

GCSE DRAMA

(1916)

TEACHER SUPPORT: COURSEWORK GUIDANCE BOOKLET

CONTENTS

1	Frequently Asked Questions	5
2	Covering the Requirements for Three Texts - Unit 1	9
3	Working with Text or an Approach to Coursework Assessment - Unit 1	10
4	Exemplar Unit 1: Candidate Portfolio	28
5	Keeping Records: Example Proformas	35
6	The Moderation Visit	42
7	Practical Examination: Preparation and Realisation Test	44
	7.1 Preparation	44
	7.2 Plan for Realisation	45
	7.3 Check List for the Realisation Test process	46
	7.4 Portfolio Requirements.	46
	7.5 Arranging the Examination	47
	7.6 On the day of the Examination	47
8	Documentation required for the OCR GCSE Drama Specification (1916)	48
	8.1 Teacher Documentation (See Section 8.4)	48
	8.2 External Assessment	48
	8.3 Candidate Documentation	49
	8.4 Draft Assessment Forms and Exemplars	49
9	Consortium Arrangements for Coursework	82
	9.1 Setting up a Consortium	82
	9.2 Operation of the Consortium	83
	9.3 Standardisation Procedures	83
	9.4 Rights of OCR	84

1 Frequently Asked Questions

Do we have to study three full-length texts for Unit 1?

No. One must be a full-length play, which you may use as your main text but the other two may be extracts or scenes.

Do we have to cover all seven areas of study in each text?

No. The ‘content’ for the Units are the seven areas of study and the ‘approaches’ to those areas are those of ‘deviser’, ‘director’, ‘designer’ and ‘performer’. These must be covered *across* the texts. The texts are ‘tools’ with which to study these areas and approaches.

When will moderation take place for coursework?

This will take place in the Spring Term of the final year i.e. March – April.

Do I have to contact the Moderator to arrange a visit for coursework?

No. A Moderator will be allocated to your Centre based on the provisional entry information received by you. The Moderators will have their training in February and will make contact with you after that to arrange a mutually convenient date to visit.

Can I operate within a consortium as I did in the old syllabus?

Yes but only for the coursework component. Details of how to form part of a Consortium are given in this booklet. You can not operate as a consortium for the Realisation Test as this will be marked by an external Visiting Examiner.

By the time the Moderator comes into my Centre in the Spring Term we will have already completed Unit 1 and maybe even Unit 2 and may be preparing for the written examination does that matter?

No. The purpose of moderation is to ensure that the standard of the award of marks is the same for each Centre and that the teacher has applied the standards appropriately across the range of candidates. The content of the task therefore does not affect this.

What type of tasks will I need to do then for the moderation?

Centres may choose a stimulus or task for candidates to work on for the moderation session but when the moderator visits it must be at least the third session of work on the stimulus. There will need to be some process task and some presentation tasks which target all four assessment objectives. Further guidance on a model moderation is given in this booklet.

How long will the moderation visit last?

It would normally last about half a day. Candidates would be observed for up to two hours and then you as the teacher would spend time with the Moderator giving your marks to the Moderator and discussing evidence.

How many candidates will we have to see on the moderation visit?

The Moderator would normally see the teaching group of the Internal Moderator in the Centre. The whole teaching group would work together and the Moderator and Teacher would 'track' enough candidates to cover the ability range in the Centre, the minimum number being five. If the mark range in your Centre only covers, for example, four of the assessment bands it is important the higher mark bands have adequate representation, so your 'fifth' candidate would be in your highest band.

Do I have to give marks to both the candidates' portfolios and their practical work?

No, not directly. Assessment Objectives A, B and D are termed as 'work in progress' objectives and you mark these using the marking criteria within the specification. Some of the evidence to help you arrive at marks will come from the candidates' portfolios, some of the evidence will come from your observations of their practical work, some from their discussions with you or other candidates etc.

Do I give a mark for their Summative Task?

Yes. The summative task is assessed against Assessment Objective C, so your mark for this objective will come from marking the Summative task.

Will the moderator see and take away all the candidate portfolios?

No. The Moderator will only see a sample of candidate portfolios for Units 1 and 2 across the ability range in the Centre. The Size of sample will vary between 10 and 20 candidates dependent on the entry and for each candidate in the sample the Moderator will see work for both units.

If I am following option B, Coursework and Practical Realisation Test, will I get two visits?

Yes. A Moderator will visit you to moderate the coursework and a Visiting Examiner will come at a separate time to mark the Realisation Test.

When will we receive the pre-release material for the written examination and the practical examination?

The material will be sent in December prior to the year of examination to all Centres that have submitted provisional entries. The material is the same for both options but will contain different instructions on what to do depending on which option you have entered for, so it is important to enter for the correct option even at provisional entry stage.

Can we start work on it straight away?

The material can be opened upon receipt by the teacher. If you are doing Option A: Written examination paper, candidates may start working on the material straight away. If you are doing Option B: Practical Examination, the material must only be given to the candidates up to six weeks before the beginning of their ten hour test.

When can we do our Realisation Test?

The dates between which the ten hour test can be done are given in the Examination timetables. The dates for 2003 are between 17th February - 13th June 2003.

Can the Realisation Test be done all in lesson time?

It could be, it depends on how your lessons are timetabled. The ten hours must be completed within a period of no longer than 20 working days and there must be a maximum of seven sessions. Examples of how you might schedule the test are given in the specification on page 16.

Do I mark the Realisation Test?

You do not award actual marks as this is an externally examined component and the marks will be awarded by the OCR Visiting Examiner. However, as you will see the candidates for the six weeks preparation and the ten hour test you will be asked to give the Examiner the assessment band into which you would place each candidate for both their practical work and their portfolio work e.g. skilful or competent etc.

How do I arrange a visit by an Examiner for the Realisation Test?

Once we have received your provisional entry you will be sent a Visiting Arrangements Form. You will be asked to indicate three preferred dates for the Examiner to visit. You will not need to tell us when the ten hours are, just your preferred dates for the visit.

Will the examiner not visit during the ten hours then?

No, they will not. The Examiner will visit the Centre at the end, or as near to the end as possible, of the ten hours.

If I have more than one teaching group and the tests are scheduled at different times will the examiner see each group separately?

No. The Examiner will only visit the Centre once and will mark all the candidates together once everyone has completed their ten hours.

Can the candidates work on their Realisation Test portfolios outside the ten hours?

No. Candidates must only work on their portfolios during the ten hours (about 2.5 hours is given as a guide as to the amount of time spent on the portfolio). At the end of each session the portfolios must be collected in and kept in secure conditions until the next session.

2 Covering the Requirements for Three Texts - Unit 1

For Unit 1 candidates will need to draw on knowledge and experience of three scripts one of which is a published full length play. This means working with the ideas of playwrights rather than creating your own text. **Note** this doesn't mean candidates have to cover three complete plays in detail. Below is an example of how candidates could work on three scripts.

- For example *Romeo and Juliet* could provide the main text and meet the requirement to study a full length published play. It is acceptable to improvise with ideas and contexts contained in the text. It is not necessary to stick to the text as written, you can create sub-text, up-date the material etc. The text is very much a stimulus to be used as appropriate for your particular group.
- While working on this text you could take some time out to look at a scene or section of *West Side Story* e.g. one of the Jets and Sharks scenes or the Jets song. This would show how a different script is developed around the same storyline. You will also be considering another genre the **Musical**.
- Refer back to a script you studied earlier in your course and list ways other than plot in which it differs from the *Romeo and Juliet* **tragedy**. If for instance you have done work on genre and looked at **pastiche** you might have used the Shakespeare parodies in *Four Plays for Coarse Actors* or *The Coarse Acting Show 2* by Michael Green. These would provide a good contrast.

Working to the above format you will have covered the requirement to study three scripts of contrasting genre, cultural and historic context:

- Genres: **tragedy**-*Romeo and Juliet*; **musical**- *West Side Story*; **pastiche**-*All's Well That Ends As You Like It* or *Henry the Tenth (Part Seven)*.
- Cultural context: **classical**- *Romeo and Juliet*; **contemporary**-*West Side Story*; **British amateur dramatics**- *Henry the Tenth (Part Seven)*.
- Historical: the plays were written in different historical times and cover different periods and classes.

3 Working with Text or an Approach to Coursework Assessment - Unit 1

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS.

1 Act One, Scene Three (Contacting the Devil)

Thunder. Enter LUCIFER and FOUR DEVILS. FAUSTUS to them with this speech.

FAUSTUS: Faustus begin thine incantations
And try if devils will obey thy hest,
Seeing thou hast prayed and sacrificed to them.
Fear not, Faustus, to be resolute
And try the utmost magic can perform.

Thunder. Incantation in Latin

MEPHOSTOPHILIS: Now, Faustus, what wouldst thou have me do?

FAUSTUS: I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere,
Or the ocean to overwhelm the world.

MEPHOSTOPHILIS: I am a servant to great Lucifer,
And may not follow thee without his leave./
No more than he commands must we perform.

FAUSTUS: Did not he charge thee to appear to me?

MEPHOSTOPHILIS: No, I came now hither of my own accord.

FAUSTUS: Did not my conjuring speeches raise thee? Speak.

MEPHOSTOPHILIS: That was the cause,
For when we hear one rack the name of God,/
Abjure the scriptures and his saviour Christ,/
We fly in hope to get his glorious soul./
Nor will we come unless he use such means
Whereby he is in danger to be damned./
Therefore the shortest cuts for conjuring
It stoutly to abjure all godliness/
And pray devoutly to the prince of hell.

FAUSTUS: So Faustus hath already done, and holds this principle:
 There is no chief only Belzebub,
 To whom Faustus doth dedicate himself.
 This word 'damnation' terrifies not me.
 Tell me, what is that Lucifer, thy lord?

MEPHOSTOPHILIS: Arch-regent and commander of all spirits.

FAUSTUS: Was not that Lucifer an angel once?

MEPHOSTOPHILIS: Yes, Faustus, and dearly loved of God.

FAUSTUS: How comes it then that he is the prince of devils?

MEPHOSTOPHILIS: Oh, by aspiring pride and insolence,
 For which God threw him from the face of heaven.

FAUSTUS: And what are you that live with Lucifer?

MEPHOSTOPHILIS: Unhappy spirits that fell with Lucifer,
 Conspired against our God with Lucifer,
 And are for ever damned with Lucifer.

FAUSTUS: Where are you damned?

MEPHOSTOPHILIS: In hell

FAUSTUS: How comes it then that thou art out of hell?

MEPHOSTOPHILIS: Why this is hell, nor am I out of it.
 Think'st thou that I that saw the face of God
 And tasted the eternal joys of heaven,
 Am not tormented with ten thousand hells
 In being deprived of everlasting bliss?
 Oh, Faustus, leave these frivolous demands,
 Which strike a terror to my fainting soul.

FAUSTUS: What, is great Mephostophilis so passionate
 For being deprived of the joys of heaven?
 Go, bear these tidings to great Lucifer,
 Say Faustus surrenders up to him his soul
 If he will spare him four and twenty years,
 Letting him live in all voluptuousness,
 Having thee ever to attend on me,
 To give me whatsoever I shall ask,
 To tell me whatsoever I demand,
 To slay mine enemies and to aid my friends
 And always be obedient to my will.
 Go. And return to mighty Lucifer,
 And meet me in my study at midnight,
 And then resolve me of thy master's mind.

MEPHOSTOPHILIS: I will, Faustus.

Exit

FAUSTUS: Had I as many souls as there be stars,
I'd give them all for Mephostophilis.
By him I'll be great emperor of the world.

Exit

THE CONTRACT IS MADE.

2 a) Scene Five

Enter FAUSTUS in his study

FAUSTUS: Now, Faustus, must thou needs be damned?
And canst thou not be saved?
What boots it then to think on God in heaven?
Away with such vain fancies and despair,
Despair in God and trust in Belzebub.
Now go not Backward. No, Faustus, be resolute.
Why waverest thou? Oh Something soundeth in mine ears
Adjure this magic, turn to God again.
To God? He loves thee not.
The God thou servest is thine own appetite,
Wherein is fixed the love of Belzebub.
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

2 b)

Enter the GOOD and EVIL ANGELS

GOOD ANGEL: Sweet Faustus, leave that execrable art.

FAUSTUS: Contrition, prayer, repentance, what of these?

GOOD ANGEL: Oh, they are means to bring you unto heaven.

EVIL ANGEL: Rather illusions, fruits of lunacy,
That makes men foolish that do trust them most.

GOOD ANGEL: Sweet Faustus, think of heaven and heavenly things.

EVIL ANGEL: No, Faustus, think of honour and of wealth.

Exit ANGELS.

2 c)

FAUSTUS: Of wealth!
When Mephostophilis shall stand by me,
What God can hurt thee, Faustus? Thou art safe.
Cast no more doubts. Come, Mephostophilis,
And bring glad tidings from great Lucifer.
Ist not midnight? Mephostophilis!

Enter MEPHOSTOPHILIS

Now tell me, what saith Lucifer, thy lord?

2 d)

MEPHOSTOPHILIS: That I shall wait on Faustus whilst he lives,
So he will buy my service with his soul.

FAUSTUS: Already Faustus hath hazarded that for thee.

MEPHOSTOPHILIS: But now thou must bequeath it solemnly,
And write a deed of gift with thine own blood,
For that security craves great Lucifer.
If thou deny it, I will back to hell.

FAUSTUS: Stay, Mephostophilis, and tell me
What good will my soul do thy lord?

MEPHOSTOPHILIS: Enlarge his kingdom.

FAUSTUS: Is that the reason why he tempts us thus?

MEPHOSTOPHILIS: Tell me, Faustus, shall I have thy soul?
And will I be thy slave and wait on thee,
And give thee more than thou hast wit to ask.

FAUSTUS: Ay, Mephostophilis, I'll give it thee.

MEPHOSTOPHILIS: Then, Faustus, stab thy arm courageously,
And bind thy soul, that at some certain day
Great Lucifer may claim it as his own,
And then be thou as great as Lucifer.

FAUSTUS: Mephostophilis,
I cut my arm, and with my proper blood
Assure my soul to be great Lucifer's,
Chief lord and regent of perpetual night.
View here the blood that trickles from mine arm,
And let it be propitious for my wish.

MEPHOSTOPHILIS: But, Faustus, thou must write it in manner of a deed of gift.

FAUSTUS: Ay, so I will. But, Mephostophilis,
My blood congeals and I can write no more!

MEPHOSTOPHILIS: I'll fetch thee fire to dissolve it straight.

Exit.

FAUSTUS: What might the staying of my blood portend?
Is it unwilling I should write this bill?
Why streams it not that I may write afresh?
'Faustus gives to thee his soul': ah, there it stayed!
Why shouldst thou not? Is not thy soul thy own?
Then write again: 'Faustus gives to thee his soul'.

Enter MEPHOSTOPHILIS with a chafer of coals.

MEPHOSTOPHILIS: Here's fire. Come, Faustus, set it on.

FAUSTUS: So, now my blood begins to clear again.
Now will I make an end immediately.

MEPHOSTOPHILIS: Oh what will not I do to obtain his soul!

FAUSTUS: It is signed and Faustus hath bequeathed his soul to Lucifer.

MEPHOSTOPHILIS: I'll fetch him somewhat to delight his mind.

Exit.

2e)

Enter DEVILS, giving crowns and rich apparel to FAUSTUS; they dance and then depart.

Enter MEPHOSTOPHILIS.

2f)

FAUSTUS: What means this show? Speak Mephostophilis.

MEPHOSTOPHILIS: Nothing, Faustus, but to delight thy mind,
And let thee see what magic can perform.

FAUSTUS: But may I raise such spirits as I please?

MEPHOSTOPHILIS: Ay, Faustus, and do greater things than these.

FAUSTUS: Then there's enough for a thousand souls.
Here, Mephostophilis, receive this scroll.
A deed of gift, of body and of soul:
But yet conditionally, that thou perform
All covenants and articles between us both.

MEPHOSTOPHILIS: Faustus, I swear by hell and Lucifer
To effect all promises between us both.

2 g)

FAUSTUS: Then hear me read it, Mephostophilis.
On these conditions following:
First, that Faustus may be a spirit in form and substance.
Secondly, that Mephostophilis shall be his servant,
And be by him commanded.
Thirdly, that Mephostophilis shall do for him,
And bring him whatsoever.
Fourthly, that he shall be in his chamber or house invisible.
Lastly, that he shall appear to the said John Faustus at all times, in what
shape and form soever he please.
I, John Faustus of Wittenberg Doctor, by these presents, do give both body
and soul to Lucifer Prince of the East, and his minister Mephostophilis, and
furthermore grant unto them that four and twenty years being expired, and
these articles above written being inviolate, full power to fetch or carry the
said John Faustus, body and soul, flesh, blood or goods, into their habitation
wheresoever. By me, John Faustus.

2 h)

MEPHOSTOPHILIS: Speak, Faustus, do you deliver this as your deed?

FAUSTUS: Ay, take it, and the devil give thee good of it.

MEPHOSTOPHILIS: So now, Faustus, ask me what thou wilt.

FAUSTUS: First I will question with thee about hell.
Tell me, where is the place that men call hell?

MEPHOSTOPHILIS: Under the heavens.

FAUSTUS: Ay, so are all things else; but whereabouts?

MEPHOSTOPHILIS: Within the bowels of these elements,
Where we are tortured and remain forever./
Hell hath no limits, nor is circumscribed
In one self place./ But where we are is hell,
And where hell is there must we ever be./
And to be short, when all the world dissolves
And every creature shall be purified./
All places shall be hell that is not heaven./

FAUSTUS: Come, I think hell's a fable.

MEPHOSTOPHILIS: Ay, think so still, till experience change thy mind.

FAUSTUS: Why, dost thou think that Faustus shall be damned?

MEPHOSTOPHILIS: Ay, of necessity, for here's the scroll
In which thou hast given thy soul to Lucifer.

FAUSTUS: Ay, and body too, but what of that?
Think'st thou that Faustus is so fond to imagine
That after this life there is any pain?
Tush, these are trifles and old wives' tales.

MEPHOSTOPHILIS: But Faustus, I am an instance to prove to the contrary./
For I tell thee I am damned, and now in hell.

FAUSTUS: How? Now in hell? Nay, and this be hell, I'll willing be damned here
What! Sleeping, eating, walking and disputing?
I would have a book wherein I might behold all spells and incantations,
that I might raise up spirits when I please.

MEPHOSTOPHILIS: Here they are in this book.
There turn to them

FAUSTUS: Now would I have a book where I might see all characters and planets of
The heavens, that I might know their motions and dispositions.

MEPHOSTOPHILIS: Here they are too.
Turn to them.

FAUSTUS: Nay, let me have one book more, and then I have done, wherein I might
see all plants, herbs and trees that grow upon the earth.

MEPHOSTOPHILIS: Here they be.

FAUSTUS: Oh thou art deceived.

MEPHOSTOPHILIS: Tut, I warrant thee. Turn to them.

3. SECOND THOUGHTS.

3 a) Act Two, Scene One

Enter FAUSTUS in his study, and MEPHOSTOPHILIS.

FAUSTUS: When I behold the heavens then I repent,
And curse thee, wicked Mephostophilis,
Because thou has deprived me of those joys.

MEPHOSTOPHILIS: Twas thine own seeking, Faustus,
Thank thyself.

FAUSTUS: I will renounce this magic and repent.

Enter the GOOD and EVIL ANGELS.

GOOD ANGEL: Faustus, repent. Yet God will pity thee.

EVIL ANGEL: Thou art a spirit. God cannot pity thee.
Faustus never shall repent.

Exit.

FAUSTUS: Mephostophilis let us dispute again.
Now tell me who made the world?

MEPHOSTOPHILIS: I will not.

FAUSTUS: Sweet Mephostophilis, tell me.

MEPHOSTOPHILIS: Move me not, Faustus.

FAUSTUS: Villain, have I not bound thee to tell me anything?

MEPHOSTOPHILIS: Ay, that is not against our kingdom, but this is.
Think on hell, Faustus, for thou art damned.

FAUSTUS: Think, Faustus, upon God, that made the world.

MEPHOSTOPHILIS: Remember this-

Exit

FAUSTUS: Ay, go, accursed spirit to ugly hell.
Tis thou hast damned distressed Faustus' soul.
Is't not too late?

Enter the GOOD and EVIL ANGELS.

EVIL ANGEL: Too late.

GOOD ANGEL: Never too late, if Faustus will repent.

EVIL ANGEL: If thou repent devils will tear thee in pieces.

GOOD ANGEL: Repent, and they shall never rase thy skin.

Exit ANGELS.

3b)

FAUSTUS: Ah, Christ my saviour,
Seek to save distressed Faustus' soul.

Enter LUCIFER, BELZEBUB and MEPHOSTOPHILIS.

LUCIFER: Christ cannot save thy soul, for he is just.
There's none but I have interest in the same.

FAUSTUS: Oh what art thou that look'st so terribly?

LUCIFER: I am Lucifer, and this is may companion prince in hell.

FAUSTUS: Oh Faustus, they are come to fetch away thy soul.

BELZEBUB: We are come to tell thee thou dost injure us.

LUCIFER: Thou call'st on Christ contrary to thy promise.

BELZEBUB: Thou shouldst not think on God.

LUCIFER: Think on the devil.

BELZEBUB: And his dam too.

FAUSTUS: Nor will I henceforth. Pardon me in this.
And Faustus vows never to look to heaven,
Never to name God or pray to him,
To burn his scriptures, slay his ministers,
And make my sprits pull his churches down.

LUCIFER: Do so, and we will highly gratify thee.

BELZEBUB: Faustus, we are come from hell in person
to show thee some pastime. Sit down and thou shalt
behold the seven deadly sins appear to thee in their own
proper shapes and likeness.

FAUSTUS: That sight will be as pleasant to me as Paradise was to Adam the first day of his creation.

LUCIFER: Talk not of Paradise or Creation, but mark this show. Talk of the devil and nothing else. Go Mephostophilis, fetch them in.

Enter the SEVEN DEADLY SINS.

BELZEBUB: Now, Faustus, question them of their names and dispositions.

3c)

FAUSTUS: That shall I soon. What art thou, the first?

PRIDE: I am Pride. I disdain to have any parents. I love myself and will not be checked or questioned by you.

FAUSTUS: Thou art a proud knave indeed. What art thou, the second?

COVETOUSNESS: I am Covetousness. Might I now obtain my wish, this house, you and all, should turn to gold, that I might lock you safe into my chest. Oh, my Sweet gold!

FAUSTUS: And what art thou, the third?

ENVY: I am envy. I cannot read and therefore wish all books were burnt. I am lean with seeing others eat. Oh, that there would come a famine over all the world, that all might die, and I live alone, then thou should'st see how fat I'd be. But must thou sit and I stand? Come down, with a vengeance!

FAUSTUS: Out, envious wretch. But what art thou, the fourth?

WRATH: I am Wrath. I had neither father nor mother. I leapt out of a lion's mouth when I was scarce an hour old, and ever since have run up and down the world with this case of rapiers, wounding myself when I could get no one else to fight with. I was born in hell.

FAUSTUS: And what art thou, the fifth?

GLUTTONY: I am Gluttony. I have only enough money to buy thirty meals a day, a small trifle to suffice nature. Now, Faustus, wilt thou bid me to supper?

FAUSTUS: No, I'll see thee hanged. Thou wilt eat up all my victuals.

GLUTTONY: Then the devil choke thee.

FAUSTUS: Choke thyself, Glutton. What art thou, the sixth?

SLOTH: Hey ho, I am Sloth. I was begotten on a sunny bank where I have lain ever since, and you have done me great injury to bring me from thence. I'll not speak another word for a king's ransom.

FAUSTUS: And what are you, Mistress Minx, the seventh and last?

LECHERY: Who, I sir? I am one that loves the pleasure of the flesh and the first letter of my name begins with Lechery.

FAUSTUS: Away to hell! Away, on, piper!

Exit the SEVEN DEADLY SINS.

3 d)

LUCIFER: Now, Faustus, how dost thou like this?

FAUSTUS: Oh, this feeds my soul.

LUCIFER: Tut, Faustus, in hell is all manner of delight.

FAUSTUS: Oh, might I see hell and return again safe, how happy were I then.

LUCIFER: Faustus, thou shalt. At midnight I will send for thee. Meanwhile, peruse this book and view it throughly, and thou shalt turn thyself into what shape Thou wilt.

FAUSTUS: Thanks, mighty Lucifer.

LUCIFER: Now, Faustus, farewell, and think on the devil.

FAUSTUS: Farewell, great Lucifer. Come, Mephostophilis.

Exit, several ways.

4. THE RECKONING.

4 a) Act Five, Scene Two.

FIRST SCHOLAR: Now, worthy Faustus, methinks your looks are changed.

FAUSTUS: Oh gentlemen!

SECOND SCHOLAR: What ails Faustus.

FAUSTUS: Ah, had I lived with thee
Then had I lived still, but now must die eternally.
Look, sirs, comes he not? Comes he not?

FIRST SCHOLAR: Oh, my dear Faustus, what imports this fear?
Faustus: A surfeit of deadly sin, that hath damned both body and soul.

SECOND SCHOLAR: Yet Faustus, look up to heaven and remember mercy is infinite.

FAUSTUS: But Faustus' offence can ne'er be pardoned. I have lost the kingdom of joy, and must remain in hell for ever. Hell, oh hell for ever. Sweet friends, what shall become of Faustus, being in hell for ever?

SECOND SCHOLAR: Yet Faustus, call on God.

FAUSTUS: On God, whom Faustus hath abjured? On God, whom Faustus hath blasphemed? Oh my God, I would weep, but the devil draws in my tears. Gush forth blood instead of tears. Oh, he stays my tongue. I would lift up my hands, but see, they hold them, they hold them.

ALL: Who, Faustus?

FAUSTUS: Why, Lucifer and Mephostophilis: Oh gentlemen, I gave them my soul for My cunning.

ALL: God forbid.

FAUSTUS: God forbade it indeed, but Faustus hath done it. For vain pleasure of four and twenty years hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood, the date is expired: this is the time, and he will fetch me.

FIRST SCHOLAR: Why did not Faustus tell us of this before, that divines might have prayed for thee?

FAUSTUS: Oft have I thought to have done so, but the devil threatened to tear me in pieces if I named God; to fetch me body and soul if I named God; to fetch me body and soul if I once gave ear to divinity, and now 'tis too late. Gentlemen, away, lest you perish with me.

SECOND SCHOLAR: Oh what may we do to save Faustus?

FAUSTUS: Talk not of me, but save yourselves and depart.

THIRD SCHOLAR: God will strengthen me. I will stay with Faustus.

FIRST SCHOLAR: Tempt not God, sweet friend, but let us into the next room and pray for him.

FAUSTUS: Ay, pray for me, pray for me. And what noise soever you hear, come not unto me, for nothing can rescue me.

SECOND SCHOLAR: Pray thou, and we will pray, that God may have mercy upon thee.

FAUSTUS: Gentlemen, farewell. If I live till morning, I'll visit you. If not, Faustus is gone to hell.

ALL: Faustus, farewell.

Exit SCHOLARS.

4 b)

MEPHOSTOPHILIS: Ay, Faustus, now thou hast no hope of heaven,
Therefore despair, think only upon hell,
For that must be thy mansion, there to dwell.

FAUSTUS: Oh, thou bewitching fiend, 'twas thy temptation
Hath robbed me of eternal happiness.

MEPHOSTOPHILIS: I do confess it, Faustus, and rejoice.
What, weep'st thou? 'Tis too late, despair.
Farewell.
Fools that will laugh on earth, must weep in hell.

Exit.

Enter the GOOD and the EVIL ANGEL at several doors.

GOOD ANGEL: Oh Faustus, if thou hadst given ear to me
Innumerable joys had followed thee.
But thou didst love the world.

EVIL ANGEL: Gave ear to me,
And now must taste hell's pains perpetually.

GOOD ANGEL: Oh, what will all thy riches, pleasures, pomps,
Avail thee now?

EVIL ANGEL: Nothing but vex thee more,
To want in hell, that had on earth such store.
Music while the throne descends.

GOOD ANGEL: Oh, thou hast lost celestial happiness,
Pleasures unspeakable, bliss without end.
That thou hast lost,
And now, poor soul, must thy good angel leave thee:
The jaws of hell are open to receive thee.

Exit.

Hell is discovered.

EVIL ANGEL: Now, Faustus, let thy eyes with horror stare
Into that vast perpetual torture-house,
There are the furies tossing damned souls
On burning forks. Their bodies broil in lead.
There are live quarters broiling on the coals
That ne'er can die. This ever-burning chair
Is for o'er-tortured souls to rest them in.
These, that are fed with sops of flaming fire,
Were gluttons and loved only delicates,
And laughed to see the poor starve at their gates.
But all these are nothing. Thou shalt see
Ten thousand tortures that more horrid be.

FAUSTUS: Oh, I have seen enough to torture me.

EVIL ANGEL: Nay, though must feel them, taste the smart
Of all:
He that loves pleasure must for pleasure fall.
And so I leave thee, Faustus, till anon.
Then wilt thou tumble in confusion.

Exit.

The clock strikes eleven.

4 c)

FAUSTUS:

Ah Faustus,
Now hast thou but one bare hour to live,
And then thou must be damned perpetually.
Stand still, you ever-moving spheres of heaven,
That time may cease and midnight never come.
Fair nature's eye, rise again and make
Perpetual day, / Or let this hour be but
A year, a month, a week, a natural day,
That Faustus may repent and save his soul.
The stars move still, time runs, the clock will strike.
The devil will come, and Faustus must be damned.
Oh, I'll leap up to my God: who pulls me down?
See, see, where Christ's blood streams in the firmament.
One drop would save my soul, half a drop. / Ah, my Christ!
Yet I will call on him. Oh, spare me, Lucifer!

The clock strikes twelve.

Oh, it strikes, it strikes! / Now body turn to air,
Or Lucifer will bear thee quick to hell.

Thunder and lightning. Thunder. Enter DEVILS.

My God, my God, look not so fierce on me.
Adders and serpents, let me breathe a while.
Ugly hell, gape not, come not, Lucifer!
I'll burn my books. / Ah, Mephostophilis!

Exit with him.

NOTES ON SCRIPT.

Section 1 a)

Perform as a whole group, with the teacher taking the role of Faustus and the class Mephostophilis.

This serves as an introduction to the script establishing genre and performance style. It allows the teacher to input/model and the class to work as a whole group. Workshop focuses on the ways the lines can be delivered, physical stances, movement. The class each select three-five lines or sections they want to speak, practice them and the teacher checks all the lines are being covered. Performance space is defined, this is negotiated or the teacher can give the setting. If working to the historical time, paintings or illustrations such as 'The Alchemist' will give ideas. The scene is rehearsed and shaped. The scene could close with improvised images of what Faustus imagines Lucifer will grant him. This can be a mixture of still images, vignettes and a 'soundtrack' of sounds and words. This is an opportunity for the students to improvise and apply drama conventions.

The script is edited and divided into sections, these sections can be used as the basis for small group work to follow the opening whole class activity:

2 a), 2 c) and 2 g)

Group of 3-4 taking speech of Faustus, make a recording or perform as a chorus or a mixture of the two.

2 b) and 3 a)

Group of 4, Faustus, Mephostophilis, Good Angel and Bad Angel.

2 d) and 2 f)

Group of 2, duologue between Faustus and Mephostophilis, challenge for a couple of able students. This pair could also do section 2 h) if no other students want to take it on.

2 e)

As large a group as you like, it could be a whole class activity. Improvise a ritualistic movement and sound piece. Music, song and/or recordings might be used.

2 h)

Group of 2, duologue between Faustus and Mephostophilis, which is a good challenge for confident students.

3 b) and 3 d)

Group of 3, Faustus, Belzebub and Lucifer.

3 c)

Group of 8 or whole class. Faustus and seven deadly sins performed as scripted or improvise your own up-dated version of the sins. This may involve totally different 'sins' to match our times. Scope for a wide range of approaches, dance, mime, song etc.

4 a)

Group of 3, Faustus, First and Second Scholars.

4 b)

Group of 4, Faustus, Mephostophilis, Good Angel and Bad Angel.

4 c)

Whole class chorus final speech or it could be recorded/performed by a group of 4-5.

These extracts have not covered large sections of the play, particularly those parts dealing with what Faustus does during his 24 years of power and pleasure. This part of the story could be devised by the students through improvisation. This can be completely new material i.e. their own script or improvised around the original. The class creating a modern version that relates to their own experience and views. If the play was to be performed this improvised section could be placed between sections 3 and 4.

Working on the script as suggested above provides opportunities to work as Deviser, Performer and Director. Opportunities to consider the work of the Designer also occur. This is in relation to the settings and definition of the acting space. Further design opportunities can be developed if you wish to consider costume, lighting, set and facial design. The script is rich source material for such design possibilities.

The students will have worked with a classical tragic text and had opportunities to improvise around the script. Performance styles can be experimented with. Consequently you are fulfilling many requirements of the specification and working with all the Areas of Study.

This could be the main text for Coursework Assessment Unit 1. For the two other texts required for the Unit, comparisons could be drawn with other texts, which have portrayals of the devil or deal with this theme e.g. *Brimstone and Treacle*, *The Crucible*, *Vinegar Tom*. These texts won't be looked at in detail, but snippets could be used illustrating contrasts. You could also choose not to introduce new texts and instead refer to texts worked on earlier in the course.

4 Exemplar Unit 1: Candidate Portfolio

Texts worked with:

Macbeth;
The Crucible; and
Metamorphosis.

Key information and decisions resulting from our work on Unit 1.

Extended work and Summative Task was based on:	MACBETH	
Author:	SHAKESPEARE	
Origin:	ENGLAND 1606	
Genre:	TRAGEDY	
Time allowed:	5 weeks	
Length of performance	5 minutes	
Final rehearsal:	17th June - 50 mins	and
	18th June - 50 mins	
Date and time for presentation of Summative Task:	18th June 2.30pm	

Way of working:

Using both spontaneous and polished improvisation to explore text and key elements from the plot. We created a modern context of gangster/Mafia overlords, but in a British setting. This supported the main themes of the play - ambition, power corruption and conscience

AOS 5

*CHARACTERS (WHO): Macbeth;
L. Macbeth;
3 Witches;
Banquo;
Duncan;
Macduff.*

PLOT (WHAT) and INTENTION (WHY):

Scene 1 - The three witches tell Macbeth Thane of Glamis that he is to become Thane of Cawdor then King of Scotland.

Intention:

To set background and create atmosphere of 'darkness' and degeneracy, people outside the rules of normal society (reference to 'Blade Runner' see below).

Scene 2 - Macbeth is made Thane of Cawdor. He tells his wife of the prophecy and she encourages him to kill King Duncan.

Intention:

To introduce Lady Macbeth and establish an ambitious couple especially Lady Macbeth. Explored through spontaneous improvisation playing Macbeth's as a contemporary high profile couple - Posh and Becks-this explored performance style.

Scene 3 - Duncan visits his favourite Macbeth's castle. Macbeth kills the King and blames the guards. Duncan's sons flee in fear of their lives.

Intention:

To create an almost gangster/mob feel, as the 'gang' vie for leadership. Acting as tough gangsters. This drew on what I'd seen in numerous crime TV shows and to create an alienated type of underworld we drew on the film 'Blade Runner'. We thought this could link with the Posh and Becks interpretation for Macbeth and Lady Mac. However this mixed too many styles together and didn't work.

Scene 4 - Macbeth throws drug party on gaining the throne and starts hallucinating. Witches prophecy about Banquo; the Murder of Banquo; suicide of Lady Macbeth; and Macbeth's visit to the witches with the prediction, no man of woman born will be able to harm him are all included in this scene. Visit to the witches is the final action.

Intention: Create a 'drug nightmare' scene with flashback images and images yet to happen. All fit degenerate gangster theme and a turf war between drug racketeers.

Scene 5 - The battle, Macbeth killed by Macduff in hand to hand knife fight. Macduff smears blood of Macbeth across his face to show he is now number 1.

Intention: To create a modern battle environment like Vietnam War, tape effects of helicopters, gunfire etc mixed with live shouts and stylised battle action. Blood smearing creates primeval link.

AOS 2

Notes about the character I played.

- I am the first witch she has no proper name, she is one of the ladies of the night, she is the ringleader, we give the prophecies as street wise 'rappers'
- I inhabit a twilight world with my 'sisters' in a no go area for 'normal' society
- Our mission is to have vengeance and cause some havoc on the gangsters who abuse us, especially Macbeth
- I along with the other witches am very street hard and cold, detached, showing little emotion except at the end when we drink/drug ourselves noisily into oblivion
- I was also one of the ensemble being an extra and creating various vocal and movement effects throughout the play.

AOS 1

One Gesture - I frequently use hands on hips, legs slightly astride, one leg a little in front of the other, staring straight into Macbeth's eyes. Clicking of fingers and stamping of feet as I rap the prophecies.

One Symbol - I used a waist chain and a leather jacket sometimes worn and sometimes slung over my shoulder.

Voice - I played it with a regional accent, I chose Northern (Yorkshire) as I can do that one. Hard tones, but sometimes a little more seductive and softer.

AOS 7

Sound and Lighting

- Sound** - Soundtrack of 'Apocalypse Now' was used. The Nung River track for the drug scene 4. The helicopter sounds for the battle scene 5.
- Percussion to create a tribal beat between scenes, this was to deliberately jar with the gangster interpretation of each scene. This was working to suggest that primeval forces are at work.
- Lighting** - This was kept very basic as our time and resources were limited. Throughout we kept lighting dim and used steel blue filters for most of the scenes. For the drug nightmare scene 4, we added some colours reds, greens and some gobbo effects, plus a bit of 'flashing'. The same was done for the battle scene 5
- Costume** - There was no attempt to costume to match the performance as there was no time. We performed in comfortable plain T-shirts and slacks/jeans. The emphasis was the performing skills, character, voice and movement.
- Performance style** - Naturalistic, gritty realism approach when working with dialogue, mixed with abstract ensemble playing using physical theatre when doing scenes such as the nightmare scene 4.

AOS 6

- Audience and Performance Space** - A studio performance to be presented to fellow drama students

AOS 3 and 4

1 Matching the drama to the original intention. How successful were you?

The play did adapt to an updated gangster context. The improvised dialogue and the script used from the actual play could be made to work, but you have to choose the performance style carefully. The style of gritty realism we originally planned to use didn't work, so we changed to a stylised acting approach. I liked the mix of modern language and original text. The witch's spell done as a rap was a hoot I really enjoyed performing this and the audience liked it. Although it probably turned out too humorous and to match our intention would have to be 'toughened up'. The use of physical theatre and an ensemble way of performing allowed us to shorten the play and move the action rapidly. Yet the basic plot was all there.

I think the drug scene was the least effective bit, it needed to be reworked. Maybe the drug trip was too much of a cliché? Overall we showed it would be possible to rework Macbeth in a modern gangster context. I think it could work as a genuine tragedy or as an amusing spoof. Our final version was stuck in the middle of tragedy and spoof. If I was taking it on I would want to decide which option I was going for.

2 Ideas used to move the project on:

(a) adaptations? Why?

The idea of playing Macbeth and Lady Macbeth as Posh and Becks was abandoned. It was a laugh doing it, but it was too over the top and turned it into a bit of a pantomime. So it was a joke that was getting in the way of everything else.

Naturalism/realism was not working as a performance style. It was more effective to use a more stylised approach so we could mix modern improvised dialogue with actual original text.

(b) editing? Why?

The drug trip scene needed heavy cutting, it was changing the play into being a story about drug abuse. We cut a lot out, but the improvised script in this scene was never satisfactory and needed to be re-worked.

(c) additions? Why?

Working with a text our problem was more about selecting what to use. No real plot additions were made. Once we chose the bits of the plot we were going to use our focus was on how to interpret and present them.

Context was changed to gangsters and witches as street walkers.

3 Review of action: are you matching drama to your intention more clearly/ Why?

The changes and choices made did take us to the point where we could choose an overall performance style, which I think would work with the text. As stated above we'd have to decide if we were going for tragedy or spoof.

Cutting the Posh and Becks interpretation did strengthen the overall piece for the reasons already given. The same was true of cutting down the drug trip scene.

Appendix

Note: This Appendix is the actual work of a student and unlike the first three pages has not been 'fictionalised' for the purpose of illustration.

(Texts not worked on in same depth)

The Crucible.

Theme: witchcraft

Improvising around themes of the play.

Characters (adapted from middle of the play):

- Rosy** - been having pains since she was a baby, suspicious about her mum's best friend. She's 15 and doesn't get on/fit in at school.
- Claire** - is jealous of Sarah because she's always been one step better than her. Had a miscarriage (husband left her) even more jealous of Sarah because she's got Rosy. Rosy gets all her pain because Claire is voodooing her because she wants to get rid of Rosy so Sarah is just as depressed as her. Claire has boxes full of Rose's baby clothes, photos, jewellery etc.
- Sarah** (my part) - is very kind, loves her daughter Rosy very much. Doesn't understand why Rosy is always getting pain. She's taken her to the doctors, but can't find anything wrong with her, in the end she just thinks she is attention seeking. Looks after her friend Claire because she's depressed.

Plot:

- Scene 1:** Sarah is holding Rosy when she was a baby saying how much she loved her (she freezes). Claire on the other side of the stage has made a voodoo doll of Rosy and is stabbing it with pins. Then she freezes and Sarah can't stop Rosy from crying. A flashback to when Sarah and Claire were children showing Sarah has always been favoured above Claire. Claire has a new bike (second hand), Sarah has a brand new pink Barbie bike with ribbons and a bell round the handles.
- Scene 3:** Claire is voodooing Rosy (showing the audience all the belongings she is using of Rosy's). She freezes Sarah and Rosy come on, Rosy complaining about pain, Sarah tells her to stop attention seeking. Rosy told her mum she found a box of her belongings in Claire's room and thought that Sarah (her mum) had given it to her before she had the miscarriage. Sarah hadn't she goes to Claire and catches her voodooing Rosy, stabbing the doll in the heart. As she does this she speaks to the audience telling them Rosy had always been favoured above her and it had to be done. Rosy coughs and falls to the floor, Sarah goes to her and clutches her in her arms and shouts to Claire 'What have you done?'

Devised play on Metamorphosis.

- Themes:** self-hatred; loneliness; isolation; and jealousy.
- Characters:**
- Phoebe (me)** - a bully to Rachel (a rat) Natalie (fat). Gets other friends to bully them as well by scaring them and pushing them to be bullies as well. Aggressive.
- Laura B and Laura K** - both bully Natalie and Rachel but pushed into it by Phoebe.
- Natalie** - the victim of the bullies, starts to believe everything the bullies say is true. Hates herself. Thinks she is fat. So she runs away from home thinking everyone hates her and she's not loved.
- Rachel** - another victim of their bullying, she thinks no one loves her and that she looks like a rat. She feels she is so disgusting and fat she kills herself.
- Laura B and Laura K** - feel really bad about what has happened to Rachel and Natalie and are sorry for what they've done. Phoebe doesn't care, but the others now fall out with her and she is left isolated and on her own.

5 Keeping Records: Example Proformas

The following forms are **not** assessment forms but candidates may find them useful as a way of keeping a record of what is going on in their work and for constructing their portfolio.

QUESTIONS TO ANSWER FOR A TAPED ANALYSIS

What was our starting point in the lesson – what had the group achieved previously?
What was good and what could be improved?
What did the group or I decide to focus on in this lesson?
Why?
What did we adapt or change?
Why?
Were there any new ideas that we added?
Why?
Has the drama improved?
If 'yes', how is it better;
If 'no', why not?
What still needs to be completed?
What part of your drama still need to be improved?

A WRITING FRAME FOR ANALYSIS

Our play is about...
The good things in our play are...
The things that do not work are...
This lesson we wanted to improve our drama. To improve it we added/edited...
We did this because...
We also added/edited...
We did this because...
We adapted...
What we did was...
This improved the drama because...
At the end of the lesson the drama was better/worse because...
Next lesson we need to...

ANALYSIS AND NEW ACTION

This sheet is to help you **analyse** and **review** the contribution you have made to the drama at each of the stages of the work in progress.

Date:

Task:

1 What is the **objective**, or the **focus**, or the **intention** of the drama?

--

2 How successful have you been so far in meeting the objective, focus or intention?

--

3 What ideas have you had to create new action?

Adaptation What you alter or change in order to improve	
Editing What you cut out or decide not to include	
Additions What you add in order to improve the work	

Review your changes. Are you now meeting your objective, or focus or intention more successfully?

STORYBOARD

Draw diagrams of your action in the boxes. Underneath write a short caption to explain what is happening.

Do this to show significant additions or adaptations.

EDIT AND ADD

Show what you have cut and what you have added. Use writing or diagrams or both. Explain reasons.

X EDITED

+ ADDED

ANALYSE AND REFLECT

Date:

Task:

Status: e.g. part of Unit 1 coursework

Stimulus/task/problem

Chart your individual contribution and thoughts, reflecting on the process you have followed, using the following headings.

- 1 Matching the drama to the original intention, saying how successful you were.

- 2 Ideas for new action.

(a) Adaptations? Why?

(b) Editing? Why?

(c) Additions? Why?

- 3 Review new action

Does your drama meet your intention more clearly? Why?

If work is to continue, go back to 2 and repeat until the task is complete.

6 The Moderation Visit

Candidates should have already had at **least two** practical working sessions on the starting point (stimulus/script material) to be used for the moderation. They should not be seeing the stimulus for the first time on the day of the moderation. It may or may not relate to their actual work for either unit.

Between 5-7 candidates need to be tracked. Snapshots from other candidates can be included if teacher and moderator negotiate this. The teacher can also nominate a new tracked candidate during the moderation. This is done if they feel this is going to more effectively illustrate the standard they have been applying at the Centre. This allows the teacher to respond to how the candidates are performing on the day.

It is the responsibility of the teacher to run the moderation session, devising the tasks that will demonstrate the assessment objectives, and producing the moderation plan (CMP/1916). The moderation needs to be conducted under examination conditions with no interruptions or breaks. Up to 2 hours is needed with the candidates and 1 hour for the teacher and moderator to discuss marks on the day plus the marks for coursework Units 1 and 2. Portfolios will be made available for the Moderator.

The teacher and Moderator will track candidates, both watching the same candidates at the same time to facilitate the standardisation of marking. All teachers and Moderators present will make their notes and record their marks on the Teacher Record of Moderation form (ROM1916). The Moderator will not be at liberty to reveal their marking to the teacher.

The following is an example of the format of the moderation day:

Task 1: Demonstrates Assessment Objective C

Purpose: To show something they have already created giving the moderator a quick overview of the class and allow class to 'warm-up' / feel secure.

Activity: Present improvised sections already developed from the starting point that they think relevant to the ongoing dramatic exploration or which they thought were good or enjoyed doing. These are only snapshots so groups won't necessarily perform a complete improvisation. Groups can precede the extract with a brief statement of intent. The activity should take approximately 10 minutes (15 as an absolute maximum).

Task 2: Demonstrates Assessment Objectives A, B and D.

Purpose: To move the drama exploration into new territory working in groups of 2-6.

Activity: The students are invited to develop a new scenario for the developing drama, which will involve them in planning and exploratory improvisation work in preparation for fulfilling Task 3. It would be expected they demonstrate their established working process which will utilise knowledge of genre, performance style, conventions, creating character and plot / intention. This task should take 20 minutes (30 minutes is an absolute maximum)

Note: This is not a teaching session. The teacher does not set the context and tell the candidates the genre or conventions to use etc. The purpose of the moderation is for the candidates to demonstrate what they know and understand. If the teacher is giving all the ideas it limits the moderators opportunity to reward the students for planning, shaping and demonstrating their knowledge / application of drama processes. Trust the students and let them get on with it, its up to them now. They have the opportunity to show they can create and rehearse dramatic contexts.

Task 3: Demonstrates Assessment Objective C.

Purpose: To present improvisation as work in progress, demonstrating candidates performance skills.

Activity: Present improvised scenes. This activity should take approximately 20 minutes (30 minutes is an absolute maximum).

Note: It may not be possible to view all groups, some may have to be cut short. This is at the discretion of teacher and moderator. All tracked candidates must be seen.

Task 4: Demonstrates All Assessment Objectives.

Purpose: To work as a pair to allow candidates to contribute without the constraints of larger group work.

Activity: Candidates work as a pair to develop a scenario that would develop further the evolving drama. No suggested scenarios are needed they have to sort it out themselves. They will in effect have the opportunity to repeat the processes they have used in tasks 2 and 3. The fact that there are only two people negotiating a scene gives them a good chance to show what they can do. It has been found this is especially beneficial for candidates in the lower range who can tend to be dominated in larger groups. The activity should take up to 30 minutes including presentations by tracked candidates.

Note: If a paired activity has already been used in Task 3 this is an opportunity to further develop the drama potential of the evolving drama.

If required, a more structured evaluation can be included after any improvisation is performed. This could be: stating the intention in the work, how far they gone to achieving this and what their next steps would be, or completing an Analysis and New Action proforma.

7 Practical Examination: Preparation and Realisation Test

There are two parts to the final practical examination.

Preparation The starting point will be a piece of text and a stimulus, which will be provided by OCR. Candidates will be expected to consider the potential of both the text and the stimulus for performance. In consultation with the teacher they choose which to develop into a performance piece (they may amalgamate them if they wish).

Performance (Realisation Test)

Candidates will have decided on their working group and created a plan of action. The final Performance will then be presented to the visiting examiner at a time arranged by the teacher.

7.1 PREPARATION

Up to six weeks can be spent on this.

The Preparation involves candidates experimenting and working as they have done in previous practical work throughout their course. Candidates should use the experience they have gained during the course in the use of: genre; style of performance; planning and structuring; semiotics; and defining the performance space to experiment with script and/or stimulus. This will involve thinking as Deviser, Designer, Director and Performer. The preparation work needs to consider all of the **Areas of Study**.

A working process recommended is to **edit, adapt, add, rehearse** and **review**. This process helps candidates reflect on and refine their work.

The teacher charts student progress, identifying candidates best work and recording it in their teacher working notebook.

The question paper is in the form of a brief, which provides your starting point. The brief is based on the script extract and the stimulus item. This brief is responded to as part of the exploration and performance process, helping candidates to make sure they cover everything they need to. The brief will ask candidates to consider the following:

- Audience
- Genre
- Performance style
- Performance space to be used
- How have the plays and themes explored during the course might assist the work?
- What is the link to the original starting points - the script and the stimulus.

Candidates will also need to plan out how they will create the drama in the 10 hours of the test and include time for the creation of a Portfolio.

7.2 PLAN FOR REALISATION

Decisions need to be made on the following:

- 1 Use of stimulus, text or combination of both as content for Realisation Test.
- 2 Target Audience and performance space to be used.
- 3 Genre(s) to be used or adapted.
- 4 Performance style to be used.
- 5 Any setting and effects to be used.
- 6 Use of knowledge and ideas gained during the course.
- 7 Link to the stimulus or text used as starting point.

Thought needs to be given to the timescale so that the plan is practical and can be implemented in the ten hours. Basics of drama should be established before the Test starts i.e.

WHAT WHO WHY WHERE WHEN

The Realisation Test - involves creating a Performance and Portfolio. The candidates have ten hours for the Test.

Note: This does not include the time for the performance of the realisation for the examiner.

From the **Preparation** phase candidates will have selected either the script or the stimulus or both to create a performance in which each member of the group (between three and six candidates) performs for the equivalent of a maximum of three minutes. The total length of the piece is determined by the number of candidates in it. As they will often be working on 'stage' in an ensemble style a ten minute performance for a group of six would be appropriate. A visiting examiner will come into the Centre to mark each individuals performance. The examiner will mark candidates performance using criteria from Assessment Objective C.

The examiner will take away with them each candidate Portfolio and will mark it against Assessment Objective B.

The Group Identification and Teacher Assessment form (GITA) that you will complete for the examiner has two purposes. It gives the examiner details of each candidate in a group and the role they have played for identification purposes but also gives the examiner the band into which you feel each candidate falls for both their practical work and their Portfolio.

Candidates have to be realistic about the time they have for this performance. In 10 hours what is produced will be very much work in progress - a polished improvisation. Candidates will need to spend up to two and a half of the 10 hours creating their Portfolio. The Portfolio should not be seen as something separate from the performance, but should be used to help them reflect on the quality and purpose of the drama. Candidates should look at strategies they have used for developing a Portfolio throughout their course.

7.3 CHECK LIST FOR THE REALISATION TEST PROCESS

- 10 hours of supervised time
- Candidates create and perform a piece of drama in groups of between 3 and 6, representing about 3 minutes of individual performance
- Candidates don't get a group mark, but an individual mark, therefore it is important each of the group has 3 minutes that shows their performance skills to best advantage
- Candidates use the skills of **Deviser**, **Designer** and **Director** to create the drama and the skills of the **Performer** to present it to the examiner
- All the **Areas of Study** are used when creating and performing the realisation
- Making sure candidates are covering all the Areas of Study ensures they are working to the same system as the examiner.

7.4 PORTFOLIO REQUIREMENTS.

This is prepared during the ten hour session, and will present evidence of:

- Preparation, planning and shaping
- The application of the roles of Deviser, Designer, Director, Performer
- Rehearsal

Evidence should be in a permanent form. This evidence must include some writing. Examples of forms candidates can use to keep records have already been given in this booklet.

Examples of how the Portfolio may be made up are:

- About 600 words of continuous prose

Or

- Between six and ten sides of A4 or equivalent as a 'compendium', containing continuous writing, which may be notes or jottings, and any of the following as appropriate:

Scenarios	Sound tape recordings	Diagrams
Storyboards	Video tape recordings	Sketches
Writings		

Or

- Between four and six minutes of normal size cassette sound tape, compact disc or standard VHS video tape commentary with some accompanying explanation in continuous writing which may be notes or jottings

Or

- A mixture of any of the above.

7.5 ARRANGING THE EXAMINATION

- (a) The visiting examiner will conduct the examination after the conclusion of the ten hours and will only visit the Centre once, examining all candidates at the same time. Therefore, if groups of candidates have their ten hour test scheduled at different times the examiner must come in after the last group have completed their test.
- (b) The Centre must complete a Visit Arrangement Form (VAF) to offer the examiner a choice of three dates for the examination. OCR may reserve the right to conduct the examination by video if the Centre can not offer sufficient choice of dates.
- (c) The Centre must send to the examiner a timetable for the day, detailing the group sizes and a map/directions to the Centre.
- (d) When producing a timetable for the visit Centres should include time for a change over period, setting up time and time for the examiner to complete marking. A group of six could therefore be examined every 25 minutes. With good organisation and including reasonable breaks it would be possible to examine about 50 – 60 candidates in a full day.

7.6 ON THE DAY OF THE EXAMINATION

- (a) A well-lit table must be provided for the examiner. This must be in a position not overlooked by teachers or candidates.
- (b) There is no requirement for an audience however each group may wish to pair up with a 'buddy' group who will support them and help them set-up etc. if needed.
- (c) The Centre must provide the examiner with a Group Identification and Teacher Assessment form (GITA) for each group. This will provide the examiner with information about the identity and role of each candidate and your assessment of each candidate by identifying a mark band for their portfolio and performance. This will be used as a guide by the examiner but the OCR examiner will award the final marks.
- (d) The performances on the day of examination must be recorded on video and transferred to a standard size VHS, and handed to the examiner at the end of the examination visit.
- (e) A running order of the contents of the video and the Centre details must be enclosed with the video (this may be the timetable of the day).
- (f) The portfolios for each candidate must be handed to the examiner at the end of the visit or sent to the examiner, whichever is the most convenient to Centre and examiner.

The examiner will not be at liberty to discuss candidate's work or the marks awarded.

8 Documentation required for the OCR GCSE Drama Specification (1916)

8.1 TEACHER DOCUMENTATION (see Section 8.4)

- A **Teacher Commentary Form** (Form TCF/1/1916 & TCF/2/1916) for a sample of candidates as requested by OCR, all four Assessment Objectives are marked. The sample will be between 10 and 20 candidates and, for each candidate in the sample, a form will be completed for each unit.
- **Scheme of Work for the two Assessment Units** - a one sheet document that covers Units 1 and 2 (Form SOW/1916)
- A **Coursework Summary Form** which records all the candidates' marks at the Centre for Unit 1 and Unit 2 (Form CSF/1916)

8.2 EXTERNAL ASSESSMENT

Those Centres taking the Practical Examination set the time for the Preparation Period (up to six weeks) and fix the time for the ten hours Realisation Test, which must take place within a 20 working day period and with a maximum of 7 sessions. The teacher completes a group identification form for each group detailing identifying features and records their assessment of the mark band for each candidate's performance and portfolio (Form GITA/1916).

Moderation of Coursework takes place during the Spring Term on a date fixed in consultation between school and appointed Moderator. Before moderation, the teacher should complete a coursework moderation plan (Form CMP1916). At the moderation, the teacher will complete the **Record of Moderation** form (Form ROM/1916).

Where there is more than one teacher at a Centre with candidates then an internal moderation will have taken place prior to the external moderation. In this case each teacher will have completed a **Record of Moderation** form and there will also be an **Internal Record - Agreed Marks of Moderation** form completed (Form ROM/A/1916). All these forms will be handed over to your Moderator when they visit your Centre.

The Moderation could be part of Assessment Unit 2, but it does not have to be. If it is not part of Unit 2 the teacher must set up a separate practical activity for Moderation purposes. The Moderation will take place at least three lessons into any project.

Note: If you operate as a **Consortium** the same documentation as above applies. Instructions on operating as a Consortium are contained in this booklet.

8.3 CANDIDATE DOCUMENTATION

Candidates create:

- a **Portfolio** for each of the Coursework Assessment Units 1 and 2 and complete summative tasks.

If they are taking the Practical Examination they create a **Portfolio** of the Realisation Test (the portfolio represents about two and half hours of the total 10 hours for the Test).

8.4 DRAFT ASSESSMENT FORMS AND EXEMPLARS

The following forms are **DRAFT** assessment forms only. Centres will be issued with the final assessment forms in January of the year of examination following receipt of a provisional entry.

8.4.1 Essential Recording Materials

Teacher Commentary Form - Coursework (TCF/1/1916 and TCF/2/1916)

One of these forms should be completed for each candidate in a sample required by the Moderator. For each candidate in the sample separate forms are required for Units 1 and 2 of coursework.

Coursework Summary Form

This records the marks for both units and total marks for each candidate entered by your Centre for the component. Candidates should be listed in candidate number order. This form must be completed and despatched to the Moderator. Moderator address labels will be sent to Centres shortly before they are needed.

Scheme of Work for Unit 1 and Unit 2

One form should be completed for Centre. This form shows how the minimum requirements of the areas of study have been met across each of Units 1 and 2. This will be used by the Moderator to gain a background to the candidates' work, putting the work in context.

Coursework Moderation Plan

This form is designed to aid Centres in constructing the moderation plan for the moderation day. This form should be completed and submitted to the Moderator by the date and time agreed by the Moderator.

Record of Moderation Forms

This form is to be completed by each teacher participating in the moderation process. If there is more than one teacher an agreed Record of Moderation must be completed.

Group Identification and Teacher Assessment Form – Practical Examination

One of these forms should be completed for each group of candidates entering option B the Practical Examination (Realisation Test) and be submitted to the Examiner.

Teacher Commentary Form

<u>Centre number</u>							<u>Year</u>	2	0	0	
<u>Centre name</u>											
<u>Candidate name</u>						<u>Candidate number</u>					

INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 One form should be completed for each candidate in the sample.
- 2 Please ensure that the appropriate boxes are completed at the top and bottom of the page.
- 3 Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting, for each objective, **one** of the Limited/Basic/Competent/Skilful/Accomplished **headings** on pages 2, 3 and 4.
- 4 Please highlight the relevant **descriptions** in the marking criteria on pages 2, 3 and 4 that support your decision. Please note that you may highlight descriptions in different bands, for example the candidate's work regarding role play may fall into the Basic category but their work on plot may be Competent.
- 5 Please complete the box on page 4 with regard to any additional evidence to support your final marks.

	<u>Mark (out of 20)</u>	<u>Final Mark</u>
<u>Objective A</u>		<u>x2</u>
<u>Objective B</u>		<u>x1</u>
<u>Objective C</u>		<u>x2</u>
<u>Objective D</u>		<u>x1</u>
	<u>TOTAL</u>	<u> </u> /120

Authentication by the teacher

I declare that, to the best of my knowledge, the work submitted is that of the candidate concerned.

Signature _____ Date _____

ASSESSMENT OBJECTIVE A (Conventions, Genres, Styles)

Limited (1-4 marks)

Candidates will demonstrate the ability to:

- select or use dramatic conventions for devising and presentation. Practical implementation demonstrates candidates can participate in the use of conventions for i) devising and ii) presentation. In the presentation mode, conventions are used appropriately;
- select, interpret or use a genre appropriate to text and intention. Practical application demonstrates an appropriate use of some of the distinctive elements of that genre, and its historical, social and cultural context;
- select, interpret or use a style for presentation. Practical application demonstrates an ability to apply chosen style to text;
- understand plays with a limited awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Basic (5-8 Marks)

Candidates will demonstrate the ability to:

- select or use dramatic conventions for devising and presentation. Practical implementation demonstrates understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the presentation mode, use of conventions works with overall intention;
- select or interpret more than one genre appropriate to text and intention. Practical application demonstrates an understanding of some of the distinctive elements of that genre and its historical, social and cultural context;
- select or interpret style for presentation that is appropriate to chosen content and intention. Practical application demonstrates an ability to consistently apply chosen style to text for duration of the drama;
- understand plays with a basic awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Competent (9-12 marks)

Candidates will demonstrate the ability to:

- select appropriate drama conventions for devising and presentation. Practical implementation demonstrates a clear understanding of the distinction between the use of conventions for i) devising and for ii) presentation. In the presentation mode, use of conventions clearly work with overall intention;
- select or interpret more than one genre that matches text and intention. Practical application demonstrates a clear understanding of some of the distinctive elements of that genre and its historical, social and cultural context;
- select or interpret style for presentation that works with chosen text and intention. Practical application demonstrates ability to use chosen style to assist the creation of a crafted drama;
- understand plays with a competent awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Skilful (13-16 marks)

Candidates will demonstrate the ability to:

- select Drama conventions for devising and presentation which are marked by clarity with which they match or facilitate moving towards overall intention within the Drama. Practical implementation operates with a strong understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the presentation mode, the use of conventions enhance the overall intention;
- select and interpret more than one genre which facilitates development of text and intention. Practical application demonstrates a strong understanding of the distinctive elements of that genre, and its historical, social and cultural context, and enhances the Drama;
- select and interpret style for presentation that enhances work on chosen text and overall intention. Practical application demonstrates ability to use chosen style to assist the creation of a well-crafted Drama and enhance the communication of overall intention;
- perceptively understand plays with a responsive awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Accomplished (17-20 marks)

Candidates will demonstrate the ability to:

- select drama conventions for devising and presentation which are marked by clarity and the insight with which they match or facilitate moving towards overall intention within the Drama. Practical implementation operates with a full understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the process of moving from devising mode to presentation mode the use of conventions within the final Drama are integrated to create an artistic entity that works effectively with the overall intention;
- select and interpret more than one genre which facilitates development of text and intention. Practical application demonstrates a strong understanding and control of the distinctive elements of that genre, and its historical, social and cultural context, to create a piece of effective theatre;
- select and interpret style for presentation that enhances work on chosen text and overall intention. Practical application demonstrates theatrical skill to use the chosen style to create an effective piece of theatre;
- perceptively understand plays with an analytical awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

ASSESSMENT OBJECTIVE B (Dramatic Planning)

Limited (1-4 marks)

Candidates' choice and interpretation of character or context or plot can be used in a workable Drama. Choice of role is acceptable within the chosen theme/content, and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by simple expression with clarity often prevented by errors in spelling, punctuation and grammar. Planning decisions made regarding presentation to an audience when implemented are characterised by:

- role fulfilling a function within the Drama;
- the action taking place within a defined space;
- plot plus any use of resources being used appropriately to match intention or theme/content.

Basic (5-8 marks)

Candidates' choice and interpretation of context or character or plot contribute to the creation of a workable Drama. The choice(s) made relate to the chosen theme/content and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by simple expression and occasional use of drama terminology with some errors in spelling, punctuation and grammar. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- a role being created;
- action taking place within defined space;
- plot plus any use of resources being established and utilised to inform overall intention or theme/content.

Competent (9-12 marks)

Candidates' choice and interpretation of context, character plot and tension create a workable Drama that relates to chosen theme/context and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by expression which communicates ideas using appropriate language and use of drama terminology usually correctly spelt and punctuated. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- clear role functions and character;
- well defined working space;
- plot plus any use of resources all working to compliment chosen theme/content;
- identifiable intention within the Drama.

Skilful (13-16 marks)

Candidates' choice and interpretation of context, character, plot and tension create an engaging Drama that strongly relates to the chosen theme/context and intention within the work and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by imaginative use of expression which communicates ideas using a range of language and a selective and informed use of drama terminology correctly spelt and punctuated. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- the creation of engaging character(s);
- a well defined working space which offer possibilities/meaning within the Drama;
- plot plus any use of resources enhance the performance and communication of chosen intention, working with theme/content;
- there is a clarity of intention about the Drama.

Accomplished (17-20 marks)

Candidates' choice and implementation of context, character, plot and tension create an engaging Drama that demands your attention. The relationship to chosen theme/content is absolutely clear and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by imaginative use of expression which communicates ideas using a range of language and a selective and informed use of drama terminology with almost faultless spelling, punctuation and grammar. Planning decisions made regarding presentation to an audience when implemented are characterised by:

- the creation of an engaging character(s) whose role is clearly contributing to the overall theme/content;
- well-defined working space which offers possibilities and is used to inform/add to the overall intention and theme/content;
- plot and any use of resources are fused artistically into the overall presentation greatly enhancing communication of chosen intention and working with theme/content;
- artistic intention is clearly identifiable.

ASSESSMENT OBJECTIVE C (Communicate)

Limited (1-4 marks)

Candidates' work in role will be characterised by voice, gesture and language being used in role-play and taking on a role function or character in the Drama.

In plot/text, language used, character taken and any devices/resources used will enable the Drama to proceed being appropriate to context.

In definition of space plus any possible use of costume/props/set/effects work will be appropriate to theme/content.

Basic (5-8 marks)

Candidates' work in role will be characterised by voice, gesture and language working to create a controlled role play and appropriate character.

Plot/content, language used, character chosen and any devices/resources used will be appropriate and work with overall theme/text.

In definition of space plus any possible use of costume/props/set/effects the choices made will work with the theme/text and add to the level of communication.

Competent (9-12 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen by working to create a fully controlled and appropriate characterisation.

In plot/text language used, character chosen and any devices/resources used will have purpose, e.g. to develop plot, give insight into character, create mood, add tension. This will add meaning or resonance to the overall intention and theme/text.

In definition of space plus any possible use of costume/props/set/effects choices made will work with the intention and theme/text giving practical ideas which add emphasis, subtlety or meaning to what is being communicated.

Skilful (13-16 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen, working to create a crafted and engaging characterisation.

In plot/text language used, character chosen and any devices/resources used there will be clarity of purpose e.g. to develop plot, give insight into character, create mood, add tension. There will be a strong connection to overall intention and theme/text so that the drama is enhanced.

In definition of space plus any possible use of costume/props/set/effects the choices made will enhance the theme/text giving practical ideas which add distinct emphasis, subtlety or meaning to what is being communicated.

Accomplished (17-20 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen working to create a well crafted characterisation which is engaging and demands attention.

In plot/text language used, character chosen and any devices/resources used will have clarity of purpose, e.g. to develop plot, give insight into character, create mood, add tension. This will connect in such a resonant way to the overall intention and theme/text that the candidate's mastery of the Drama medium is operating at the artistic level.

In definition of space plus any possible use of costume/props/set/effects the choices made are practically efficient enhancing and adding depth/layers to the work's intention and theme/text.

ASSESSMENT OBJECTIVE D (Evaluate)

Limited (1-4 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- some matching of choices made to content and intention;
- analysis of some aspects of the work in progress, which leads to new action, i.e. rehearsing and some editing or adapting or adding to the Drama;
- rehearsal, changes and adaptations made during the working process lead to the creation of an appropriate piece of dramatic action.

Basic (5-8 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a matching of choices made to content and intention;
- an analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to the creation of a controlled and workable Drama;
- recognition that the use of the work of others and playwrights studied might help to develop the Drama.

Competent (9-12 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a clear matching of choices made to content and intention;
- a clear analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to the creation of a controlled and crafted piece of Drama;
- some use of the work of others and playwrights studied in the development of the Drama.

Skilful (13-16 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a strong matching of choices made to content and intention which adds resonance to the work;
- a sharp analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to marked improvements and the creation of a well crafted Drama;
- reference to the use of the work of others and playwrights studied as a positive influence in the development of the Drama.

Accomplished (17-20 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- an insightful and practically astute matching of choices made to content and intention, creating a structure for a piece of theatre;
- a sharp and practically pertinent analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to further sharpening and the creation of a well crafted piece of theatre;
- reference to the use of the work of others and playwrights studied as a dynamic part of the development of the Drama.

Evidence (please attach extra sheet if necessary) references relating to Portfolio and Summative tasks, where relevant. (e.g. AoA – selecting genre – see portfolio page...)

DRAMA (1916)
GCSE
UNIT 2 COURSEWORK
TEACHER COMMENTARY FORM



Centre number						Year	2	0	0
Centre name									
Candidate name					Candidate number				

INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 One form should be completed for each candidate in the sample.
- 2 Please ensure that the appropriate boxes are completed at the top and bottom of this page.
- 3 Please indicate the assessment band in which you feel your evidence places the candidate for all Assessment Objectives, highlighting **one** of the Limited/Basic/Competent/Skilful/Accomplished **headings** on pages 2, 3 and 4.
- 4 Please highlight the relevant **descriptions** in the marking criteria on pages 2, 3 and 4 that support your decision. Please note that you may highlight descriptions in different bands, for example the candidate's work regarding role play may fall into the Basic category but their work on plot may be Competent.
- 5 Please complete the box on page 4 with regard to any additional evidence to support your final marks.

	Mark (out of 20)	Final Mark	
Objective A		×2	
Objective B		×1	
Objective C		×2	
Objective D		×1	
		TOTAL	
		/120	

Authentication by the teacher

I declare that, to the best of my knowledge, the work submitted is that of the candidate concerned.

Signature _____ Date _____

ASSESSMENT OBJECTIVE A (Conventions, Genres, Styles)

Limited (1-4 marks)

Candidates will demonstrate the ability to:

- select or use dramatic conventions for devising and presentation. Practical implementation demonstrates candidates can participate in the use of conventions for i) devising and ii) presentation. In the presentation mode, conventions are used appropriately;
- select, interpret or use a genre appropriate to text and intention. Practical application demonstrates an appropriate use of some of the distinctive elements of that genre, and its historical, social and cultural context;
- select, interpret or use a style for presentation. Practical application demonstrates an ability to apply chosen style to text;
- understand plays with a limited awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Basic (5-8 Marks)

Candidates will demonstrate the ability to:

- select or use dramatic conventions for devising and presentation. Practical implementation demonstrates understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the presentation mode, use of conventions works with overall intention;
- select or interpret more than one genre appropriate to text and intention. Practical application demonstrates an understanding of some of the distinctive elements of that genre and its historical, social and cultural context;
- select or interpret style for presentation that is appropriate to chosen content and intention. Practical application demonstrates an ability to consistently apply chosen style to text for duration of the drama;
- understand plays with a basic awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Competent (9-12 marks)

Candidates will demonstrate the ability to:

- select appropriate drama conventions for devising and presentation. Practical implementation demonstrates a clear understanding of the distinction between the use of conventions for i) devising and for ii) presentation. In the presentation mode, use of conventions clearly work with overall intention;
- select or interpret more than one genre that matches text and intention. Practical application demonstrates a clear understanding of some of the distinctive elements of that genre and its historical, social and cultural context;
- select or interpret style for presentation that works with chosen text and intention. Practical application demonstrates ability to use chosen style to assist the creation of a crafted drama;
- understand plays with a competent awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Skilful (13-16 marks)

Candidates will demonstrate the ability to:

- select Drama conventions for devising and presentation which are marked by clarity with which they match or facilitate moving towards overall intention within the Drama. Practical implementation operates with a strong understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the presentation mode, the use of conventions enhance the overall intention;
- select and interpret more than one genre which facilitates development of text and intention. Practical application demonstrates a strong understanding of the distinctive elements of that genre, and its historical, social and cultural context, and enhances the Drama;
- select and interpret style for presentation that enhances work on chosen text and overall intention. Practical application demonstrates ability to use chosen style to assist the creation of a well-crafted Drama and enhance the communication of overall intention;
- perceptively understand plays with a responsive awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

Accomplished (17-20 marks)

Candidates will demonstrate the ability to:

- select drama conventions for devising and presentation which are marked by clarity and the insight with which they match or facilitate moving towards overall intention within the Drama. Practical implementation operates with a full understanding of the distinction between the use of conventions for i) devising and ii) presentation. In the process of moving from devising mode to presentation mode the use of conventions within the final Drama are integrated to create an artistic entity that works effectively with the overall intention;
- select and interpret more than one genre which facilitates development of text and intention. Practical application demonstrates a strong understanding and control of the distinctive elements of that genre, and its historical, social and cultural context, to create a piece of effective theatre;
- select and interpret style for presentation that enhances work on chosen text and overall intention. Practical application demonstrates theatrical skill to use the chosen style to create an effective piece of theatre;
- perceptively understand plays with an analytical awareness of them in their historical and cultural context, their setting within genre and their use of style and convention.

ASSESSMENT OBJECTIVE B (Dramatic Planning)

Limited (1-4 marks)

Candidates' choice and interpretation of character or context or plot can be used in a workable Drama. Choice of role is acceptable within the chosen theme/content, and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by simple expression with clarity often prevented by errors in spelling, punctuation and grammar. Planning decisions made regarding presentation to an audience when implemented are characterised by:

- role fulfilling a function within the Drama;
- the action taking place within a defined space;
- plot plus any use of resources being used appropriately to match intention or theme/content.

Basic (5-8 marks)

Candidates' choice and interpretation of context or character or plot contribute to the creation of a workable Drama. The choice(s) made relate to the chosen theme/content and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by simple expression and occasional use of drama terminology with some errors in spelling, punctuation and grammar. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- a role being created;
- action taking place within defined space;
- plot plus any use of resources being established and utilised to inform overall intention or theme/content.

Competent (9-12 marks)

Candidates' choice and interpretation of context, character plot and tension create a workable Drama that relates to chosen theme/context and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by expression which communicates ideas using appropriate language and use of drama terminology usually correctly spelt and punctuated. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- clear role functions and character;
- well defined working space;
- plot plus any use of resources all working to compliment chosen theme/content;
- identifiable intention within the Drama.

Skilful (13-16 marks)

Candidates' choice and interpretation of context, character, plot and tension create an engaging Drama that strongly relates to the chosen theme/context and intention within the work and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by imaginative use of expression which communicates ideas using a range of language and a selective and informed use of drama terminology correctly spelt and punctuated. The planning decisions made regarding presentation to an audience when implemented are characterised by:

- the creation of engaging character(s);
- a well defined working space which offer possibilities/meaning within the Drama;
- plot plus any use of resources enhance the performance and communication of chosen intention, working with theme/content;
- there is a clarity of intention about the Drama.

Accomplished (17-20 marks)

Candidates' choice and implementation of context, character, plot and tension create an engaging Drama that demands your attention. The relationship to chosen theme/content is absolutely clear and acknowledges historical, social and cultural influences. Quality of Written Communication in coursework is exemplified by imaginative use of expression which communicates ideas using a range of language and a selective and informed use of drama terminology with almost faultless spelling, punctuation and grammar. Planning decisions made regarding presentation to an audience when implemented are characterised by:

- the creation of an engaging character(s) whose role is clearly contributing to the overall theme/content;
- well-defined working space which offers possibilities and is used to inform/add to the overall intention and theme/content;
- plot and any use of resources are fused artistically into the overall presentation greatly enhancing communication of chosen intention and working with theme/content;
- artistic intention is clearly identifiable.

ASSESSMENT OBJECTIVE C (Communicate)

Limited (1-4 marks)

Candidates' work in role will be characterised by voice, gesture and language being used in role-play and taking on a role function or character in the Drama.

In plot/text, language used, character taken and any devices/resources used will enable the Drama to proceed being appropriate to context. In definition of space plus any possible use of costume/props/set/effects work will be appropriate to theme/content.

Basic (5-8 marks)

Candidates' work in role will be characterised by voice, gesture and language working to create a controlled role play and appropriate character. Plot/content, language used, character chosen and any devices/resources used will be appropriate and work with overall theme/text.

In definition of space plus any possible use of costume/props/set/effects the choices made will work with the theme/text and add to the level of communication.

Competent (9-12 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen by working to create a fully controlled and appropriate characterisation.

In plot/text language used, character chosen and any devices/resources used will have purpose, e.g. to develop plot, give insight into character, create mood, add tension. This will add meaning or resonance to the overall intention and theme/text.

In definition of space plus any possible use of costume/props/set/effects the choices made will work with the intention and theme/text giving practical ideas which add emphasis, subtlety or meaning to what is being communicated.

Skilful (13-16 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen, working to create a crafted and engaging characterisation.

In plot/text language used, character chosen and any devices/resources used there will be clarity of purpose e.g. to develop plot, give insight into character, create mood, add tension. There will be a strong connection to overall intention and theme/text so that the drama is enhanced.

In definition of space plus any possible use of costume/props/set/effects the choices made will enhance the theme/text giving practical ideas which add distinct emphasis, subtlety or meaning to what is being communicated.

Accomplished (17-20 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen working to create a well crafted characterisation which is engaging and demands attention.

In plot/text language used, character chosen and any devices/resources used will have clarity of purpose, e.g. to develop plot, give insight into character, create mood, add tension. This will connect in such a resonant way to the overall intention and theme/text that the candidate's mastery of the Drama medium is operating at the artistic level.

In definition of space plus any possible use of costume/props/set/effects the choices made are practically efficient enhancing and adding depth/layers to the work's intention and theme/text.

ASSESSMENT OBJECTIVE D (Evaluate)**Limited (1-4 marks)**

Candidates' practical work and planning and analysis documentation will demonstrate:

- some matching of choices made to content and intention;
- analysis of some aspects of the work in progress, which leads to new action, i.e. rehearsing and some editing or adapting or adding to the Drama;
- rehearsal, changes and adaptations made during the working process lead to the creation of an appropriate piece of dramatic action.

Basic (5-8 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a matching of choices made to content and intention;
- an analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to the creation of a controlled and workable Drama;
- recognition that the use of the work of others and playwrights studied might help to develop the Drama.

Competent (9-12 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a clear matching of choices made to content and intention;
- a clear analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to the creation of a controlled and crafted piece of Drama;
- some use of the work of others and playwrights studied in the development of the Drama.

Skilful (13-16 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- a strong matching of choices made to content and intention which adds resonance to the work;
- a sharp analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to marked improvements and the creation of a well crafted Drama;
- reference to the use of the work of others and playwrights studied as a positive influence in the development of the Drama.

Accomplished (17-20 marks)

Candidates' practical work and planning and analysis documentation will demonstrate:

- an insightful and practically astute matching of choices made to content and intention, creating a structure for a piece of theatre;
- a sharp and practically pertinent analysis of the work in progress which leads to new action, i.e. editing, adapting and adding to the Drama;
- changes and adaptations made during the working process lead to further sharpening and the creation of a well crafted piece of theatre;
- reference to the use of the work of others and playwrights studied as a dynamic part of the development of the Drama.

Evidence references relating to Portfolio and Summative tasks where relevant: (eg. AOA – selecting genre –see portfolio page ...)



COURSEWORK SUMMARY FORM

Please read the instructions printed overleaf before completing this form. Sheet _____ of _____ Year: _____

Centre Number		Centre Name	
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Candidate Number	Candidate Name	Assessment Objective A			Assessment Objective B		Assessment Objective C			Assessment Objective D			TOTAL (To be transferred to MS1) (max 240)		
		UNIT 1 (max 20)	UNIT 2 (max 20)	Total (x2) (max 80)	UNIT 1 (max 20)	UNIT 2 (max 20)	Total (max 40)	UNIT 1 (max 20)	UNIT 2 (max 20)	Total (x2) (max 80)	UNIT 1 (max 20)	UNIT 2 (max 20)		Total (max 40)	

INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 Teachers must be thoroughly familiar with the appropriate sections of the specification, the criteria for awarding marks and the General Coursework Regulations.
- 2 List the candidates in order of candidate number. This will allow ease of transfer of marks to the computer printed mark sheet (MS1) at a later stage.
- 3 Mark the Coursework and examination work according to the guidance and criteria given in the specification.
- 4 Carry out internal moderation to ensure that the total mark awarded to each candidate reflects a single, valid and reliable order of merit.
- 5 Enter any sub marks and total marks in the appropriate places. Please note that the totals for Assessment Objectives A and C are out of 80 and for Assessment Objectives B and D are out of 40. The total mark is out of 240 and it is this mark that is to be transferred to the MS1.
- 6 Candidates absent for a component should be recorded as 'Abs'.
- 7 Ensure that the addition and/or scaling of marks is independently checked.
- 8 Submit this form to the moderator by 15 May at the latest.
- 9 Retain a copy of this form.

EXTERNAL MODERATION

The appointed Moderator will make arrangements for the Moderation visit in the Spring Term.

Authentication by the Teacher

I declare that, to the best of my knowledge, the marks submitted represent the unaided work of the candidates concerned. I have attached details of any assistance given beyond that which is acceptable under scheme of assessment.

Signature _____ Date _____

SCHEME OF WORK FOR UNIT 1 AND UNIT 2

Year	2	0	0	
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Centre Name	
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Centre Number						Teaching group/set	
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<p>Texts Studied: Full length published play: Second Play: Third Play:</p>	<p>Script/Improvised* Script/Improvised* Script/Improvised* *(delete as appropriate)</p>
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What is the contrast in style/genre?

What is the contrast in cultural and historical context?

Brief description of work undertaken in Unit 1:

Nature of summative task for Unit 1:

Stimulus used for Unit 2:

Brief description of work undertaken for Unit 2:

Nature of summative task for Unit 2:

Coursework Moderation Plan

Year	2	0	0	
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Centre Name		Centre Number					
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Date of Moderation	
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Mark range expected in Centre:

Candidates to be tracked:

Number of sessions already completed on stimulus:

Context of the work/The Drama so far:

Moderation session:

Shaping and focus for Drama work:

Nature of Tasks (must include both process and presentation tasks)	Predicted Assessment Objectives to be used
General introduction/activity with whole group (Moderator 'keys into' whole group):	
Process task(s):	
Presentation task(s):	

Record of Moderation

Year	2	0	0	
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Centre Name	Centre Number
(Single Centre/Consortium Centre)*	*(Delete as appropriate)

Name of person completing this form	
(Centre Teacher/Internal Moderator/Consortium Moderator/OCR Moderator)*	*(Delete as appropriate)

Date of Moderation	
---------------------------	--

A copy of this form must be completed by each teacher participating in the moderation process at:

- Moderation visit by an OCR Moderator to a single Centre; OR
- A Centre internal moderation session; OR
- A Consortium cross-Centre moderation session.

At a **Moderation Visit** in a single Centre, all recording on this form must be completed before any discussion with the OCR Moderator takes place. The OCR Moderator will collect and take away all completed copies of this form, together with any forms relating to the Centre's internal moderation. A copy of the Moderation Plan, indicating the structure and context of the moderation session, must be enclosed in this form.

At a **Centre internal moderation session** and a **Consortium Cross-Centre moderation session**, completion of this form should be followed by discussion between teachers participating in the session. A single agreed record should then be entered on form 1916/ROM/A (the 'agreed ROM'). This agreed record must be signed by all the participating teachers. All other ROM forms for the session must be retained. For the Consortium Centres all these forms must then be submitted to the Consortium's final meeting. For single Centres they must be given to the OCR Moderator at the moderation session.

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)

Record of Moderation – Agreed

Year	2	0	0	
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Centre Name		Centre Number					
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Name of Centre Teacher(s)		
Name of Moderator(s)		

Date	
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A copy of this form must be completed as below, and signed by each teacher participating in the moderation process:

- (a) At a **Centre’s internal moderation session**, after discussion, a single agreed record should be entered on this form, and the signed by **all** participating teachers.

OR

- (b) At a **Consortium cross-Centre moderation session**, after discussion, a single agreed record should be entered on this form and then signed by **all** participating teachers/Moderators. All other ROM forms should be retained by the Centre and submitted to the Consortium’s final meeting, together with any forms relating to the Centre’s internal moderation.

A copy of the Moderation Plan, including the structure and the context of the moderation, should be enclosed with this form.

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Cand. Name: _____			
AO	Teacher Mark	Agreed Mark	OCR Use
A			
B			
C			
D			

Signatures – see page 1 of this form, (a) and (b)

1	
-	
2	
-	
3	
-	
4	
-	
5	
-	

DRAMA (1916)
GCSE



Realisation Test: Group Identification & Teacher Assessment

Group	Year	2	0	0
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Centre Name		Centre Number				
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Photograph	Role played/Identifying features eg props/costume	Portfolio mark band	Performance mark band

8.2 EXEMPLAR ASSESSMENT FORMS

DRAMA (1916) GCSE



Scheme of Work for Unit 1 and Unit 2

Year	2	0	0	3
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Centre Name	<i>The Walter Wall School</i>						
Centre Number	1	2	3	4	5	Teaching group/set	JC/3B
Texts Studied:							
Full length published play: <i>Romeo and Juliet</i>						Script/Improvised*	
Second Play: <i>West Side Story</i>						Script/Improvised*	
Third Play: <i>All's Well That Ends As You Like It</i>						Script/Improvised*	
*(delete as appropriate)							
What is the contrast in style/genre?							
<i>Classical text; Musical; Pastiche</i>							
What is the contrast in cultural and historical context?							
<i>Historical; Contemporary; British Amateur Dramatics</i>							
Brief description of work undertaken in Unit 1:							
<i>Improvised around Juliet Scene contemplating taking the poison. Montage of scenes from text, all improvised around text. Enacted Sharks and Jets scene using text. Referred to pastiche done earlier in course and applied techniques to selected scenes from R&J and AWT&YLI</i>							
Nature of summative task for Unit 1:							
<ul style="list-style-type: none"> <i>From exploratory work groups selected to perform improvised work around script extracts from R&J, WSS and AWT&YLI</i> <i>Two candidates scripted a contemporary Romeo & Juliet type scene set today</i> <i>One candidate designed setting for Jets and Sharks scene in West Side Story</i> 							
Stimulus used for Unit 2:							
<i>Picture of two evacuees on station and list of facts about 2nd world War</i>							
Brief description of work undertaken for Unit 2:							
<i>Improvised a documentary drama based on Evacuees stimulus materials. Historical source material and novels eg. Carrie's War</i>							
Nature of summative task for Unit 2:							
<i>Improvised scenes developed from Evacuees material</i>							

Coursework Moderation Plan

Year	2	0	0	3
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Centre Name	<i>The Walter Wall School</i>	Centre Number	1	2	3	4	5
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Date of Moderation	<i>20/4/03</i>
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Mark range expected in Centre: *All five bands. Mark range for all objectives 3-20*

Candidates to be tracked:

Manoleep Patel

Christine Lawrence

John Edwards

Mitesh Khan

Fay Burton

Context of the work/The Drama so far:

Working with the picture stimulus the group has decided the after effects of persecution. The persecution is the result of their ethnic origin or lifestyle or political views.

Some exploratory improvisation has taken place in our last three lessons working on such contexts as: KuKlux Klan; Bosnia; Travelers; Holocaust; Miner's strike.

At the end of the last session we decided on working groups and they began thinking about scenarios and characters they wanted to develop into a drama.

Moderation session:

Shaping and focus for Drama work:

- Finalise chosen scenarios. Fix characters, context and tension/focus*
- How it is to be shaped into a workable drama . genre, performance style.*
- Overall intention, what are they trying to communicate?*

Nature of Tasks (must include both process and presentation tasks)	Predicted Assessment Objectives to be used
<p>General introduction/activity with whole group (Moderator 'keys into' whole group):</p> <p><i>Introduction of group to moderator (5 min)</i></p> <p><i>Whole class activity. Teacher in role as newscaster, whereby we see news flashes from around the world. This draws on one of the improvisations they have been working on in previous lessons. These are snapshots not necessarily the full improvisation (10 min)</i></p>	<p><i>AO C</i></p>
<p>Process task(s):</p> <p><i>1. Choose and define a scenario they are to work on. Who, Where, When, What, Why? Define what the intention is and fix genre and performance style (10–20 min)</i></p> <p><i>2. Try ideas. Adapt, Edit, Add (20 min)</i></p>	<p><i>AO A</i></p> <p><i>AO B</i></p> <p><i>AO D</i></p> <p><i>AO C</i></p> <p><i>AO D</i></p>
<p>Presentation task(s):</p> <p><i>3. Present selection of improvised scenes or parts of them. Work in progress with full dramatic discipline, demonstrating performance Skills (15–20 min)</i></p> <p><i>4. Complete Review and Analysis sheet. What do they want to Adapt, Edit, Add (10 min)</i></p> <p>Note: This could be followed by candidates splitting onto pairs and creating a new scenario for two of the characters already developed. This grows of work already done (15 min)</p> <p>Assessing AOA, AOB and AOD</p>	<p><i>AO C</i></p> <p><i>AO D</i></p>

Record of Moderation

	Year	2	0	0	3					
Centre Name	The Walter Wall School				Centre Number	1	2	3	4	5
(Single Centre/Consortium Centre)*						*(Delete as appropriate)				
Name of person completing this form		Casey Falls								
(Centre Teacher/Internal Moderator/Consortium Moderator/OCR Moderator)*						*(Delete as appropriate)				
								Date of Moderation	20/4/03	

A copy of this form must be completed by each teacher participating in the moderation process at:

- Moderation visit by an OCR Moderator to a single Centre; OR
- A Centre internal moderation session; OR
- A Consortium cross-Centre moderation session.

At a **Moderation Visit** in a single Centre, all recording on this form must be completed before any discussion with the OCR Moderator takes place. The OCR Moderator will collect and take away all completed copies of this form, together with any forms relating to the Centre's internal moderation. A copy of the Moderation Plan, indicating the structure and context of the moderation session, must be enclosed in this form.

At a **Centre internal moderation session** and a **Consortium Cross-Centre moderation session**, completion of this form should be followed by discussion between teachers participating in the session. A single agreed record should then be entered on form 1916/ROM/A (the 'agreed ROM'). This agreed record must be signed by all the participating teachers. All other ROM forms for the session must be retained. For the Consortium Centres all these forms must then be submitted to the Consortium's final meeting. For single Centres they must be given to the OCR Moderator at the moderation session.

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)
John Edwards	B	18	<p><u>In planning process Task 1</u></p> <p>Suggested the context should be on asylum seekers camp near the Channel Tunnel in France. They are fleeing from Turkey, they are Kurds and feel in danger if they stay. He decided he wanted to be the father of the family and an added tension was that his baby daughter was very sick.</p> <p>He also said . 'It has to be set so that we can develop some dialogue to build tension, not just an escape story or just arguing with a guard. What if it's a family scene, before we go, with me talking to my wife, children, relatives. The scene could explore the doubts they might have, is it the right choice to be going to Britain. That gives us the chance to include what they've left behind at home and set the situation they are now in at home..</p> <p>In discussion of the genre suggested . social realism. and said the performance style should be 'naturalistic or realistic', and 'definitely should not veer into melodramatic'. 'Try and make it as honest and emotional as we can'. Suggested flashback idea of Candidate X could be used to show scene negotiating with smugglers.</p>
	A	19	<p><u>In Process Task 2</u></p> <p>Identified that there was no distinction between ages of characters and status in performance.</p> <p>Suggested one of the family should be a grandparent who would have no English and so to signal this she could perform with an accent.</p> <p>Change acting of the Children to make them younger 'the style, we used when we did Blood Brothers, remember?'</p>

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)
M.Khan	C	19	<p>'The characters with more status should use their voices with more authority, and match that with stance.'</p> <p>Suggested they define performance space with square of blankets laid out in tight space to signal temporary nature of the camp for the scene at the refugee camp.</p> <p>Drew out on sugar paper what it would look like, cases, a few personal belongings, feeding bowls etc. Said 'I'm not sure if this is how it would be, but it gives a refugee feel for our acting.' 'We want the audience to see the desperation of people like this.'</p> <p><u>In the performance scene</u></p> <p>Created a serious atmosphere and worked to genre and style decided. Intention was achieved by creating a desperate feel.</p> <p>In role as father 'We have no choice. You know what it is like at home. Do you want to go back to that? What future is there for our children? I have decided. There is no going back. I've met a man who can get us into a freight train tonight.' ..'I know it's a gamble but what choice do we have. If we wait here, they'll send us back. We must take this chance. I've already paid him.'</p>
	B	20	<p><u>Review and Analysis sheet</u></p> <p>Supported the quality of reflection that has been used throughout the process.</p> <p>*Suggested parts to be Edited, Added to and Adapted</p> <p>*(Note: The sheet should be attached when submitted to the moderator)</p>
	A	13	<p><u>Planning process task 1</u> Suggested they use a letter written to relations back in Turkey to give information about what had happened to them so far. Letter to be narrated. 'We could use some of the material in the letter as flashbacks as well.' With the help of the group created the letter to be used (see attached).</p>

Name	AO	Mark	Evidence (Context, Contribution e.g. said/did/decided and consequences)
C. Lawrence			Co-operated with group to add, adapt and edit ideas. <u>In process task 2</u>
	B	12	Identified that pace and tone of letter reading needed to match action of flashback and meaning of what was being conveyed. Also 'We'll need to re-write that to make it fit better.' Editing: Suggested specific sections should be 'screamed out to match how desperate they are.' 'Whispered to show the danger they are in.' Tried various ways of delivering the guard dialogue: neutral uninvolved; menacing; racist. Willing to adapt and try ideas. <u>In performance Task</u>
	C	12	As guard demanding papers she used strong tone of voice (slight accent) and focussed eye contact throughout. Her dialogue was clipped and sparse creating a lack of empathy with refugees. Stamped rejection papers with a mechanical approach of the detached official. Gave thought track which exposed her as slightly racist although she wouldn't think she was (P. Ahmed's suggestion). Placed scene on raised rostra to signal detached office at station.
	B	11	Review and analysis sheet supports reflection that was seen in process throughout the moderation. Competent level . add, edit, adapt (see attached review sheet)
	A	7	<u>Task 1</u> Asked whether the whole letter was needed. 'It drags on.' 'Whilst it being read everyone else could freeze.' 'We could all bow our heads down as it is being read.'
	B	7	<u>Task 2</u> Asked clarifying questions 'What are we doing while the guard asks them to leave the train?' Acted on the suggestions of others adapting her role eg. Became a passenger who offered information about when refugees boarded the train and how many of them there were (P. Ahmed). Able to ask guard 'Is it going to delay us. It's important I get to Calais for the last ferry.'

			<u>Performance Task</u>
	C	6	<p>Took and sustained role of interested and slightly interfering passenger. This was at a basic level. Interrupted dialogue at points suggested by others in the group. Knew function in scene and fulfilled direct tasks. Responded to dialogue and actions of others in scene.</p>
	D	7	<p>Review and Analysis sheet (see attached): Supports reflection seen in process work . basic level</p>

Note: Evidence is an aide-memoir for the discussion you will have with the moderator and provides specific focus and actual examples of why you are giving the marks. The evidence can be extended in your discussion with the moderator. Your notes can be extended by recall of the actual drama you both observed together.

9 Consortium Arrangements for Coursework

All Coursework, for both units 1 and 2, is marked by the teacher and internally standardised by the Centre through internal moderation. The purpose of moderation is to ensure that the standard of the award of marks for internally assessed work is the same for each Centre and that the teacher has applied the standards appropriately across the range of candidates within the Centre.

Centres may either operate as a Single Centre or as a Consortium for the purposes of this moderation.

In the same way that a large Single Centre may have several teachers and internal moderation takes place to standardise the teachers in that Centre, a group of Centres (Consortium) may operate together, each Centre acting like a teaching group within a larger Centre, cross-moderating each other.

An OCR Moderator will then visit a sample of Centres within a Consortium to ensure the standard is being appropriately applied.

Acting as part of a Consortium can be an extremely valuable experience for a Centre, gaining the support of other Centres throughout the course. However this is entirely a voluntary arrangement and Centres may wish to operate as a single Centre and have a visit from an External OCR Moderator.

If you are interested in forming part of a Consortium please refer to the following pages outlining the arrangements for Consortia.

9.1 SETTING UP A CONSORTIUM

- Centres entering candidates for OCR Drama (1916) may organise themselves into Consortia for in-service or other curricular reasons and, in particular, to assist with the standardisation of the marking of Coursework.
- Each group of Centres must select one Centre to co-ordinate the work of the Consortium and to communicate with OCR on behalf of the Consortium. The Head of this Centre will be responsible for making the application for the Consortium to be approved.
- The Consortium must comprise of **at least three** Centres, and should not normally comprise of more than **sixteen** Centres.
- The Head of Centre may thereafter act as Consortium Co-ordinator or may delegate the work to another teacher in the Centre. In the latter case the Head of Centre will retain the final responsibility.
- Application to operate as a Consortium must be submitted to OCR on the attached form in November in the year prior to the examination. It must contain the following:
 - The name, address and telephone number of the Consortium Co-ordinator.
 - A list of the participating Centres, giving Centre number and name.

- Details of the procedures to be followed to ensure that the marking of Coursework has been standardised across all the Centres within the Consortium.

9.2 OPERATION OF THE CONSORTIUM

- Participation by a Centre in a Consortium is voluntary, but in joining a Consortium a Centre accepts responsibility for following the procedures agreed and must undertake not to withdraw before the end of the course.
- The participating Centres are responsible for arranging Consortium meetings for Consortium assessments and cross-Centre moderation, and for the production and distribution of any material over and above that normally provided by OCR. Any costs incurred by participating Centres in following Consortium procedures must be met by the Centres themselves. OCR will reimburse Centres a **part** of the costs of teacher release incurred.
- The Consortium Co-ordinator will be formally appointed on terms and conditions specified by OCR, and the Co-ordinator's fees and expenses will be paid by OCR as specified from time to time.
- The Consortium Co-ordinator is responsible for
 - standards across the Consortium
 - the implementation of the Consortium's agreed procedures
 - keeping all participating Centres informed of all arrangements relating to the Consortium
 - notifying OCR of the dates and venues of all Consortium meetings and internal moderation visits
 - keeping all records to show that effective standardisation has been carried out.

9.3 STANDARDISATION PROCEDURES

- The Consortium must operate procedures to ensure that marking is standardised across all the Centres in the Consortium. Evidence to show that effective standardisation has been carried out must be retained for the External Moderator appointed by OCR.
- An Assessment Training Meeting (Agreement Trial) must be held in order to agree the Consortium's standards. At least one teacher (the Internal Moderator) from each participating Centre must attend to represent the Centre. (Other teachers operating the specification may also attend.)
- At the Assessment Training Meeting it will be decided when Centre Representatives will visit which Centres to carry out the internal moderation exercise. **Each Centre must be visited by a representative from another Centre. Each Centre representative must visit another Centre other than the one from which they received a visit.** (i.e. Centre A visits Centre B. Centre B then visits Centre C)
- A copy of the Consortium Moderation Schedule, giving, for each Centre, the date and time of the moderation session and the details of the visiting Representatives, must be sent to OCR by 1st January in the final academic year of the course.
- All the moderation sessions must take place in the period mid February – end of April.

- A final meeting of the Centre Representatives must be held at the beginning of May to agree the Consortium's marks for each participating Centre. The marks of individual participating Centres may be adjusted at this meeting.
- External Moderator(s) appointed by OCR will visit Centres during moderation sessions, and may also attend the Consortium's Agreement Trial and final meeting.

9.4 RIGHTS OF OCR

- OCR reserves the right to determine the final order of merit. OCR alone will be responsible for the award of all GCSE grades.
- OCR reserves the right to withdraw its approval from any Consortium where satisfactory practices can no longer be assured.