

# **Mark Schemes for the Components**

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**June 2008**

**1916/MS/R/08**  
**3916/R/08**

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

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

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## **MARK SCHEMES FOR THE COMPONENTS**

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# 1916/02 GCSE Drama

<b>Section A</b>	<b>Question No: 1</b>
<b>Marks available 10</b>	Look at the stage direction page 9 lines 184-185. 'The villagers rhubarb to each other.' Write five lines of dialogue that could be spoken by the villagers at this point.

## NOTES ON THE TASK

- Each line of dialogue suggested would provide an appropriate improvised response for a villager. One mark for each.
- Second mark for each awarded according to it fitting context well and being entertaining/engaging.

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
10	Five appropriate and entertaining/engaging lines given.
8	Four appropriate and entertaining/engaging lines given.
6	Three appropriate and entertaining/engaging lines given.
4	Two appropriate and entertaining/engaging lines given.
2	One appropriate and entertaining/engaging line given.

Note: marks 'between' scored where line is appropriate but not deemed entertaining/engaging.

<b>Section: A</b>	<b>Question No: 2</b>
<b>Marks available 10</b>	As a director of 'Poppy' identify to your cast <b>two</b> key themes of the play. Explain the relevance of these themes to a modern audience.

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Themes that could be identified: imperialism, class, prejudice, sexism, the irony of using the pantomime genre to engage with serious political issues.</li> <li>• The themes are related to contemporary contexts eg current global conflicts where clashes of culture or economic power creates tension.</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	Two themes identified and connection/relevance to contemporary audience articulated coherently.
9-7	Two themes identified and connection/relevance to contemporary audience articulated coherently for one with an appropriate link for the second.
6-5	Two themes identified and connection/relevance to contemporary audience is appropriate for both.
4-3	Two themes identified and connection/relevance to contemporary audience is appropriate for one.
2-1	Two themes identified or one theme and one connection.

Note: Three marks for each section ceiling where no direct theme mentioned.

<b>Section: A</b>	<b>Question No: 3</b>
<b>Marks available 10</b>	Refer to the stage direction on page 14, lines 404-405 for the start of Scene Four. Create a ground plan for this scene.

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• A ground plan created generally using the standard conventions to reflect information given in stage direction. Flats, backcloth or projection could be used to create some of the scenery. Actual desks/tables will be needed.</li> <li>• The plan is in proportion – a sense of scale.</li> <li>• It illustrates a workable acting space with clear sight lines.</li> <li>• Two top bands reserved for clear, accurate and workable ground plan.</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	A clear well presented and workable ground plan, sense of proportion, practical and meets needs of the text. From it stage could be set for rehearsal.
9-7	A clear and workable ground plan, sense of proportion, practical and meets needs of the text. From it stage could be set for rehearsal.
6-5	A workable ground plan and mostly meets needs of the text. From it stage could almost be set for rehearsal.
4-3	A partially workable ground plan and some needs of the text met. Some of stage could be set for rehearsal.
2-1	Elements of a ground plan and some need(s) of the text met, possibly a mixture of plan and pictorial representation. Possibly some of stage could be set for rehearsal.

Note: For marks in 7+ bands - exits and entrances should be clearly labelled for this band and for top end of band must be accurately shown in standard format for ground plans.

<b>Section A</b>	<b>Question No: 4</b>
<b>Marks available 10</b>	<p>Name the most dramatically interesting role created in your work on the stimulus. Then use the five heading below to give details of this role:</p> <ul style="list-style-type: none"> <li>• Function of role in the drama</li> <li>• Status and class</li> <li>• Beliefs and attitudes</li> <li>• Personality</li> <li>• How you would use any specific acting skills eg voice, gesture, movement.</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: function of the role, status and class, beliefs and attitudes, personality, acting skills you would use (voice, gesture, movement).</li> <li>• Reward given for acting skills, however design ideas may impact on acting and support interpretation.</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: 5</b>
<b>Marks available 10</b>	<p>Write a monologue and stage directions for <b>one</b> of the roles created during your work on the stimulus. Use the headings below to set the scene and create the speech:</p> <ul style="list-style-type: none"> <li>• Name of role with a brief outline of their dramatic function in the drama</li> <li>• Stage direction to set scene for the start of the monologue</li> <li>• Monologue</li> <li>• Stage direction for the end of the monologue.</li> </ul>

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• A monologue is written ie candidate knows what a monologue is.</li> <li>• The writing illustrates candidate understands what the function of a monologue is, and with top two bands there is a clear dramatic intent.</li> <li>• Language and structure of writing and how this communicates intention provides discrimination.</li> <li>• Setting of context and clear use of stage directions that emphasise dramatic potential.</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	Communicates clearly an understanding of what a monologue is for. A fully dramatised speech created where ideas, language and stage directions work as a cohesive entity.
9-7	Communicates clearly an understanding of what a monologue is for. A dramatised speech created where ideas, language and stage directions work to create a well crafted monologue.
7-6	Communicates an understanding of what a monologue is for. A dramatised speech created where ideas, language and stage directions create a workable monologue.
4-3	Some understanding of what a monologue is for. A mostly dramatised speech created where ideas, language and stage directions create a basis for a workable monologue.
2-1	Words created which could be used for a monologue. Some parts dramatised or have potential to be dramatised.



<b>Section A</b>	<b>Question No: 6</b>
<b>Marks available 10</b>	<p>From the stimulus plan <b>one</b> short improvisation (role play) that involves <b>two</b> characters and takes place in <b>one</b> location. The plan is for use by other drama students. Use the headings below for your answer:</p> <ul style="list-style-type: none"> <li>• WHERE would you set it?</li> <li>• WHEN is it set?</li> <li>• WHO are the two characters?</li> <li>• WHAT are they talking about?</li> <li>• WHY is this scene dramatically interesting?</li> </ul>

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Five planning elements of the question are covered.</li> <li>• The elements work together to create a coherent piece of drama.</li> <li>• The improvisation has a clear focus or purpose ie you can see 'what's up'.</li> <li>• The plan gives enough information for a group to put an improvisation into practice.</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	The factors from NOTES are well covered. Plan has potential to facilitate an engaging drama with clear artistic intent.
9-7	Most of the factors from NOTES are well covered. There is clarity of intent with some artistic potential for engagement.
6-5	A workable drama with much from NOTES covered. There is a sense of intent.
4-3	Some of the factors from NOTES covered. Likely to be sketchy on WHAT. Enough in the plan to facilitate a workable drama, but some gaps ie a group taking the plan would have to fill the gaps themselves.
2-1	Some of the factors from NOTES are covered.

<b>Section: B</b>	<b>Question No: 1</b>
<b>Marks available 30</b>	As an actor how would you prepare and perform the character of <b>either</b> Dodo <b>or</b> Dick. Make close reference to the text.

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Identify functions of this character in the play.</li> <li>• Awareness of cross-gender and role expectations of pantomime genre.</li> <li>• Personality and power/status of the character.</li> <li>• Relationship with other characters.</li> <li>• How issues/problems are to be practically tackled and what skills will be needed (eg gesture, movement, expression and grouping).</li> <li>• Possible reference to staging/costume/lights as it relates to the performer.</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	Candidates cover most of the points in NOTES or an alternative response, which is relevant to the role. Performance style is established and reference made to the specific needs of the text. Likely to enable the creation of a well crafted performance, which would engage and demand attention. Works at an artistic level.
24-19	Most of the points from NOTES are covered. Potential for the creation of an engaging performance, which has a degree of artistry.
18-13	Some of the points from NOTES are covered in detail and there is a sense of a coherent role. Some reference to the text. This consciousness of some key needs of the play and performer are likely to lead to a controlled performance.
12-7	One or two points from NOTES are covered, but not likely to be any relevant conscious connection to the needs of text. Much of response is generalised and relates to craft of acting/improvising generally. This is relevant and would need to be considered by any actor.
6-1	One or two points from NOTES are covered. No reference to the text and the needs of the text. A generalised response that focuses on for example description of working in role on the play or other plays. Descriptions relevance often tenuous.

<b>Section: B</b>	<b>Question No: Question 2</b>
<b>Marks available 30</b>	<p>(a) Explain your overall design concept for the extract using the headings:</p> <ul style="list-style-type: none"> <li>• period it is set in</li> <li>• performance style</li> <li>• colour scheme</li> <li>• any social, cultural or political connections. [15]</li> </ul> <p>(b) Choose <b>one</b> of the design areas from:</p> <ul style="list-style-type: none"> <li>• costume (design for one character only)</li> <li>• make-up (design for one character only) [15]</li> </ul> <p>Present your designs in drawings and/or plans. Add detailed notes to explain your ideas.</p>

<b>NOTES ON THE TASK</b>	
(a)	<ul style="list-style-type: none"> <li>• Design concept recognises that all aspects of design need to compliment each other and create an overall harmony of approach.</li> <li>• Design concept works with the requirements of the text.</li> <li>• Ideas and solutions are practical.</li> </ul>
(b)	<ul style="list-style-type: none"> <li>• Specifics depend on which area is chosen. All should be practical and work with the needs of the play and candidates overall concept.</li> <li>• Choices are justifiable.</li> <li>• Costume would include: matching to style and setting of play; movement requirements of cast; colour and materials; supporting character interpretation.</li> </ul>

Part a)

<b>Marking Criteria</b>	<b>**Be prepared to use the FULL range**</b>
<b>MARK</b>	<b>DESCRIPTOR</b>
15-13	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	Decisions are practical and design concept would inform and support communication of text to an audience.
9-7	Decisions are mostly practical and support the themes of the text and aid audience understanding.
6-4	Some decisions support the themes of the text.
3-1	Some idea could connect to a theme of the text.

## PART B

Marking Criteria	<b>**Be prepared to use the FULL range**</b>
MARK	DESCRIPTOR
15-13	The factors 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 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 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 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: 3</b>
<b>Marks available 30</b>	<p>How did you develop a drama on the stimulus 'The Match-girls'? <b>Use</b> the four headings below to structure your answer:</p> <ul style="list-style-type: none"> <li>• the link to the stimulus and intention in the work</li> <li>• the genre(s) and/or performance style(s) used</li> <li>• a detailed outline of the part of the drama that worked best</li> <li>• changes made and why.</li> </ul>

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• The major themes arising from the stimulus are established with their influence on intent.</li> <li>• Genre and/or performance style identified with higher scoring candidates also justifying use.</li> <li>• Analysis of what works and what doesn't.</li> <li>• Higher scoring candidates will justify decisions made.</li> </ul> <p>Each candidates response to be judged on its merits. It will be necessary to apply the mark scheme by judging the overall merits of each answer.</p>
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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	Candidates cover the majority of the points above. The link between stimulus and the chosen intent/theme is strong and works with chosen genre and/or performance style. Likely to lead to the creation of a well focused drama with potential for artistic interpretation. Decisions creating potential for layers of meaning.
24-19	Most of the points above covered. Link between stimulus and chosen intent/theme is clear and mostly works with chosen genre and/or performance style. Likely to lead to a focused drama with some potential for artistic interpretation.
18-13	There is a link between stimulus and chosen theme with some connection to a genre and/or performance style. A clear sense that the decisions made would lead to a workable drama.
12-7	There is some link between the stimulus and drama outlines, little connection made to genre and/or performance style. Decisions would lead to a partially focused and workable drama. The answer tends to generalise rather than being specific, little analysis.
6-1	Link between stimulus and theme of drama is not apparent. Any decisions made tend to be disconnected rather than having any overall dramatic focus, although partially workable. No relevant analysis evident. The answer is likely to be very generalised.

<b>Section: B</b>	<b>Question No:4</b>
<b>Marks available 30</b>	Write an extended piece of dialogue for two or three of the characters from one of the scenes you created from the stimulus 'The Match-girls'. <b>State the genre and/or performance style</b> you have chosen to use.

<p><b>NOTES ON THE TASK</b></p> <ul style="list-style-type: none"> <li>• Genre and/or performance style is chosen.</li> <li>• Script reflects chosen genre and style.</li> <li>• Selection of language creates engagement.</li> <li>• Character choice creates interest/purpose.</li> <li>• Any performance directions work with script.</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	Candidates will have covered the majority of the points in NOTES as they relate to their script. The script works with chosen genre and performance style. The script creates potential for a focused drama with clear intent and artistic interpretation. Potential to create layers of meaning.
24-19	Most of the points in NOTES are covered as they relate to their script. The script mostly works with chosen genre and performance style. Drama has clear intent/theme and focus. There is potential for artistic interpretation or layers of meaning to be developed.
18-13	There is a practical and workable script. Script has focus and possible tension. There is a matching of genre and/or performance style to the script.
12-7	Elements in the answer demonstrate an understanding of scripting. The script has little link to a genre and/or performance style and no clear intention. The script could be enacted, but as a piece it is likely to be incomplete.
6-1	The script lacks focus and intent being a snatch of dialogue rather than a scripted piece. Dialogue could be useable in a script.

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

# Grade Thresholds

General Certificate of Secondary Education  
Drama (Specification Code 1916 3916)  
June 2008 Examination Series

## Component Threshold Marks

Component	Max Mark	A*	A	B	C	D	E	F	G
01	240	N/A	194	169	144	117	90	63	36
02	120	N/A	82	69	57	47	37	27	17
03	160	N/A	126	102	78	63	48	34	20
81	240	N/A	191	165	139	112	86	60	34

## Specification Options

### Option A

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	336	297	258	220	179	139	99	59
Percentage in Grade	-	6.9	18.7	24.1	20	16.9	7.5	4.3	1.5
Cumulative Percentage in Grade	-	6.9	25.6	49.7	69.7	86.6	94.1	98.4	99.9

The total entry for the examination was

### Option B

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	359	313	267	222	180	138	97	56
Percentage in Grade	-	4.2	15.3	24.8	25.8	16.3	8.3	4	1.2
Cumulative Percentage in Grade	-	4.2	19.5	44.3	70.1	86.4	94.7	98.7	99.9

The total entry for the examination was

### Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	4.5	15.6	24.7	25.2	16.4	8.3	4	1.2
Cumulative Percentage in Grade	4.5	20.1	44.8	70.0	86.4	94.7	98.7	99.9

The total entry for the examination was

Statistics are correct at the time of publication.



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