GCSE

Drama

July 2009

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1 About these Qualifications

This booklet contains OCR's GCSE specification in Drama for teaching from September 2009.

This specification is concerned with the drawing together of all of those skills that can describe drama activity. By following the course, candidates will gather knowledge and understanding of drama and theatre and related skills, and of the social, historical and cultural influences that inform the way drama is devised and structured.

The specification emphasises and assesses drama process as well as the final product. This means content is studied and used for the prime purpose of creating practical drama with critical or literary theory and an understanding of text focusing on the same purpose.

Candidates will use content and knowledge of drama processes and forms to interpret text, and to devise their own drama. Evaluation is part of the process of generating material, defining performance and coming to an understanding of issues and content studied, leading to candidates reviewing their practice, developing new insights and creating new practical drama.

Candidates will use their own cultural references and be introduced to a variety of texts, written and visual, devised and published. In doing this, candidates will be making sense of the world they live in, and will develop understanding of the varying social, historical and cultural contexts in which drama operates; they will be expected to evaluate their own performance and that of others in this wider context. They will acquire the ability to develop drama outcomes using a variety of appropriate terminology, utilising the knowledge and understanding developed through the course of study.

Through candidates' understanding of the processes involved in drama, they will improve their performance skills, by creating work themselves, and preparing existing text(s) for performance. They will develop: qualities of imagination; the ability to create drama; ways of communicating intention; skills in working with others to a common purpose; and the beginnings of artistic evaluation.

OCR has taken great care in the preparation of this specification and assessment material to avoid bias of any kind.

1.1 GCSE

From September 2009 the GCSE is made up of **three** mandatory units.

Units A581 and A582 are internally assessed via Controlled Assessment and Unit A583 is externally assessed.

1.2   Qualification Title and Levels

This qualification is shown on a certificate as:

- OCR GCSE in Drama.

This qualification is approved by the regulatory authorities (QCA, DCELLS and CCEA) as part of the National Qualifications Framework.

Candidates who gain Grades D–G will have achieved an award at Foundation Level 1 (Level 1 of the National Qualifications Framework).
Candidates who gain Grades A*–C will have achieved an award at Intermediate Level 2 (Level 2 of the National Qualifications Framework).

1.3   Aims and Learning Outcomes

The aims of this specification are to enable the candidate to:

- Engage actively in the process of dramatic study in order to develop as effective and independent candidates and as critical and reflective thinkers with enquiring minds

- Work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas

- Reflect on and evaluate their own work and the work of others

- Develop and demonstrate competence in a range of practical, creative and performance skills

- Develop a basis for their future roles as active citizens in employment and society in general as well as for the possible further study of drama

- Consider and explore the impact of social, historical and cultural influences on drama texts and activities.

1.4   Prior Learning/Attainment

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or an Entry 3 at Entry Level within the National Qualifications Framework.

2 Summary of Content

2.1 GCSE Units

Underpinning content

The aims and learning outcomes will be achieved by candidates through activities designed to explore, understand and experience the subject of Drama using the following content framework.

Six Areas of Study (Section 3.1) will be explored through the context of **Deviser, Designer, Director and Performer**.

In the Controlled Tests for Units A581 and A582, candidates will work in at least two of these contexts.

In Unit A583, the examined unit, candidates will be assessed in one of the following four briefs: Performer (devised), Performer (text extract), Deviser or Designer. Instructions will be given for each brief.

Unit A581: *From Page to Stage*

The focus of this unit will be on how a published text is animated and brought to life for an audience. The emphasis is on working to the intention of the original playwright and not on devising.

Candidates will work on a selected text through workshops and undertake a controlled test in which they perform an extract from the text and complete a working record. The text is selected by the centre.

This unit is internally assessed by the teacher and moderated by postal moderation. This unit is available in January and June.

Unit A582: *Drama in the Making*

The focus of this unit will be to explore and develop candidates' understanding of the devising process using stimulus material. They will explore and gain an understanding of the key principles and concepts of devising a piece of drama. The stimulus is selected by the centre.

Candidates will explore a chosen stimulus item through workshops and undertake a Controlled Assessment in which they will deliver a Workshop Presentation and complete a working record.

This unit is internally assessed by the teacher and moderated by postal moderation. This unit is available in January and June.

The focus of this unit is to explore and realise one of four briefs set by OCR. The briefs will use either the text extract and/or stimulus provided as a starting point to develop skills through a series of workshops exploring the functions of Deviser, Designer, Director and Performer. At the end of the unit, candidates will undertake a practical examination, comprising of a preparation/rehearsal period and a practical outcome. Candidates will be assessed on their performance/presentation and their planning, and working record.

The practical examination is externally marked by a visiting examiner.

This unit is available in the June series only.

Approaches to delivering this Specification

The structure of this specification allows Centres flexibility in organising the teaching and delivery of the assessed units. The specification may be taught in a unitised way allowing opportunities for re-sitting of units; it may also be taught and assessed in a more linear fashion. There are a variety of ways to do this and below are two suggestions:

Note: these are not prescribed ways to approach this specification. The specification is designed to give teachers as much flexibility as possible in tailoring the teaching to their individual situation. Consequently, other combinations are possible and acceptable.

One way of approaching the specification might be:

1   Autumn term of the first year, teaching the fundamentals of the course, providing experiences in the six areas of study and having the opportunity to function as Deviser, Designer, Director and Performer. This provides the knowledge and understanding that underpins each unit.

2   Spring/Summer term of first year, teach your first unit (A581 or A582) and undertake the Controlled Assessment at the end of the first year of the course, submitting it for moderation in the June series of the first year.

3   Autumn term of final year, teach your second unit (A581 or A582) and undertake the Controlled Assessment. Submit for moderation in the June series of the final year.

4   Spring/Summer term of the final year, teach Unit A583 and undertake the practical examination in the June series of that year.

Another way to approach the specification might be:

1   One/two terms teaching the fundamentals of the course, providing experiences in the six areas of study and having the opportunity to function as Deviser, Designer, Director and Performer. This provides the knowledge and understanding that underpins each unit.

2   The following terms continue to develop the knowledge and skills by teaching elements of Units A581 and A582, working with both script and stimulus.

3   Spring term of the final year, undertake Controlled Assessments for Units A581 and A582 ready to submit in the June series of the final year.

4   Summer term of the final year, teach Unit A583 and undertake the practical examination in the June series of that year.

3 Content

3.1 Underpinning content

The aims and learning outcomes will be achieved by candidates through activities designed to explore, understand and experience the subject of Drama using the following content framework.

There are six Areas of Study:

1   Character, Context and Plot

2   Structure

3   Audience and Defining Performance Space

4   Improvisation

5   Genre, Performance Style and Convention

6   The Semiotics of Drama and Theatre

The areas of study are explored through the contexts of Deviser, Designer, Director and Performer.

For Units A581 and A582, the Controlled Assessment units, candidates have to work in at least two of the contexts (Deviser, Designer, Director or Performer) when studying these six Areas of Study.

In Unit A583, the examined unit, candidates will be assessed in one of the following four briefs: Performer (devised), Performer (text extract), Deviser or Designer. Instructions will be given for each brief.

The Areas of Study

Area of Study 1	Character, Context and Plot
Minimum Requirement	Character, context and plot must be studied, analysed and applied practically throughout the course of study.
Definition	Character: a role created by an actor or writer either for performance, contained in a script or developed through improvisation. Character is communicated to an audience physically and vocally by the actor. This physical representation is informed by the characters' motivation, background and sometimes function within the play. For example characters may be defined by their status, class, beliefs, personality, history, job and attitudes, or they may be the storyteller.
	Context: the situation or circumstances in which a piece of drama is set or

	devised, including historical, cultural or social influences. Context might be explored using such questions as: 'What, Who, Why, Where, When?' Plot: the outline of a literary work; the action of the play; the way a character responds to the situation and other characters, who in turn respond.
Examples	Understand and analyse how a character may be influenced by the historical development of theatre, eg the use of stock characters in such genres as melodrama, pantomime, Commedia dell'Arte, or by practitioners like Stanislavski with his system of character building and Brecht with his use of representational types. Contexts include the content and influences on a piece of drama, whether devised or scripted; the intention of the playwright in the devising of a play; what must be considered by director, actor and designer in preparing to perform the play. Understand how plot links to genres and performance style, ie soap operas, melodrama, Greek theatre. Genres with stock characters, eg villain, rogue (ie Harlequin) or hero, have set purposes within a plot. Explore the use of emotional devices, ie a monologue that requires an empathic moment that can be devised/created through hot seating.

Area of Study 2	Structure
Minimum Requirement	When devising a drama a minimum of two different structures must be applied and at least one published play should be practically explored and evaluated during the course of study.
Definition	Structure; the way a piece of drama is put together; the connections between episodes, scenes or acts; a framework.
Examples	Structure refers to the following: play form, the 'well-made' play, the unities of time, place and action from Greek theatre, epic theatre, mixed media presentations, conventions of plot and time, sketches and scripts, devices for closure, eg epilogues, the use of narration, prologues and chorus. Candidates should be introduced to some of the models that exist for dramatic structuring, eg Aristotelian Model (exposition, rising action, climax, denouement); Peripetia (twist in the plot); Obligatory Moments (those moments that the audience anticipate and feel cheated if they do not occur); Stream of Consciousness (there is no structure except to follow the flow), Montage Vignettes and Collage, Varying chronological order, Allegory and Satire, Irony and Metaphor.

Area of Study 3	Audience and Defining Performance Space
Minimum Requirement	More than one type of audience should be considered in the study of script, and the preparation and devising of drama. More than one venue type or performance space should be considered for the performance of dramas. The impact, appropriateness and use of the performance space should be evaluated.
Definition	Those for whom the performance is intended and the space to be used for performing the drama.

Examples	Consideration of both the audience and the performance space should relate to the intention of the playwright, and the issues that the drama raises. Theatre in Education and documentary, Melodrama and political theatre all have their own intended audience and influences. The work of Stanislavski, Brecht, Grotowski, Ayckbourn and Godber, for example, could be considered in relation to their view of audience. Performance spaces that can be considered include the Greek ampitheatre, studio, arena, in-the-round, thrust, promenade, proscenium staging. The use of buildings – how performance spaces have developed over time related to the changing social and cultural purpose of theatre, eg the role of the church in early English drama. The current use of a wide variety of venues for performance work, eg museums, old country houses, factories and mills. There is also the trend for sight specific theatre where the venue is central to the theme of the work. Additionally there is street theatre, pub theatre and outdoor performances.

Area of Study 4	Improvisation
Minimum Requirement	The use and understanding of improvisation skills to devise, perform and add insight to a drama. This will involve the use of both polished and spontaneous improvisation throughout the course of study. The effectiveness of the use of improvisation and the development of necessary skills should be evaluated.
Definition	Unscripted drama that relies on the performer's ability to extemporise; to create spontaneously or within set parameters.
Examples	Used as part of the devising process, or as part of work-shop activity. A feature of Medieval Mystery Plays; lazzi in Commedia dell'Arte; some fringe theatre. Theatres that specialise in improvised drama. Using a variety of exercises to develop confidence in improvisation. Improvise to gain insight into a role as a means to improve scripted performance.

Area of Study 5	Genre, Performance Style and Convention
Minimum Requirement	Study, use and explore a minimum of two genres and two performance styles. Demonstrate and evaluate theatrical and devising conventions in both planning and practical work.
Definition	Genre: category of drama identifiable by common elements, usually characterised by the nature of its subject matter or its form of performance. May be linked to an historical period, or to a particular company or group of practitioners. Implicit agreement of understanding between Deviser, Performer, and Audience on the set of conventions and codes to be used. Performance Style and Convention are best understood through the examples below.
Examples	Genre: Kitchen Sink; Melodrama; Documentary; Theatre-in-Education; Agitprop; Historical Period such as Greek or restoration; Commedia dell'Arte; Political Theatre; styles linked with a specific playwright such as Godber, Churchill or Shakespeare.

Performance Style: Naturalistic; Non-Naturalistic; Abstract; Representational; Physical Theatre; Didactic; Masked. Sometimes a genre will be used to describe a performance style, such as describing an actor delivering a speech in a melodramatic way.

Devising Conventions: Ritual Ceremony; Mimed Activities; Still Image; Narration; Interviews; Meetings; Re-enactments; Sound Tracking; Thought Tracking; Reportage; Giving Witness; Collective Drawing; Telephone Overheard Conversations; Simulations; Mantle of the Expert; Diaries; Letters; Defining Space; Costuming Games; Role on the Wall; Analogy; Journals; Messages; Folk Forms; Noises Off; Making Maps; Caption Making; Role Reversal; Hot Seating; Prepared Roles; Interrogations; Marking the Moment.

Theatrical Conventions: Ghost(s); Stock Characters; Dramatic Irony; Allegorical Narrative; Prologue; Epilogue; Chorus.

Area of Study 6	The Semiotics of Drama and Theatre
Minimum Requirement	An understanding of the actor as sign; Proxemics; symbols in set, costume and properties to create specific meaning. The impact, appropriateness and use of semiotics should be evaluated.
Definition	How meaning is created and communicated through systems of encodable and decodable signs and symbols of drama. The way we signal meaning to an audience.
Examples	The actor as sign, eg use of voice, accents and gestures to communicate specific meaning and atmosphere. The way dialogue is structured to signal meaning. The use of verse and prose to create different effects, ie iambic pentameter, choral/chanting/rhythmic approaches. How a character is signalled to the audience, eg villain, and how this varies according to genre, ie pantomime villain or Iago in *Othello*. Applying proxemics by constructing stage 'pictures', eg by the stance and arrangement of actors, setting, costume, properties and lighting. Practical set design opportunities can be created, ie by using fabrics, sugar paper, chairs and other materials found within the space to 'improvise' settings. Understand and use stage directions in a performance space to bring an intended image alive. An understanding and use of lighting, sound and mixed media to create atmosphere and match overall intention of the performance. **Note:** candidates should become aware that these signs and symbols may be decoded in different ways by different cultures, eg in one culture white may signal purity, in another something quite different.

Deviser

This refers to the creation of drama, whether improvised or in the form of a script. It covers work created by the candidate and work created by others, including published plays.

Designer

Set, costume, lighting, sound, make up, properties, furniture and mixed media will all be considered as elements considered by a designer. Often in the ongoing work it will not be practical to fully realise all design ideas. Candidates opting to focus on the Designer function for any assessment unit will take selected ideas to some form of realisation (actually created, a mock up, scale model or a detailed design sheet), allowing them to assess the potential of their designs.

Director

The process of guiding the ideas stimulated by the devised or text work, structuring it in a way that will maximise the impact upon an audience is the function of the Director, a function that candidates will themselves apply.

Candidates should aim to work with clear intent, to ensure that the work progresses to an effective conclusion in a performance. Many of the performances may be work in progress, but the influence of the Director is evident.

Performer

As Performers, candidates should communicate through role, character and symbol, and will develop understanding and expertise in using performance styles and conventions such as physical theatre and direct address to the audience to enable an effective presentation to an audience.

3.2   Unit A581: *From Page to Stage*

The focus of this unit will be on how a published script is animated and brought to life for an audience. The emphasis is on working to the intention of the original playwright, not devising. Candidates will need to:

- Establish the playwright's intention

- Establish key features of the genre and related performance style

- Identify the historical and cultural context and establish how that might impact on any performance

- Identify the design elements indicated in the script and adopt or adapt or add to these in a way that supports the interpretation decided upon

- Develop and practise the necessary performance skills needed to deliver an effective performance of their interpretation of the chosen text extract

- Rehearse the developed piece for final performance.

The work in this unit will develop candidates' knowledge, understanding and application of the six Areas of Study (see Section 3.1).

The functions of Designer, Director and Performer are applied to the practical context of bringing the script extract to life on the stage (see Section 3.1).

This unit involves the application of all of the Areas of Study although Improvisation will have less emphasis than in Unit A582 and possibly Unit A583.

Candidates will develop and demonstrate their ability to:

- Apply performance and production skills
- Acquire reflective and evaluative skills in response to dramatic script
- Work collaboratively and creatively to achieve shared dramatic intentions.

In this unit, the development of candidates' knowledge, understanding and skills will be achieved through a **series of workshops** using the selected script(s). The number of workshops undertaken is at the discretion of the teacher in the time allowable.

Candidates will be assessed by **Controlled Assessment,** which will stem from the workshops. They will be assessed on their **performance** and their **working record**.

This unit is marked by the teacher, out of 60 marks, and moderated by post.

This whole unit represents approximately 20–25 hours of study. This can be scheduled within normal teaching time.

The unit content is the study of a substantial published full-length play (minimum running time of 40 minutes). Other script extracts may be incorporated into the unit to illustrate contrasting performance styles, genres or different cultural or historic contexts.

Centres are free to choose their own script(s). The selected scripts will form the basis of the Controlled Assessment. If the genre, period or any suggested performance style of the script is changed, justification must be given in the candidate's working record. The script used must be changed at least every second year by the centre.

The candidates' working process on the script should cover the **five** stages listed below. Candidates will assimilate information and take part in a number of **practical workshops** as they work through the process needed to create a performance. This provides the means to develop and improve skills in preparation for the Controlled Assessment.

The five stages are:

(a)   Preparation

(b)   Exploration

(c)   Rehearsal

(d)   Performance

(e)   Review.

The Preparation and Exploration stages will be teacher led and will **not** be under direct supervision. These two stages will give background information on the script and develop candidate knowledge and skills, in the roles of Performer, Director and Designer.

The Rehearsal, Performance and Review stages will constitute the Controlled Assessment and will be completed under formal supervision.

(a) Preparation: based on source material and input provided by the teacher.
- Examine the social, cultural and historical context for the play.
- Identify the genre, performance style and audience.
- Investigate the intention of the playwright.

Approx 2–4 hours

(b) Exploration: using the script as *written*.
- Take part as a **Performer** and **Director** in workshops on the script.
- Consider the **Design** implications of the script and within the time constraints of the unit, apply elements of design when and where possible.

8–10 hours

Prior to this next stage, which constitutes the start of the Controlled Assessment, candidates working in groups will complete the first section of their working record (see Section 4.1). Note this is not part of the controlled assessment and is not assessed, but enables the group to establish their starting point for the Moderator. As it is not assessed it can be produced collectively.

(c) Rehearsal: start of the Controlled Assessment.

- Direct section(s) of the script applying ideas generated from previous workshops or creating a new interpretation.
- Prepare for performance as a Performer.
- Complete second section of working record under controlled conditions.

Controlled conditions 10 hours

(d) Performance: outcome marked by the teacher.

Present the rehearsed section(s) of script as a Performer.

Approx 10 minutes

Approx 2 hours to see all groups in a teaching set-

(e) Review:

Reflection on performance(s), the third section of the working record.

Up to 1 hour controlled conditions

The Controlled Assessment

Candidates will be assessed and marked on two aspects:

- **Working record**: drawing upon their preparation and exploration and how it applies to the rehearsal process and performance, including candidates' original insights.

- **Performance of the selected extract(s) of the text.**

See Section 4.1 for further details on the Controlled Assessment.

3.3   Unit A582: *Drama in the Making*

The focus of this unit will be for candidates to explore and develop understanding of the devising process using stimulus material. They will explore and gain an understanding of the key concepts/principles of devising a piece of drama.

Candidates will continue to develop their knowledge, understanding and application of the six Areas of Study (see Section 3.1) with Improvisation (Area of Study 4) taking a central role in the devising process. In particular, candidates will explore:

- How plays are structured and plotted (Area of Study 2)
- How genre and performance style impact on devising (Area of Study 5)
- How character and context can be developed through improvisation (Areas of Study 1 and 4)
- The selection of target audience and staging the play to communicate ideas effectively (Areas of Study 3 and 6).

Improvisation (Area of Study 4) should take a central role in the devising process.

This unit will enable candidates to develop and demonstrate their ability to:

- Use improvisation skills in a range of drama contexts
- Apply performance and production skills
- Select, synthesize and use ideas and skills to create drama
- Acquire reflective and evaluative skills in response to dramatic text
- Work collaboratively and creatively to achieve shared dramatic intentions.

In this unit, candidates will explore the devising process through a series of workshops using starting points of a stimulus, issue or theme. At the end of the unit, candidates will be assessed on their **Workshop Presentations** and their **working record**.

The unit is marked out of 60 by the teacher and moderated by post.

The unit represents approximately 25–30 hours of study. This can be scheduled within normal teaching time.

To explore the key aspects of the devising process and gain confidence in applying these, candidates will work with stimulus, issue or theme.

Centres can choose a stimulus, issue or theme and must provide candidates with background social, historical and cultural information.

The candidates' working process on the stimulus should cover the **five** stages listed below. This will involve candidates assimilating information and taking part in a number of teacher-led **practical workshops** as they work through the process needed to devise a drama. This provides the means to hone skills in preparation for the Controlled Assessment.

The five stages are:

(a)   Preparation
(b)   Exploration
(c)   Rehearsal
(d)   Workshop Presentation
(e)   Review.

The Preparation and Exploration stages will be teacher-led and will not be under direct supervision. These two stages will prepare the work on the stimulus, issue or theme and develop candidate knowledge and skills, in the roles of Deviser, Designer, Director and Performer.

The Rehearsal, Workshop Presentation and Review stages will constitute the Controlled Assessment and will be completed under formal supervision.

(a) Preparation:

- Examine the social, cultural and historical context for the stimulus, issue or theme.

- Select what is to be the key intention of the drama.

- Identify suitable genre(s) and performance style(s) and audience.

Approx 2–3 hours

(b) Exploration:

- Use improvisation to devise the drama.

- Take part as a **Performer** and **Director** in workshops on the evolving drama.

- Identify and/or use the semiotics of performance to contribute to or enhance the devising process.

Approx 10–12 hours

Prior to this next stage, which constitutes the start of the Controlled Assessment, candidates will complete the first section of their working record (see Section 4.1). Note this is not part of the controlled assessment and is not assessed, but enables the group to establish their starting points for the moderator. As it is not assessed, where working in groups for any of the three items, it can be produced collectively.

(c) Rehearsal: start of the Controlled Assessment.

- Consider and develop material for the Workshop Presentation.

- Select what is to be included in the Workshop Presentation and rehearse/prepare.

- Complete the second section of the working record individually.

Controlled conditions 10 hours

(d) Workshop Presentations: outcome marked by the teacher: (see example on page 29).

Give the Workshop Presentations of three selected items, one of which will be a rehearsed improvisation (see Section 4.1). The overall time for the three presentations will be approximately ten minutes.

Controlled conditions approx 2–3 hours to see all groups in a teaching set

(e) Review:

Working record review of Workshop Presentations, including a review of one other group.

Up to 1 hour controlled conditions

The Controlled Assessment

Candidates will be assessed and marked on two aspects:

Working record: drawing upon their preparation, exploration, rehearsal and presentations.

Workshop Presentations.

See Section 4.1 for further details on the Controlled Assessment.

3.4   Unit A583: *From Concept to Creation*

The focus of this unit is to further develop candidate skills through a series of workshops, which explore in detail the contexts of **Deviser, Designer, Director and Performer**, in order for candidates to realise one of four examined briefs provided by OCR.

The Performer (devised) Brief

The Performer (text extract) Brief

The Deviser Brief

The Designer Brief

The four briefs for this unit will continue to develop candidates' ability to:

- Use the Areas of Study to create and develop a performed role

- Respond as a performer to the text extract/stimulus item

- Generate design ideas for one aspect of the text extract/stimulus item

- Devise a workable drama in response to the text extract/stimulus item

- Apply performance and production skills

- Select, synthesize and use ideas and skills to create drama

- Select, synthesize and use ideas and skills to create design solutions

- Develop reflective and evaluation skills in response to a text extract/stimulus item

- Work collaboratively and creatively to achieve shared dramatic intentions.

The emphasis will vary according to the brief undertaken by the candidate.

At the end of the unit, candidates will undertake a **practical examination**, comprising of a preparation/rehearsal period and a practical outcome.

Candidates will be assessed on their **performance/presentation** and their **working record**.
The practical examination is marked out of 80 and is externally marked by a visiting examiner.

Content, working process and skills

During the 20-hour preparation and exploration period for this unit, candidates should explore the contexts of **Deviser**, **Designer**, **Director** and **Performer** through a series of workshops conducted with their teacher.

Teachers should provide resource material in order to prepare candidates for the examined brief.

Contexts:

As **Devisers**, candidates will extend their knowledge and understanding of the importance of character, context, structure, plot, audience, performance space, improvisation, genre, performance style, conventions and semiotics to the effective communication of their ideas in a workable drama.

As **Designers**, candidates will extend their knowledge and understanding of how set design, properties, lighting, sound and costume are used to support and enhance the communication of character, context, structure, plot, performance space, genre, performance style, conventions and semiotics to an audience.

As **Directors**, candidates will extend their knowledge and understanding of how a director's interpretation/ideas for the cultural and historical context of the play/drama, the structuring of the performance and their general creative input, creates an overall context for the actors and the production team to work to.

Within the workshop setting of the preparation and exploration period, candidates will give and receive feedback on the effectiveness and viability of their ideas. Elements which might be included in the workshops are:

- Polished improvised scene(s) – as deviser, performer and director

- Rehearsal ideas and techniques

- Alternative approaches to the same scene, eg using different performance style or genre – as deviser, performer and director

- Creating and applying design ideas, eg for different historical contexts, different performance styles, working in another genre.

As **Performers**, candidates will extend their knowledge and understanding of how the development of character within a given context, the use of performance style, improvisation, conventions, semiotics and performance space support the creation of a role that effectively communicates their ideas to an audience.

Preparation for the Examination

Using the set text extract and stimulus item and considering the four briefs, the candidates have up to a 20-hour preparation and exploration period (approximately 10 weeks of lessons).

The preparation and exploration period is conducted with the teacher. Candidates and teachers are allowed to spend this time preparing for the examined element of the unit.

Teachers are permitted to conduct workshops, guide and advise the candidates, and make available as wide a range of resources and materials as they think appropriate. Decisions as to how resources might eventually be used are the responsibility of each candidate. Teachers may also have an input into the composition of groups to ensure all candidates have opportunity to tackle their preferred brief.

During the unit, candidates will continue to apply knowledge and skills gained in prior study of drama work as a Deviser, Designer, Director and Performer.

The four examination briefs use either the text extract and/or the stimulus as a starting point to:

Either

• Devise and perform their own drama

or

• Perform a section of the text extract

or

• Design for a production of the script extract

or

• Devise a section of text.

During their work in the unit, candidates will cover with their teacher the following:

(a) Preparation:

- Examine the social, cultural and historical context of the text extract/stimulus item

- Determine the key focus for any drama

- Select suitable genre(s) and performance styles.

(b) Exploration:

- Use improvisation to create drama

- Take part in design workshop(s) – identifying ways in which some or all of lighting, sound, set, costume, mask, make-up and properties can enhance and support the developing drama

- Create possible scenarios using both the text extract and stimulus item

- Take on the function of Performer, Deviser, Designer or Director. It is expected that within this unit all candidates will engage in at least one task for each area, ie working as a Deviser, a Designer, a Performer and a Director.

Up to 20 hours

By the end of the preparation and exploration period, candidates should have chosen the brief they wish to respond to. Candidates who are responding to one of the Performer briefs as a group will have established those working groups, mediated by their teacher.

(c) Examination Brief:

- Candidates implement the brief they have selected from the four given by OCR.

10 hours

4 Schemes of Assessment

4.1 GCSE Scheme of Assessment

GCSE Drama J315

Unit A581: *From Page to Stage*

30% of the total GCSE marks	Candidates will be assessed and be marked on two aspects:
60 marks total – 40 marks performance, 20 marks working record	**Working record**, recording what has been drawn from their preparation and exploration and applied to the rehearsal process and performance, plus their own original insights.
	Performance of the selected extract(s) of the text.
Internally assessed and postally moderated.	

Set Task

Candidates can work individually, in a pair, or in a group of up to six, to create a performance of a selected section of text.   Performances are to last no longer than 10 minutes. Within this time period all candidates must have a minimum of three minutes exposure on stage in order to meet the assessment requirements. This can be individually, in a duologue or as part of a larger ensemble.

The performance will last a maximum of 10 minutes for groups of 5–6; for smaller groups it should be less, eg groups of 2–3, 6 minutes.

- Following the teacher-led workshops on Preparation and Exploration stages of the chosen text, candidates select a section(s) to be performed and consider any adaptations that may be necessary to accommodate the number in the group.

- Candidates must then **individually** review the selected text extract(s) in relation to their previous work on the text and consider:

  - The supporting material
  - Themes
  - Social, cultural and historical context
  - Genre
  - Potential performance styles
  - Audience
  - Performance space
  - Design possibilities.

- Candidates complete the first section of their working record, under direct supervision of the teacher (controlled conditions – up to 1 hour).

- **Rehearsal**: In the rehearsal stage of the process (outlined in Section 3.1), candidates prepare a performance of the selected section(s) of the text. Candidates must apply all the Areas of Study and show in their working record that **at least two** of the roles of Performer, Director and Designer have been considered in relation to the text(s). Candidates have approximately **10 hours**, under controlled conditions, to rehearse/create a performance and complete the second section of their working record.

- **Performance**: Individually or in a group, candidates perform the text extract(s) to the teacher and other groups for assessment. These performances are recorded on chaptered DVD. Performance will last a maximum of 10 minutes for groups of 5-6 and less for smaller groups, eg 6 minutes for groups of 2–3.

- **Review**: Following the performances, candidates complete the third section of their working record, the final review, under direct supervision of the teacher (controlled conditions – up to 1 hour).

Evidence

Working record

This aspect is marked out of 20 (see Appendix B for marking criteria).

The candidate's working record is a succinct planning and reflection document; it should chart and reflect the candidate's work on the performance and will cover:

- What the script offers – the intention of playwright(s) and social, cultural and historical background to the script(s); this will be drawn from (a) Preparation work. (AO1 and AO3)

- How the candidates interpreted the selected extract(s) – the key Performance, Direction and Design ideas used, some of which may arise out of work done in (b) Exploration and (c) Rehearsal, with the emphasis on the individual candidate's specific contribution. (AO1)

- Review, a reflection and evaluation of the final performance, both the candidate's role(s), that of **one** other candidate and **audience** response must be included. (AO3)

Evidence of how the relevant Areas of Study (AoS) were used in the work will be included in covering the three sections of the working record listed above, eg Section 1 AoS 2 & 5, Section 2 AoS 1 & 6, Section 3 AoS 3, plus any others specifically referenced.

The evidence in the candidate's working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

a)   Between 8–12 sides A4

b)   Between 3–5 minutes of CD or DVD commentary

c)   About 700–1400 words of continuous prose

d)   A mixture of elements from the above.

Performance

This aspect is marked out of 40 (see Appendix B for marking criteria).

In this unit, the performance will draw on all the Areas of Study with less emphasis on Improvisation (AoS 4).

The evidence will be in the form of a chaptered DVD recording of the final performance. At the beginning of each performance, each candidate should state his or her name and candidate number.

Performances must be planned so that all candidates are visible to the camera and identifiable throughout the performance.

Unit A582: *Drama in the Making*

30% of the total GCSE marks	Candidates will be assessed and be marked on two aspects:
60 marks total – 40 marks workshop presentations,	**Working record**, recording what has been drawn from their preparation and exploration and applied to the process and presentation, plus their own original insights.
20 marks working record.	**Workshop Presentations**, demonstration of three pieces of work, one of which must be an improvisation.
Internally assessed and postally moderated.	

Set Task

Candidates will prepare three distinct items for Workshop Presentation. Overall, the three items will last approximately 10 minutes.

Group size is likely to vary for each presented item. Candidates can work individually, in a pair, or in a group of up to six to deliver a Workshop Presentation.

Each candidate must be involved in three presentation items, which must be rehearsed.

One of the presented items must be an improvisation, which should last no more than 5 minutes for larger groups (4–6 candidates) and no more than 3 minutes for smaller groups (1–3 candidates).

The other two presentation items should represent a maximum of 3 minutes per candidate.

- Following the teacher-led workshops on the Preparation and Exploration stages of the chosen stimulus, candidates individually set out in their working record the potential for the stimulus for creating a devised drama and list the three presentation items they have selected to develop (controlled conditions – up to 1 hour).

- **Rehearsal**

Candidates prepare the items for the Workshop Presentations, which must cover at least two contexts (Deviser, Designer, Director and Performer).

Centres can be flexible in the way they wish to organise the presentations. The three presentation items could be interspersed throughout the 10 hour rehearsal period, eg 4 hours of rehearsal followed by the presentation of the rehearsed improvisation (first item). Another 3 three hours of rehearsal before presenting the second item. Final 3 hours of rehearsal followed by the third item.

As long as the 10 hours of rehearsal time is not exceeded, centres can arrange the presentations to suit their particular preference and circumstances.

The rehearsed improvisation will illustrate how the devised drama would communicate intent, apply the semiotics of theatre and generate the necessary stage directions for the drama to work on stage .

No candidate may use performance for all three presentation items.

The presentations will show an understanding of the Areas of Study and the practical application of the many ways a drama can be devised. Where the contexts of Deviser, Designer, Director and Performer are evidenced, this will be in the context of how they contributed to the devising process.

- **Workshop Presentations**

The Workshop Presentations will consist of three items each of which have the potential to be developed into a full realisation. No item is expected to be a complete fully realised performance, design, or drama. The presentation of each item demonstrates the potential for creating effective drama.

For the presentation, **one** of the items must be a rehearsed improvised scene(s).

The **two** other items of the presentation could be taken from:

- A monologue, duologue or narration
- Ideas for linking scenes
- A presentation on possible design ideas
- Ideas for closure of the drama
- Plot ideas; character ideas; directing ideas in the form of a workshop plan
- Role developed in an exploratory workshop.

All ideas should be as fully developed as possible in terms of how they would work as practical drama.

The ideas can be presented in a variety of ways, eg enacted, lecture demonstration, DVD of a role created, design sheets, photographs, a PowerPoint, lighting demonstration, ground plan, etc.

Teacher Assessment 2–4 hours

- **Review**

Following the Workshop Presentations, candidates complete section three of the working record, a review of the presentations, including a review of one other group (controlled conditions up to 1 hour).

Working record

This aspect is marked out of 20 (see Appendix C for marking criteria).

The candidate's working record focuses on the potential of the three items presented. It should cover:

- The dramatic potential of the given stimulus, with any relevant social, cultural and historical information, will be drawn from (a) Preparation work (AO1 and AO3)

- How each of the three items link to the stimulus and how they help to make an engaging workable drama; this will be drawn from (b) Exploration and (c) Rehearsal, with emphasis on the individual candidates' involvement (AO1)

- A review of the potential of the three items generated, plus an evaluation of the potential of one item presented by another candidate/group (this to be taken from their role as audience for the other groups) (AO3).

Evidence of how the relevant Areas of Study (AoS) were used will be included in the three sections of the working record.

The evidence in the candidate's working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

a) Between 8–12 sides A4

b) Between 3–5 minutes of CD or DVD commentary

c) About 700–1400 words of continuous prose

d) A mixture of elements from the above.

Workshop Presentations

This aspect is marked out of 40; 20 for the improvised performance and 20 for the two additional workshop items (see Appendix C for marking criteria).

The evidence will be in the form of a chaptered DVD recording of the final presentation plus the candidate's working record.

At the beginning of each performance/presentation, each candidate should state his/her name and candidate number.

Performances/Presentations must be planned so that all candidates are visible to the camera and identifiable throughout.

In Unit A582, the Workshop Presentation will draw on all the Areas of Study.

Unit A583: *From Concept to Creation*	
40% of the total GCSE marks	**Preparation/Rehearsal Period**
	Performance/Presentation
Practical Examination 80 marks total – 60 marks brief, 20 marks working record.	**Working Record**
Externally assessed	

The Practical Examination

The Practical Examination paper consists of four briefs deriving from a text extract and a stimulus item set by OCR. These briefs form the starting point for the creation of a performance or presentation

The examination has three parts:

1   Preparation and Exploration.

2   The 10 hour Examination.

3   The Performance or Presentation to the examiner.

Candidates can work individually, in a pair or in a group of up to six.

Preparation and Exploration

During the preparation period of up to ten weeks before the examination, candidates should consider both the script extract and the stimulus item with their teacher.

This period allows for research, investigation of available resources, workshops and development of working groups.

By the end of this period, candidates will have selected one of four briefs described below.

The 10 hour Examination

A 10-hour supervised preparation/rehearsal period for the practical examination follows the teaching workshops outlined in Section 3.4 and 10-week preparation time.

The examination should be completed within a period no longer than 20 working days to allow timetable blocking.

Candidates work with their selected brief. The four briefs available for examination are:

- **The Performer (devised) Brief**

This requires candidates to devise and perform a drama. Performances are to last no longer than 10 minutes. Within this time period, all candidates must have a minimum of three minutes exposure on stage in order to meet the assessment requirements. This can be individually, in a duologue or as part of a larger ensemble.

- **The Performer (text extract) Brief**

This requires candidates to perform a section of the text extract. Performances are to last no longer than 10 minutes. Within this time period, all candidates must have a minimum of three minutes exposure on stage in order to meet the assessment requirements. This can be individually, in a duologue or as part of a larger ensemble.

- **The Deviser Brief**

This requires the candidate to write an additional scene for the script extract or write a script that uses the stimulus item as its inspiration. The script will be set out accordingly to see the conventions of the script writing, with stage directions and any relevant staging notes. The script will need to be rounded off with suitable closure of the scene. It should be a full scene and will be between 6–12 sides of A4. Candidates must write and explain the context of their script using the following headings:

- Period it is set in

- Genre

- Suggested performance style

- Any social, cultural and historical connection.

The candidate will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating their script ideas. This might include: link to the stimulus, overall intention, intended audience, use of performance space and type.

- **The Designer Brief**

This requires the candidate to prepare designs for the text extract. The designs should cover any three of: set; costume; lighting; stage properties and personal properties; make-up; or sound. Candidates must explain their overall design concept for the extract using the headings:

- Period it is set in

- Performance style

- Colour scheme

- Any social, cultural and historical connection.

The candidate is to produce between 6–12 sides of A4 or equivalent as a 'compendium' of their design ideas.

The candidate will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating their design ideas. This might include: mock-ups of properties; costumes; masks; demonstration of lighting states and/or sound cues; make-up designs (sketches or live models).

Performance or Presentation

The visiting examiner will visit the centre shortly after the completion of the 10 hour examination to mark the prepared Performances and Presentations.

Evidence

Working record

Candidates must produce an individual working record, which includes planning, exploration and evaluation. It should cover:

- The intention of the drama/devised script/designs with any relevant background information. (This will be completed before the 10 hours begins, with up to 1 hour being allowed for this task. This element will be read by the examiner prior to the performance/presentation.)
- The key elements and decisions that make the response to the chosen brief workable.
- How the six Areas of Study have been applied.
- The candidate's individual role and contribution to the chosen brief.
- A reflection and evaluation of their response to the chosen brief. The candidate's role(s) that of any others and the audience response must be included. (This will be completed in controlled conditions after the 10 hours, with up to 1 hour allowed for this task.)

(**Note:** where candidates are working in groups, the first bullet above is a collective response, and does not form part of the controlled test and is not assessed).

The visiting examiner will take away the working record.

The evidence in the candidate's working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

a)   Between 8–12 sides A4

b)   Between 3–5 minutes of CD or DVD commentary

c)   About 700–1400 words of continuous prose

d)   A mixture of elements from the above.

Performance/Presentation

The evidence will be in the form of a chaptered DVD recording of the final performance/presentation.

At the beginning of each performance/presentation each candidate should state his/her name and candidate number.

Performances/presentations must be planned so that all candidates are visible to the camera and identifiable throughout the performance/presentation.

4.2 Entry Options

GCSE candidates must be entered for all three units.

Candidates must be entered for certification to claim their overall GCSE qualification grade. All candidates should be entered under the following certification code:

OCR GCSE in Drama – J315

4.3 Tiers

This scheme of assessment is untiered, covering all of the ability range grades from A*–G. Candidates achieving less than the minimum mark for Grade G will be ungraded.

4.4 Assessment Availability

There are two examination series each year, in January and June.

In January 2010 onwards, GCSE units will be assessed. Unit A583 will only be available in the June series. GCSE certification is available from June 2011.

Assessment availability can be summarised as follows:

Unit	January 2010	June 2010	January 2011	June 2011	January 2012 etc
A581	✓	✓	✓	✓	✓
A582	✓	✓	✓	✓	✓
A583		✓		✓	

4.5 Assessment Objectives

Candidates are expected to demonstrate the following in the context of the content described:

AO1 Recall, select and communicate

- Recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas.

AO2 Apply knowledge, understanding and skills

- Apply practical skills to communicate in performance.

AO3 Analyse and evaluate

- Analyse and evaluate their own work and that of others using appropriate terminology.

AO weightings

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid.

Unit	% of GCSE			Total
	AO1	AO2	AO3	
Unit A581: *From Page to Stage*	10	10	10	30%
Unit A582: *Drama in the Making*	10	10	10	30%
Unit A583: *From Concept to Creation*	10	25	5	40%
	30%	45%	25%	100%

4.6   Quality of Written Communication

Quality of written communication is assessed in all units.

When completing their working record candidates are expected to:

- Ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear

- Embed appropriate subject-specific vocabulary

- Present information in a form that suits its purpose

- Use a suitable structure and style of writing.

5 Controlled Assessment

5.1 The Controlled Assessment units

All units except Unit A583 have been designed to be internally assessed, applying the principles of Controlled Assessment. Controls are set within the assessments so that validity and reliability are ensured and the assessors can confidently authenticate the candidates' work. These controls take a variety of forms in each of the stages of the assessment process: task setting, task taking and task marking. Within each of these three stages there are different levels of control. This section sets out the overall OCR approach, but the Scheme of Assessment sections of the units include more detail and any specific requirements.

5.2 Task setting

5.2.1 The OCR approach

OCR will assume a limited level of control in relation to the setting of tasks. The criteria and parameters for setting the task are set by OCR. The structure of the tasks have been designed to meet the full assessment requirements of the unit.

Candidates will need to take part in a planned learning programme that covers the knowledge and skills required for the unit. They will also complete the evidence requirements of the assessment tasks. They will follow the process of:

- Preparation

- Exploration

- Rehearsal

- Performance

- Review.

5.2.2 Using Controlled Assessment tasks

The Rehearsal, Performance and Review stages of the process will constitute the Controlled Assessment tasks. Centres are permitted to choose the text/stimulus material for the tasks and they can be adapted so that they allow the usage of local resources available to any centre. These tasks may also be set within overarching scenarios and briefs more relevant to centres' own environment and targeted at their particular cohorts of candidates.

Controlled Assessment tasks must be devised by centres ensuring that they do not put at risk the opportunity for candidates to meet the Assessment Criteria, including the chance to gain marks at the highest level.

It is **not** permitted to use the same text extracts or stimuli for the assessment as used for practice or background material. Centres should devise their own practice and assessment material using the structure and format laid down in Sections 3 and 4 of this specification as guidance.

5.3   Task taking

5.3.1 The OCR approach

For GCSE in Drama, OCR will assume a medium level of control. The task-taking parameters will be defined as outlined below.

5.3.2 Definitions of the controls

(a) Authenticity control: Candidates will complete all work for assessment under direct teacher supervision except as outlined below. For GCSE in Drama, the Rehearsal, Performance and Review stages of the process which forms the assessment would be under direct teacher supervision. The teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.

(b) Feedback control: Feedback to candidates will be encouraged but tightly defined. Within GCSE in Drama, OCR expects teachers to supervise and guide candidates who are undertaking work that is internally assessed. The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. It should be remembered, however, that candidates are required to reach their own judgements and conclusions. When supervising tasks, teachers are expected to:

- Exercise continuing supervision of work in order to monitor progress and to prevent plagiarism

- Exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements

- Ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures

- Keep a record of feedback given to candidates.

(c) Time control: The time limit available to candidates to complete the assessment task is specified within each unit. Tasks will be set within a broader learning programme, which will allow the acquisition of subject-specific knowledge and the development of appropriate practical skills.

Controlled assessed work should be completed within the time limit and supervised and marked by the teacher. Some of the work, eg the Preparation and Exploration phases of the process may be undertaken outside the centre. It is permissible for the learning of lines to be undertaken at home in addition to rehearsal time.

The background of the play and intent of the playwright (Unit A581) and the background information for the Stimulus (Unit A582) which forms the first section of the working record can be completed before the commencement of the set ten hours of rehearsal of the Performance/Workshop Presentation.

All other elements of rehearsal, work on the second section of the working record and the Performance (Unit A581) or Workshop Presentation (A582) are created and contained within the set hours of the teacher supervised Controlled Assessment.

The Review, the final reflection and evaluation of the Performance (Unit A581) or Workshop Presentation (A582), which forms the third section of the working record, can be undertaken after the completion of the Performance/Workshop Presentation.

With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work and be able to authenticate it using the specified procedure.

(d) Collaboration control: Candidates must complete and/or evidence all work individually. With reference to collaboration control, all assessment evidence will be provided by the individual candidate. However, where candidates are working in groups it is vital to be able to identify the individual contribution in their working record. Candidates must provide an individual working record.

(e) Resource control: Access to resources will be limited to those appropriate to the task and as required by the unit. Candidates will need to be provided with the most appropriate materials and equipment to allow them full access to the marking criteria. For most units, basic drama classroom/studio equipment will be adequate.

5.3.3 Quality assuring the controls

It is the responsibility of the Head of Centre to ensure that the controls set out in the specification and the individual units are imposed.

5.3.4 Completing the tasks

Candidates should be allowed sufficient time to complete all of the tasks. It is suggested that evidence is produced in several sessions, each focusing on a specific task within the overall task or scenario.

Each candidate must produce individual and authentic evidence for each of the tasks. It is particularly important that candidates working in groups should still produce individual evidence of their contribution to ongoing group work and any final realisation or outcome.

Centre staff may give support and guidance to candidates. This support and guidance should focus on checking that candidates understand what is expected of them. It is not acceptable for centre staff to provide model responses or to work through responses in detail.

Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

5.3.5 Presentation of work

Candidates must observe certain procedures in the production of Controlled Assessments.

- Any copied material must be suitably acknowledged.

- Quotations must be clearly marked and a reference provided wherever possible.

- Work submitted for moderation must be marked with the:

  - centre number
  - centre name
  - candidate number
  - candidate name
  - specification code and title
  - unit title.

Work submitted on paper for moderation or marking must be secured by treasury tags or in notebook form. Work submitted in digital format (CD/DVD) must be in a chaptered file structure with each file clearly named with the unit code, centre number and candidate number.

5.4   Task marking

5.4.1 The OCR approach

For GCSE in Drama, OCR will assume a medium level of control in relation to the marking of tasks. All controlled assessed units will be marked by the centre assessor(s) using awarding body marking grids and guidance and moderated by the OCR-appointed moderator. For this GCSE in Drama, external moderation will take the form of postal moderation.

5.4.2 Applying the assessment criteria

The starting point for marking the tasks is the Marking Criteria for each unit. These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate. OCR will provide exemplification through real or simulated candidate work, which will help to clarify the level of achievement the assessors should be looking for when awarding marks.

5.4.3 Use of 'best fit' approach to marking grids

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, the band that most closely describes the quality of the work being marked, should be selected.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Teachers use their professional judgement in selecting the descriptors that best describes the work of the candidate.

To select the most appropriate mark, teachers should use the following guidance:

- Where the candidate's work meets all of the statements in a band, and no others in a higher band, the highest mark should be awarded in that band.

- Where the candidate's work meets all of the statements in the lower of the two adjacent bands and one of the statements in the higher band, the lowest mark in the highest band should be awarded.

- Where the candidates work meets all of the statements in the lower of the two adjacent bands and some of the statements in the higher band, an appropriate mark in the highest band should be awarded.

- Where the candidate's work meets statements across three or more bands, then professional judgement should be used to attain the best fit, which is likely to be somewhere in the middle band.

Centres should use the full range of marks available to them; centres must award *full* marks in any band for work that fully meets that descriptor. This is work that is 'the best one could expect from candidates working at that level'.

Only one mark per assessment objective/criteria will be entered. The final mark for the candidate for each unit is out of a total of **60** and is found by totalling the marks for each of the marking objectives/criteria.

5.4.4 Authentication

Teachers must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the candidate's work.

Wherever possible, the teacher should discuss work-in-progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for internal assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. **Please note:** Centres must confirm to OCR that the evidence produced by candidates is authentic. It is a requirement of the QCA Common Criteria for all Qualifications that proof of authentication is received.

5.4.5 Internal standardisation

It is important that all internal assessors, working in the same subject area, work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

5.4.6 Moderation

All work for Unit A581 and Unit A582 is marked by the teacher and internally standardised by the centre. Marks are then submitted, after which moderation takes place in accordance with OCR procedures: refer to the OCR website for submission dates of the marks to OCR. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work which is presented to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Appendix B.

Each candidate's working record should have a cover sheet attached to it with a summary of the marks awarded for each task.

A chaptered DVD recording of the final presentations must be sent to the Moderator.

At the beginning of each performance/presentation, each candidate should state his/her name and candidate number clearly.

Performances/presentations must be planned so that all candidates are visible to the camera and identifiable throughout the performance/presentation.

5.4.7 Minimum Requirements for Controlled Assessment

There should be clear evidence that work has been attempted and some work produced.

If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR. If a candidate completes any work at all for an internally assessed component, then the work should be assessed according to the internal assessment objectives and marking instructions and the appropriate mark awarded, which may be zero.

6   Technical Information

6.1   Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and/or moderator details for Controlled Assessments.

It is essential that unit entry codes are quoted in all correspondence with OCR.

Unit Entry Code	Submission method	Unit titles
A581	*Postal moderation*	*From Page to Stage*
A582	*Postal moderation*	*Drama in the Making*
A583	*Examined unit*	*From Concept to Creation*

6.2   Terminal Rules

Candidates must take at least 40% of the assessment in the same series they enter for the full course qualification certification.

Centres could fulfil this requirement by entering candidates for Unit A583 in the series of certification, having entered candidates for the other units the previous series/year. If Unit A583 was taken in a series prior to certification, and not re-sat, then both Units A581 and A582 would have to be taken in the same series as certification as they are only weighted at 30% each. Centres may enter in a linear fashion by entering all units in the final series of certification.

6.3   Unit and Qualification Re-sits

GCSE Candidates may re-sit each unit once before entering for certification for a GCSE.

Candidates may enter for the qualifications an unlimited number of times.

6.4   Making Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

* GCSE certification (entry code J315).

A candidate who has completed all the units required for the qualification must enter for certification in the same examination series in which the terminal rules are satisfied.

GCSE certification is available for the first time in June 2011, and each January and June thereafter.

6.5   Grading

GCSE results are awarded on the scale a*–g. Units are awarded a*–g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is not certificated.

GCSE is a unitised scheme. Candidates can take units across several different series provided the terminal rules are satisfied. They can also re-sit units. When working out candidates' overall grades, OCR needs to be able to compare performance on the same unit in different series when different grade boundaries have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A candidate's uniform mark for each unit is calculated from the candidate's raw marks on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro-rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, eg 41/60.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade								
		a*	a	b	c	d	e	f	g	u
30%	60	54	48	42	36	30	24	18	12	0
40%	80	72	64	56	48	40	32	24	16	0

Candidate's uniform marks for each unit are aggregated and grades for the specification are generated on the following Uniform Mark Scale.

Max UMS 200	Max Uniform Mark	Qualification Grade								
Qualification		A*	A	B	C	D	E	F	G	U
GCSE	200	180	160	140	120	100	80	60	40	0

Awarding Grades

The practical examination will have a total weighting of 40% and Controlled Assessment a weighting of 60%.

A candidate's mark for each paper will be combined with the uniform for the Controlled Assessment to give a total uniform mark for the specification. The candidate's grade will be determined by the total uniform mark.

6.6   Enquiries and Results

Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquires on results and appeals, centres should consult the *Administrative Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from the OCR website.

6.7   Shelf Life of Units

Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

6.8   Guided Learning Hours

GCSE Drama requires 120–140 guided learning hours in total.

6.9   Code of Practice/Common Criteria Requirements/Subject Criteria

These specifications comply in all respects with the current *GCSE, GCE and AEA Code of Practice* as available from the QCA website, *The Statutory Regulation of External Qualifications 2004* and the subject criteria for GCSE Drama.

6.10 Classification Codes

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5210.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Achievement and Attainment Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, for example from their centre or the institution to which they wish to progress.

6.11 Disability and Discrimination Act Information Relating to this Specification

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher-level courses.

The revised GCSE qualifications and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council www.jcq.org.uk.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with QCA's GCSE subject criteria equalities review and are as follows:

	Yes/No	Type of assessment
Readers	Y	All Assessments
Scribes	Y	All Assessments
Practical Assistants	Y	All Assessments
Word Processors	Y	All Assessments
Transcripts	Y	All Assessments
BSL signers	Y	All Assessments
Live speaker	Y	All Assessments
MQ papers	Y	All Assessments
Extra Time	Y	

We do not foresee any part of the assessment forming a barrier to any student. Candidates with a physical disability may be restricted in the skills they can apply to communicate via performance or when developing their ability to use improvisation skills in a range of drama contexts. However, candidates can meet the requirements of the assessment objectives by taking other roles, for example, the role of director to demonstrate production skills. In addition, drama requires effective team working to share dramatic intentions. Therefore, some candidates may have difficulty with elements of the collaborative work.

6.12 Arrangements for Candidates with Particular Requirements

Candidates who are not disabled under the terms of the DDA may be eligible for access arrangements to enable them to demonstrate what they know and can do. Candidates who have been fully prepared for the assessment but who are ill at the time of the examination, or are too ill to take part of the assessment, may be eligible for special consideration. Centres should consult the *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council.

7 Other Specification Issues

7.1 Overlap with other Qualifications

There is no significant overlap between the content of these specifications and those for other GCSE qualifications.

7.2 Progression from these Qualifications

GCSE qualifications are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D–G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A*–C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

7.3 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

These specifications offer opportunities that can contribute to an understanding of these issues. The history of Drama can be traced to its place in religion or the church and its links with the very nature of the survival of communities, life or death issues. Contemporary or historical issues can be explored through the drama, and through role-play and characterisation, and the motivation of individuals explored within situations of conflict. These aspects are addressed through Areas of Study 1 (Character and Context), 3 (Audience) and 5 (Genre, Performance Style and Convention).

7.4 Sustainable Development, Health and Safety Considerations and European Developments, consistent with international agreements

These specifications support these issues, consistent with current EU agreements:

Issues-based drama will often deal with subjects that relate to personal safety and health. For example: bullying, drugs, alcohol and substance abuse; environmental issues such as *green* issues and the impact of society upon its own environment; historical issues of health or environment – the latter represented in texts; for example, the way the plague is dealt with in *The Roses of Eyam.*

There are also implicit health and safety issues in the rules for using equipment, especially lights and sound, the rules needed for a safe fit up for a performance and safety issues related to specific performance skills; for example, in Physical Theatre.

European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable.

7.5 Avoidance of Bias

OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

7.6 Language

These specifications and associated assessment materials are in English only.

7.7 Key Skills

This specification provides opportunities for the development of the Key Skills of *Communication*, *Application of Number*, *Information Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
A581	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
A582	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓
A583	✓	✓			✓	✓	✓	✓	✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website (www.ocr.org.uk). A summary document for Key Skills Coordinators showing ways in which opportunities for Key Skills arise within GCSE courses has been published.

7.8   ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT, for example to research background information, create lighting designs, add projections (including PowerPoint) and DVD clips to Performances and Presentations. ICT skills could also be used for creating the working record.

7.9   Citizenship

Since September 2002, the National Curriculum for England at Key Stage 4 has included a mandatory programme of study for Citizenship. Parts of the Citizenship Programme of Study may be explored though various stimuli and texts used in this specification.

Candidates may cover aspects of:

- Social and moral responsibility, when using issues or newspaper or magazine articles as a starting point

- Political literacy, in the use of issue-based themes

- Roles of significant persons or movements in the society when using historical contexts

- Cultural identity and diversity, when using a variety of scripts and stimuli from different playwrights and practitioners.

Appendix A: Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

Grade F

Candidates recall, select and communicate basic knowledge and understanding of plays and other types of drama. They have a superficial awareness of relationships between texts and dramatic styles, and of social context and genre.

They use a limited range of practical skills, which they sometimes apply appropriately to demonstrate ideas in drama and in working with others.

They provide a basic critical response at a simplistic and generalised level to evaluate work in progress and performance, and of their own contribution and that of others.

Grade C

Candidates recall, select and communicate sound knowledge and understanding of plays and other types of drama. They show awareness of the relationships between texts and dramatic styles, and of social context and genre.

They demonstrate secure practical skills, which they apply appropriately to communicate their ideas. They work constructively with others.

They use evaluative and reflective skills appropriately to show critical awareness of work in progress and performance, and of their own contribution and that of others. Using appropriate terminology, they support their views with relevant reasons, demonstrating the ability to take work forward.

Grade A

Candidates recall, select and communicate detailed knowledge and thorough understanding of plays and other types of drama. They demonstrate a thorough awareness of the relationships between texts and dramatic styles, and of social context and genre, to generate, explore and develop their ideas.

They apply and adapt effectively an extensive range of practical skills, which they execute creatively to communicate their ideas. They work very productively with others.

They have well-developed evaluative and reflective skills. They show critical awareness of work in progress and performance, and of their own contribution and that of others. They provide, by reasoned argument, full justifications, demonstrating insight and sensitivity in developing practical work. They understand and use terminology accurately and appropriately.

Appendix B: Marking Criteria for Controlled Test Unit A581: *From Page to Stage*

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, the band that most closely describes the quality of the work being marked should be selected.

The marking criteria are designed to cover all six areas of study and all activities that may be undertaken in the unit that they apply to. This means that some bullet points will not be required for some performances/presentations and therefore can be discounted, eg a presentation of a set design would not use bullet points 1 ('work in character, uses voice, etc') and bullet point 2 ('set up an improvisation, etc'). Criteria are selected appropriate to the task being undertaken.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Please refer to Section 5.4.3 for further guidance.

This unit is marked out of 60 marks as follows:

Performance of a selected text (AO1 and AO2)   40 marks

Working record (AO3)   20 marks

Assessment Objectives AO1, AO2 and AO3 are assessed in this unit in equal proportions.

Unit A581 Performance Marking Criteria (AO1)	
Mark	**Descriptor**
Accomplished 17–20	• Use and selection of stage space are very effective, integrate with the themes of the text and strongly resonate with what is being communicated. • The performance has good command of the demands and implications of the texts genre and the adopted performance style.
Skilful 13–16	• Use and selection of stage space works strongly with the text and resonates with what is being communicated. • The performance has command of the demands and implications of the texts genre and the adopted performance style.
Competent 9–12	• Use and selection of stage space works well with the text and adds emphasis to what is being communicated. • The performance has some command of the demands of the texts genre and the adopted performance style.
Basic 5–8	• Use and selection of stage space works with the text and adds to level of communication. • The performance meets the basic demands of the texts genre and the adopted performance style.
Limited 0–4	• Use of stage space is appropriate to the text and shows positional awareness of audience. • The performance meets some of the demands of the texts genre and the adopted performance style.

Unit A581 Performance Marking Criteria (AO2)	
Mark	**Descriptor**
Accomplished 17–20	• Uses voice and gesture to create a well–crafted characterisation that demands attention. Works very productively with others. • Semiotics: use and selection of any costume/properties/technical aspects works very effectively with the themes of the text. Gives insight into character, creates mood or develops tension, adding layers of meaning for the audience.
Skilful 13–16	• Uses voice and gesture to create a crafted and engaging performance and characterisation. Some consistency in working productively with others. • Semiotics: use and selection of any costume/properties/technical aspects works effectively with the themes of the text. This adds insight into character, creates mood or develops tension, adding layers of meaning.
Competent 9–12	• Uses voice and gesture to create a fully controlled performance and appropriate characterisation. There is evidence of cooperation with others that is often effective. • Semiotics: use and selection of any costume/properties/technical aspects works with the themes of the text.
Basic 5–8	• Uses voice and gesture to create a controlled performance that is appropriate to context. There are occasions when productive co-operation with others occurs. • Semiotics: use and selection of any costume/properties is able to communicate something that works with the general context. Most technical aspects used are used in a routine symbolic way, eg red light for danger or anger.
Limited 0–4	• Uses voice and gesture in a way that is functional but generally appropriate to context. Productive cooperation with others is rare. • Semiotics: use of any costume/properties is functional and appropriate. Any technical aspects used are used in a routine symbolic way.

Unit A581 Working Record Mark Scheme (AO3)	
Mark	**Descriptor**
Accomplished 17–20	• Description of character is very coherent with cogent analysis of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the text's context. • Ideas for and use of performance space and any setting works on both the practical and artistic level. There is a marked ability to reflect with clear, pertinent analysis on the impact of these decisions on a performance. • Description shows candidate can identify and capture the important essence of the genre of the text and performance style used. • Semiotics: considers a range of properties or light or sound etc that combine in a unified and resonant way. • Evaluation – Directing, Acting, Design, context of text analysed with perception. • The use of subject–specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. • References and use of work of others, eg use ideas of other practitioners.
Skilful 13–16	• Description of character is in clear terms with analysis of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of text's context. • Ideas for and use of performance space and any setting is well defined and works well with the text. Has ability to reflect with sound analysis on the impact of these decisions on a performance. • Description shows candidate can identify and work well with genre of text and performance style used. • Semiotics: considers a range of properties or light or sound etc that combine in a unified way. • Evaluation – Directing, Acting, Design, context of text analysed with a degree of perception. • The use of subject–specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. • Use of knowledge and understanding gained during the course is apparent throughout.
Competent 9–12	• Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of text and character played. • Ideas for and use of performance space and any setting is well defined, appropriate to text. Has ability to reflect on the impact of these decisions on a performance. • Description shows candidate can identify and match genre of text and performance style used. • Semiotics: considers a range of properties or light or sound. • Evaluation – Directing, Acting, Design, context of text analysed with clear understanding. • The use of subject–specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. • Some use of knowledge and understanding gained during the course is apparent.

Basic 5–8	• Description of character is in simple terms with some awareness of social, historical or cultural elements. • Ideas for and use of performance space and any setting is defined and appropriate to text. Description of this is in simple terms and shows awareness of the effect decisions have on the performance. • Description shows candidate can identify/work in genre of text and performance style used. • Semiotics: considers some appropriate properties or light or sound. • Reflection draws on relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. • There is some use of subject–specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. • Recognition that the use of knowledge and understanding gained during the course could be applied.
Limited 0–4	• Description of character, plot, character function is in simple terms. • Ideas for and use of performance space and any setting is appropriate to text and audience. • Is aware and can describe in simple terms one or two attributes of genre of text and performance style used. • Semiotics: considers properties (stage and personal) for functional purposes; selects items of costume for character that fits context; suggest a colour to suit mood; has simple ideas for actor expression or movement. • Reflection is at a simple level, eg 'We added an accent to make it funny' • There is little use of subject–specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. • Draws on some knowledge and understanding gained during the course.

Appendix C: Marking Criteria for Controlled Test Unit A582: *Drama in the Making*

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, the band that most closely describes the quality of the work being marked should be selected.

The marking criteria are designed to cover all six areas of study and all activities that may be undertaken in the unit that they apply to. This means that some bullet points will not be required for some performances/presentations and therefore can be discounted, eg a presentation of a set design would not use bullet points 1 ('work in character, uses voice, etc') and bullet point 2 ('set up an improvisation, etc'). Criteria are selected appropriate to the task being undertaken.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Please refer to Section 5.4.3 for further guidance.

This unit is marked out of 60 marks as follows:

Workshop Presentation (AO1 and AO2)   40 marks in total

- Rehearsed improvisation   20 marks

- Two Additional presentation items   20 marks

Working record (AO3)   20 marks

Assessment Objectives AO1, AO2 and AO3 are assessed in this unit in equal proportions.

Unit A582 Workshop Presentations Marking Criteria (AO1 & AO2)
All three presentation items are marked using this criteria.
Rehearsed improvisation should be marked out of 20 the other two items are assessed in combination and marked out of 20.

Mark	Descriptor
Accomplished 17–20	• Uses voice and gesture to create a well-crafted characterisation that demands attention. The actor is working fully within the fiction for the audience. (AO2) • Set up an improvisation that enhances and helps actors understand/develop the context of the drama. Can select and interpret in coherent terms and with cogent analysis, a character being/to be played. The use and understanding the social, historical or cultural elements of the drama's context will resonate strongly with the overall intention. (AO1) • Use and selection of stage space and use of entrances and exits add to communication and are part of the performance. (AO1 & AO2) • Select/work in a genre and performance style that resonates strongly with theme. The selection and use of conventions adds dynamic possibilities to development of content and intent. Terminology is used accurately and appropriately. (AO1 & AO2) • Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a strong understanding of how symbols add meaning and support intent. (AO2) • A perceptive and practically astute matching of choices of content and intent. (AO1)
Skilful 13–16	• Uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. (AO2) • Set up an improvisation that focuses and helps actors understand/develop the context of the drama. Can select and interpret in clear terms and with analysis, a character being/to be played. Makes pertinent use of the social, historical or cultural elements of the drama's context. (AO1) • Use and selection of stage space and entrances and exits are effective and are integrated into the performance. (AO1 & AO2) • Select/work in a genre and performance style that works well with theme. The selection and use of conventions adds possibilities to development of content and intent. Terminology is used accurately and with some consistency. (AO1 & AO2) • Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a clear understanding of how symbols add meaning and support intent. (AO2) • A strong matching of choices made to content and intention. (AO1)
Competent 9–12	• Uses voice and gesture to create a crafted performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. (AO2) • Set up an improvisation that is designed and focused to help actors understand/develop the context of the drama. Can describe in clear terms a character being/to be played with a clear awareness of the relevance social, historical or cultural elements to both the drama and character being played. (AO1) • Ideas for/use and selection of stage space alongside use of entrances and exits are reasonably effective and assist the connection of the audience with the performance. (AO1 & AO2) • Select/work in a genre and performance style that matches theme well. The selection and use of conventions has a clear connection with context and intent. Terminology is often used appropriately. (AO1 & AO2) • Semiotics: introduce a range of properties or light or sound etc that demonstrates understanding of how symbols add meaning and support intent. (AO2) • A clear matching of choices made to content and intention. (AO1)

Basic 5–8	• Uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. (AO2) • Set up an improvisation with a purpose appropriate to an understanding or development of the theme. Can describe in simple terms a character being/to be played and have some awareness of social, historical or cultural elements. (AO1) • Ideas for/use and selection of stage space and use of entrances and exits work to assist the connection of the audience with the performance. (AO1 & AO2) • Select/work in an appropriate genre and performance style, select and use appropriate conventions. Some terminology is used appropriately. (AO1 & AO2) • Semiotics: introduce appropriate properties or light or sound etc that illustrate and support performer's characterisation and/or theme of drama through basic symbols. (AO2) • Some matching of choices made to content and intention. (AO1)
Limited 0–4	• Uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. (AO2) • Set up a simple improvisation with a simple functional purpose, eg a family meal to make it realistic. Can describe in simple terms a character being/to be played and the character's function within the drama. (AO1) • Ideas for/use of stage space and use of entrances and exits partially work to assist the connection of the audience with the performance. (AO1 & AO2) • Describe/use in simple terms one or two attributes of genre/performance style and name or define a few conventions. Terminology is used rarely. (AO1 & AO2) • Semiotics: eg place properties (stage or personal) in a set that have a function or purpose, select an item of clothing for a character that reflects context, suggesting colour that represents mood, gives an actor simple ideas for expression or movement. (AO2) • Some matching of a choice(s) made to content and intention. (AO1)

Unit A582 Working Record Marking Criteria (AO1 and AO3)	
Mark	**Descriptor**
Accomplished 17–20	• Description of character is very coherent with cogent analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the drama's context. (AO1) • Description shows candidate can identify the important essence of the genre of the text and performance style used. (AO1) • Evaluation – Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3) • The use of subject–specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. (AO3)
Skilful 13–16	• Description of character is in clear terms with analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of drama's context. (AO1) • Description shows candidate can identify with the key elements of genre and performance style used. (AO1) • Evaluation – Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3) • The use of subject–specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3)
Competent 9–12	• Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of drama and character played. (AO1) • Description shows candidate can identify genre of drama and performance style used. (AO1) • Evaluation – Directing, Acting, Design, context of text analysed with clear understanding. (AO3) • The use of subject–specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3)
Basic 5–8	• Description of character is in simple terms with some awareness of social, historical or cultural elements. (AO1) • Description shows candidate can identify aspects of genre and performance style used. (AO1) • Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3) • There is some use of subject–specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3)
Limited 0–4	• Description of character, plot, character function is in simple terms. (AO1) • Is aware and can describe in simple terms one or two attributes of genre of drama and performance style used. (AO1) • Reflection is at a simple level, eg 'We added an accent to make it funny'. (AO3) • There is little use of subject–specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3)