demanding and original drama which impacted on the audience. For example a centre which used the theories of Gordon Craig to produce a stylised piece of drama using multi-media and multi-sensory drama which had emotional and dramatic 'punch'. A further example, a piece of drama based on a child's perception of a true news story incorporating the concept of 'children's play' and finishing with an account of the real life event.

Many centres focused the moderation session very successfully on the pre-release material. Moderators commented on seeing some very exciting physical theatre based on "Trojans" whilst others appreciated some very moving and sensitive work developed on the theme of 'Motherhood', stemming from the photo stimulus.

Moderators saw a range of conventions being used including, role reversal, sound pictures, freeze frames, monologues, thought tracking, flashbacks and hot seating. Throughout the dramatic process many candidates made good use of a wide range of drama terminology to plan, evaluate and push the drama forward.

The better prepared centres allowed sufficient time for the moderation session enabling candidates to plan, develop and perform at a high level of achievement. With candidates available throughout the three hour session should they be required further. Such centres having then recorded their marks allowed plenty of time to feedback their observations and their marks.

Centres who established with their moderator exactly what paperwork was required for moderation and met deadlines are to be commended. Missing paperwork and the late arrival of necessary paperwork delays the whole moderation process.

Many centres provided detailed evidence of both coursework and candidates individual achievement; frequently centres used the back of the Teacher Commentary Forms for this purpose. Moderators found this information useful particularly when there was a discrepancy between the marks awarded at moderation and the marks awarded for Unit One and Unit two. Any discrepancy between the content of the portfolio and the mark awarded for Assessment Objective B could also be noted on the back of the Teacher Commentary Form.

## **Portfolios**

Year on year the standard of portfolios has improved, this year in particular there were some really excellent portfolios. With few exceptions most portfolios were detailed and pertinent planning documents focused on the summative task. Generally care had been taken over the selection of material and the presentation of most portfolios. The content was frequently enhanced by the inclusion of relevant photographs, sketches, ground plans, set and costume designs, these all helped to guide the reader through the dramatic planning. However, writing frames still tended to inhibit rather than aid candidates. Weaker candidates still relied too heavily on information from the Internet; these portfolios contained far too many printed sheets for which they gained little or no credit. Where the marking of the portfolios was clear and comprehensive this greatly aided the moderation process.

## **Consortia**

Moderators who visited consortia were impressed by the general organisation and high regard for upholding standards. Support for all centres in the consortiums was much in evidence due to the dedication and goodwill of the members. Those moderators who found consortia flexible in arranging the moderation visit were extremely appreciative of the choice of date particularly when a second visit had to be arranged.

## **Conclusion**

The specification in the main seems to be delivered with inspiration and dedication. Paperwork generally is rigorous and informative allowing moderators a clear insight into the decisions made and marks awarded by centres. Moderators always comment on the hospitality and thoughtfulness shown for their comfort by centres. They never cease to be impressed by the high standard of work produced and the commitment of drama teachers.

## 1916/2 – Written Paper

### General Comments

The paper once again saw some outstanding work by candidates, though fewer examples than in previous years. The numbers taking the paper this year slightly increased on last year following reductions in previous two years, 961 candidates taking the paper. To balance this there was overall a smaller percentage of candidates scoring in the bottom 25% of the marking range. This was primarily due to better overall responses to Section A questions than in previous years. However Section B was generally not as well tackled as in previous years. It was particularly noticeable that candidates generally did poorly on design questions. This included high scoring candidates.

Year by year more candidates are using subject specific terminology in their answers and this helps them create efficient and coherent responses. The gaps in knowledge/understanding that hampered some candidates this year were: knowing some of the features of Greek Theatre, knowing what a drama convention was and knowing the nature/format of a stage direction. Most candidates this year knew what a ground plan was, though it is a smaller proportion who are capable of drawing one coherently.

This year's text extract and stimuli seemed to have encouraged some interesting devised work as well as enthusiastic realisations of the text. There were few rubric errors this year, for instance the number of candidates who answered on the extract rather than the stimulus and vice versa were minimal. This is testament to the work centres do preparing candidates. However many of the responses to the questions on the paper relating to the stimulus worked with the image 'literally'. This meant some candidates were basing their drama on the actual image of mother and children. This became an almost literary exercise in capturing the thoughts and feelings of the mother at that moment. They were not speculating on from the stimulus and creating other characters, who could interact with the original, or even creating totally new scenarios.

There has been a great improvement in recent years regarding candidates managing their time, so that they answer both sections of the paper fully. However this year there was a slight upturn in candidates who lost 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. Specific questions relating to this problem this year were 4A and 3B, please see individual question feedback below to clarify this point.

### Comments on Individual Questions

#### Section A

- 1 This was intended to be a question where all candidates could score well, a boost to confidence at the start of the paper. That was indeed the case for the vast majority of candidates, with many maximum scores. Some candidates lost marks through giving no clear reason for their choice or for repetition of ideas, or in some novel instances for having impractical ideas, doves for the protesters! However generally well answered by the full range of candidates.
- 2 Again the majority of candidates scored well in this question. Cassandra was easily the most popular choice to focus this answer on. The headings for the answer greatly assisted the candidates to structure their answer. The highest scoring candidates on this question were clearer and less simplistic in their reasoning. For instance they saw the shades and complexity of the status of Cassandra, yes she is a royal princess so nominally high *Status and class*, but what is her status with the peace protester? In mixing with the peace

protesters how has that changed her standing with the royal family? The full 2 marks were only given for this section of the answer if this duality was indicated. This was the same throughout the question (and indeed throughout the paper) higher scoring candidates do not just see it in the simplistic terms e.g. princess = high status, story over. The better answers for this question distinguished between *Beliefs and attitudes* and *Personality*, some candidates repeated the same information for these two sections. The History section caught out some candidates, but a reference to the background to the war, which would obviously impact on every character, could have been used. Some candidates mined the text for 'personal' histories e.g. the fact that Cassandra had been close to Helen when younger. Other candidates who focused on minor characters, e.g. a youth, used their imagination to create an imagined history. These were all acceptable responses. Surprisingly the final section of this question *Acting skills that you would employ*, was not always that well answered. Candidates finding it hard to articulate what precise acting skills they might use. Many candidates reverted to being very general i.e. 'you would need to be confident'. A few candidates did take the word 'employ' to mean hire an actor. Nonetheless generally a well answered question.

Tip: Discuss with candidates the acting skills they are using when creating roles during their coursework, so that they become familiar with articulating defined acting skills. This will give them the vocabulary and familiarity necessary to discuss acting skills.

- 3 Where candidates knew the features of Greek Theatre this question was fairly straightforward question. Most candidates focused on chorus and mask, other features used were, the messenger, the element of revenge, performing in the open air. There was scope for a wide variety of valid responses providing they were clearly explained. Obviously candidates who did not know any specific features of Greek Theatre could not score on this question. A small number of candidates did misinterpret the question as being about the architecture of Greek Theatres. The explanation part of this question was the discriminator. Where candidates identified and explained a feature, but did not relate it to performing the text, only 3 of the available 5 marks could be scored. One of the less frequently mentioned features identified is given below in the first example, the candidate scored maximum 5 marks for this answer. The second example covered a more commonly used feature.

*Feature 1: Antistrophe and synchronised movement (of youths and protestors)*

*Explanation: Since there are clearly defined 'sub-sections' in the extract, the unison may be shown clearly between them, this also allows, however, the contrasts between the two groups. Whereas the protestors used flowing, gentle movements, the youths employed stark, threatening mime and movement. The use of antistrophe and wheeling could be used in a scary way directed at the audience or in a more 'friendly' and calm manner.*

*Feature 1: Masks. The chorus were often used in Greek Theatre. This was so the audience would identify them. They were also masked because the theatres were so big, the masks had large mouths to amplify the sound.*

*Explanation: I think the youths would act as the chorus in a performance of the script extract. The chorus would tell the audience what was happening in Greek drama. In the extract it's the youths that tell the audience about the war. I think the masks are effective because they distinguish the characters. The masks would be black to give off a 'hard' serious image. They would be in contrast with the peace protestors who would maybe wear white masks. The masks would also add to the performance because they would*

*seem threatening and intimidating. The masks would also hide their faces to show they had lost their identity during the war and were trapped behind the masks showing they were trapped in the war.*

- 4 This question on improvisation continues to be misinterpreted by a large number of candidates and particularly the generally higher scoring candidates. Indeed it is often candidates at the lower end who are doing what is being asked. What follows is repeated every year for this type of section A question, but it does not seem to be getting through to candidates. A large number of candidates outlined full scale dramas rather than an improvised scene. If they are doing more than one scene, more than one location, including flashbacks etc, they are not answering the question. Section B is where they may be asked to outline a full drama but this question in section A is about an improvisation, one scene in one location. It is not about a scene that has been rehearsed and shaped into a polished drama. It is improvisation, as an exploratory opening up of ideas convention. So using the stimulus material what might make a good improvisation? They can of course use something they did. For instance the improvisation might involve the mother going to the house of a local farmer and asking if he has any work (a good answer would add some potential edge/tension). Or going into town to buy provisions and being challenged by locals who have lost their jobs on the farms because the migrant workers like her are doing it cheaper. These scenarios provide the basis for an improvisation. We don't have to plan any more, we can act it out and see where it goes. What is being asked for is a plan for an exploratory 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 outlining a full drama with bags of 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. This was generally a poorly answered question with few candidates getting into the top two bands. Many answers contained interesting ideas, but they did not pass the test of being a workable plan for an improvisation. Also many candidates literally described the picture and gave no hint of what was to be acted out. Often candidates who literally followed the picture had little basis for an improvisation, as it was mother and small children, so they often had her speak a monologue which described her situation rather than exploring the possibilities.

Tip: give the students the distinction between an improvisation (acting a scenario out for the first time without knowing what the next scene is going to be), and an improvised drama (a way of making an actual rehearsed play that uses improvisation in the making process). Emphasise that in section A if it says improvisation never have more than one scene and one location. Indeed no section A question ever needs or wants more than one scene.

- 5 This question was generally well answered and the box for the answer worked well. A few candidates had a problem as they did not seem to understand what a stage direction was; some used the box to draw a stage design or lighting plan. There was a tendency amongst a fair proportion of candidates to be giving directions more appropriate for film, where the nuances of sound and visual effects can be more subtle. Candidates needed to be aware of what will work in a stage/theatre context, where effects need to be stronger and more overt. Having lots of effects doesn't necessarily make for better drama.
- 6 Where candidates knew what a dramatic convention was the first part of this question was generally well answered. If they didn't know what a dramatic convention was there was little chance of scoring. The second part of the question was more discriminatory with fewer candidates going on to explain how a new scenario was evolved and briefly state what the scenario was. Many candidates basically elaborated further on the first part of the

question or wrote generally without the specifics of an actual scenario. Below is an example of a candidate who achieved full marks for both parts of the question.

*Convention used: soliloquy*

*a) The convention was used to explore the feelings of the different migrant workers. Within the convention we were able to allow the audience to understand the physical, mental and emotional strain the Depression had on the migrants and their families.*

*During the soliloquy in one of my scenes I focused on the issue of relationships. I spoke about the relationship between myself and my husband; and by using soliloquy it helped the audience to relate to my situation. The soliloquy then helped to develop this issue into an acting scene.*

*b) From my soliloquy, I could then develop a scene, based on what was said. In one soliloquy during the play, I comment on how my relationship with my husband is becoming strained. This then led to an argument with my husband, which backed-up my soliloquy and helped develop our drama. It also allowed the audience to relate to what I had previously said and helps them to understand my character and situation a little better.*

## Section B

- 1 This was generally a very poorly answered question. There were only a few individual candidates who achieved marks in the skilful or accomplished bands. Most candidates tackled section a) without any reference to design implications saving the section on colour and even this lacked any coherent detail, it mostly being basic selections of colour. All the sub-headings for this part of the question had to be related to how they would impact on the design. If candidates didn't do this then there were no marks achievable. Many candidates were writing about performance or using conventions to develop the scenes. So marks for section a) were generally very low. Section b) was not much better, few candidates were able to create a good standard ground plan and even fewer good 2D sketches. Rostra and scaffolding often figured, but rarely coherently and practically positioned. The concepts of dressing a stage were almost totally missing as was the concept of how a composite set might work. Some knowledge of the terminology of different types of performance space was used, but not always integrated or practically understood eg traverse stage, promenade. Promenade was generally used as get out for tackling the setting needs of the play i.e. every scene is created in a different place, without justifying coherently or considering the overall needs of the play. Most candidates who tackled this question just did not have the knowledge and understanding of set design to score well. So generally a disappointing question to mark for examiners as few candidates were equipped to answer such a question. It was almost a case of 'a little knowledge being a dangerous thing.'
- 2 This scripting question was as with previous scripting questions the best answered question in section B. The full range of candidates are able to demonstrate their knowledge and understanding of creating a workable drama. There were some very good responses to this question with a good proportion of candidates scoring in the top two marking bands.

- 3 This question was in two parts. However many candidates spent most of the time on section a) which had 10 marks and dealt with section b) which had 20 marks, in a more cursory fashion so limiting the marks available to them. Part a) was generally quite well answered with the full range of candidates scoring well. However part b) did not generally do the candidates justice either because it was sketchy or the candidates ran out of time having put all their energy into part a). For section a) it must be remembered that if a brief outline of scenes is asked for that is all that is required. Refer to the Heinemann support book for an exemplar of a plot outline. Section b) asks for one scene to be covered in detail, only one as a candidate would not have time to cover all scenes in such detail. The question asks how the scene was shaped into a drama, so this is the staging and structure of the scene. This might include: use of rostra, special effects, lights; dramatic devices/conventions like the use of physical theatre, monologues, narration, chorus; significant use of proxemics; and how all this was supporting the intention of the scene. Many candidates do not go into such specifics, but confine their answer to generalities about trying to create an exciting scene. It is the specifics as listed above that will get the candidates marks on this type of question.

Tip: When a question is sectioned remember to look at how marks are apportioned and allocate your time accordingly so you access the total range of marks available.

Tip: get your candidates used to being specific rather than general in their answers and used to using practical examples to illustrate their points. E.g. write about the actual process of creating a drama, rather than outline the general process. So instead of just stating: 'We did a thought shower and improvised some ideas to pick the best ones.' (as many candidates do) they'd be better to state 'From our thought shower we selected the idea of the tension arising between the migrant workers and the locals. We thought this had the most dramatic potential because.....To shape this into drama we started with some narration to give the background, then we improvised a scene where.....'

- 4 This question was reasonably well answered, but few candidates scored in the highest band. This was because there was a difficulty in articulating enough practical, specifics for the roles being written about. Many candidates were writing about role play generally rather than the specifics of the particular role.





## **1916/03 – Realisation Test**

### **General comments**

This year saw the performance of some exciting, creative and challenging work. Candidates continued to use a wide variety of approaches were used. The skills and techniques explored added depth and quality to the performances. The creation of well structured drama was most pleasing to note. A range of thoughtful and sensitive work was seen with some outstanding work offered for examination demonstrating a sophisticated handling of theatre form.

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.

The most successful candidates were those who had a clearly defined intention. Candidates this year seem to have been more thoughtful about their use of the performance space with more consideration given to the impact on an audience. Too often candidates used a less successful narrative form using many 'scenes' punctuated by entrances/exits and complicated by over long set or costume changes. Short scenes often leave candidates little time to develop in-depth work and create an inappropriate balance of time spent in performance between the action of the scene and the scene changes.

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 used a technician or teacher to operate their technical support were better served than those who used other candidates.

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 – although some groups still did. It is noticeable that drama of a higher standard is created in centres where there is a sense of gravitas about the day. Centres or teachers new to the specification had sometimes not made the most of the preparation period before the start of the Realisation Test thus placing students at a disadvantage.

### **Set Stimuli**

Candidates using the script extract often used its form and conventions of Greek Theatre which helped them to create a piece of drama that was not naturalistic and suited the 10 minute performance. These performances were enhanced by the use of audience address/chorus/ensemble physical movement and masks.

There were some excellent examples of other ideas derived from the script especially the exploration of conflict, protest, love, authority, the generation gap and war.

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. However, many candidates made good use of music/sound to effectively create mood and atmosphere.

Candidates who based their work on the picture stimulus also produced some excellent performances. Themes surrounding refugees, The Holocaust, The Depression and poverty were prominent. The use of research allowed candidates to develop a deeper understanding of the context or encouraged them to place their piece into a clear social/historical context.

In a small number of cases it was difficult to see how the work of candidates related to the examination paper.

Centres are reminded that candidates are allowed a 'dress rehearsal' period before presenting their work to the examiner. Some centres left no time for this with the 10 hours being completed on the day of the Realisation Test.

### **Realisation Test**

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 continues to be 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. There has been a move, in some centres, to evening performances with parents and others present. It is essential in these circumstances that the needs and best interests of the candidates are served by ensuring the audience understand the seriousness of the occasion.

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. The use of different coloured ribbons to clearly identify candidates in ensemble pieces who are dressed the same was most helpful.

Some centres experienced 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 was noted this year that some centres stopped recording the performances during long scene changes this must not be done as it gives a false impression of the performance should an appeal be necessary. Some centres aided the process of reviewing the material by chaptering their DVD recordings.

### **Portfolios**

The general standard of portfolios has continued to improve with many candidates reflecting on their work with genuine understanding and engagement using subject specific terminology. 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 that was to be realised. They also included pertinent analysis and evaluation. Purely narrative/diary style portfolios were less successful.

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.

Examiners were extremely pleased when portfolios were marked by the teacher prior to the Realisation Test and a mark band assigned. In some Centres this was not done and it appeared that no marking had been completed giving the examiner no point of reference. The criterion for marking these portfolios is not that used for the Coursework Units.

*Report on the Components Taken in June 2006*

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 must be completed under the guidance of the teacher and must not be removed from the centre.

More candidates mentioned rehearsals after school and during tutorial periods – which is a serious breach of the examination conditions required for the Realisation Test. Centres are reminded that the requirement is that the 10 hours is carried out under the supervision of a teacher.

**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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