

OCR GCSE IN DRAMA

1916

Key Features

- A sound foundation to the revised OCR AS/A Level Performance Studies specification.
- Content linked to new, more focused assessment objectives, but content not highly prescribed.
- Option of practical external assessment.
- More comprehensive marking criteria than in current syllabus.
- New booklet of exemplar tasks for coursework element.
- Endorsed Student Textbook to support course.


Support and In-Service Training for Teachers

- A full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 01223 552950).
- Specimen question papers and mark schemes, available from the Publications Department (telephone 0870 870 6622; fax 0870 870 6621; e-mail publications@ocr.org.uk).
- Past question papers and mark schemes, available from the Publications Department (telephone 0870 870 6622; fax 0870 870 6621; e-mail publications@ocr.org.uk).
- Coursework guidance materials.
- Examples of marked work.
- Written advice on coursework proposals.
- A report on the examination, compiled by senior examining personnel after each examination session.
- Individual feedback to each Centre on the moderation of internally assessed work.

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Throughout the specification the following icon is used to signpost teaching and learning opportunities in Key Skills: 

OCR GCSE IN DRAMA (1916)

SECTION A: SPECIFICATION SUMMARY

TIERS

There are no tiers in this subject. The full range of grades, A* to G, is available in each option.

COMPONENTS

Component	Title	Duration	Weighting
1	Internal Assessment: Coursework Units 1 and 2		60%
2	External Assessment: Written Examination	2 hours	40%
3	External Assessment: Practical Examination (Realisation Test)	10 hours	40%
81	Coursework Carried Forward		60%

ENTRY OPTIONS

All candidates should be entered for 1916 with one of the following option codes:

Option Code	Title	Components
A	Coursework and Written Examination	1 and 2
B	Coursework and Practical Examination	1 and 3

For candidates who are re-sitting the qualification the following carry forward entry options are also available:

Option Code	Title	Components
C	Written Examination and Coursework Carried Forward	2 and 81
D	Practical Examination and Coursework carried forward	3 and 81

Coursework may be carried forward once only and within a year of the original entry.

AREAS OF STUDY AND APPROACHES

The framework for learning is defined through seven Areas of Study and four approaches.

Areas of Study

Area of Study	Title
1	Character and Context
2	Structure and Shaping and Plot
3	Audience
4	Defining Performance Space
5	Improvisation
6	Genre, Style and Convention
7	The Semiotics of Drama and Theatre

Approaches

Deviser This includes the creation of script or drama by candidate or playwright.

Designer This includes all aspects of design considered together.

Director The process of guiding and achieving performance/presentation in drama.

Performer The act of communicating through role, character or symbol.

In the interpretation and creation of drama the approaches will be considered separately initially. They will then be used to help understand text when applying the Areas of Study. Once both the Approaches and the Areas of Study have been understood as tools to access drama, they will be used in an integrated way to interpret ideas in dramatic form, create drama and interpret existing texts.

OPTION A COURSEWORK AND WRITTEN EXAMINATION PAPER

Component 1 – Coursework

Candidates will complete **two** units of coursework over the period of the course covering the Areas of Study. The first will require the study of **three** contrasting scripts; the second will develop from a stimulus, issue or theme. Centres will structure their own drama activities to meet the Assessment Objectives within the structure of the two units.

Component 2 – Two Hour Written Examination Paper

Section A requires candidates to respond to a piece of script and a stimulus that has been sent to Centres in advance. Structured short answer questions will test Assessment Objectives B and C. Answers may use notes, diagrams, drawings, sketches, storyboard, dialogue excerpts, plans and plots as appropriate.

Section B requires candidates to respond in greater depth to either the piece of script or the stimulus item. Candidates will choose **two** questions from a choice of four which will test Assessment Objectives B and C. Answers may use notes, diagrams, drawings, sketches, storyboard, dialogue excerpts, plans and plots as appropriate.

OPTION B COURSEWORK AND PRACTICAL EXAMINATION

Component 1 – Coursework

Candidates will complete **two** units of coursework over the period of the course covering the Areas of Study. The first will require the study of **three** contrasting scripts; the second will develop from a stimulus, issue or theme. Centres will structure their own drama activities to meet the Assessment Objectives within the structure of the two units.

Component 3 – Practical Examination (Realisation Test)

The practical examination consists of a Realisation Test, based on a paper set by OCR, and which includes a piece of script and **one** stimulus item. Candidates respond individually and in a group during a period of preparation and process. They select from this work and are assessed on their individual practical contribution, in a finished Realisation, which tests Assessment Objective C, and on documentary evidence of the process, which tests Assessment Objective B.

SECTION B: GENERAL INFORMATION

1 Introduction

1.1 RATIONALE

This specification is concerned with the drawing together of all of those skills that can describe drama activity. By following the course candidates will gather knowledge and understanding of genre, style and conventions, and of the historical, social and cultural influences that inform the way drama is devised and structured. The specification is distinctive in that it emphasises and assesses drama process as well as the final product. This means content is studied and used for the prime purpose of creating practical drama, and with the emphasis on using critical or literary theory and an understanding of script for that purpose.

Candidates will use content and knowledge of drama processes and forms to interpret script, and to devise, develop, interpret and communicate practical outcomes. They will review their practice in a way that leads to further development, new insights, and the creation of new practical drama. Candidates will use their own cultural references, and be introduced to a variety of texts, visual and written, devised and published.

In doing this, candidates will be making sense of the world they live in, and will be introduced to the varying historical, social and cultural contexts in which drama operates; they will be expected to evaluate their own performance in this wider context. They will acquire the ability to explore drama outcomes using a variety of appropriate terminology, utilising knowledge of genre and style, and of the use of convention. This will occur in the study of script, in final Realisations, and will be a tool for improving development of the drama. Evaluation is part of the process of generating material, defining performance and coming to an understanding of issues and content studied.

Through candidates' understanding of the processes involved in drama, they will improve their own performance skills, both in creating work themselves, and in recreating or realising existing text. They will also develop: qualities of imagination; the ability to create drama; how to communicate intention; the skill of working with others to a common purpose; and the beginnings of artistic evaluation.

The two options available allow for an approach that rewards knowledge, understanding, process and performance. In Option A, this is done through coursework and a final written paper based upon preset stimuli and script. In Option B this is tested through coursework and a practical examination in the context of a Realisation Test, based on the same preset stimuli and script.

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

1.2 CERTIFICATION TITLE

This specification will be shown on a certificate as:

OCR GCSE in Drama

1.3 LEVEL OF QUALIFICATION

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

Candidates who gain grades G to D will have achieved an award at Foundation Level.

Candidates who gain grades C to A* will have achieved an award at Intermediate Level.

Two GCSEs at grade G to D and two GCSEs at grade C to A* are equivalent to one Part One GNVQ at Foundation and Intermediate Level respectively.

Four GCSEs at grade G to D and four GCSEs at grade C to A* are equivalent to one GNVQ at Foundation and Intermediate Level respectively.

1.4 RECOMMENDED PRIOR LEARNING

Candidates entering this course should have achieved a general educational level equivalent to National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework. The specification builds on the drama requirement of the National Curriculum for English. These are contained within the programmes of study under the following headings: Speaking, Listening, Group discussion and interaction and Drama.

1.5 PROGRESSION

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

Many candidates who enter employment with one or more GCSEs would undertake training or further part-time study with the support of their employer.

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

1.6 OVERLAP WITH OTHER QUALIFICATIONS

There is some overlap with OCR GCSE in Expressive Arts, but that specification looks at how the arts work together. This specification is concerned with the discrete consideration of drama skills from the perspective of deviser, designer, director and performer. There is also some overlap with Performing Arts GNVQ optional units: preparing for an audition, lighting, and performance projects may provide an opportunity for the subjects to work together.

1.7 RESTRICTIONS ON CANDIDATE ENTRIES

Candidates who enter for this GCSE specification **may not** also enter for any other GCSE specification with the certification title Drama in the same examination series.

Candidates who enter for this GCSE **may** however also enter for any GNVQ specification with the certification title Performing Arts in the same examination series. They may also enter for any NVQ qualification, or for any Entry Level Certificate in Drama.

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

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

The classification code for this specification is 5210.

1.8 CODE OF PRACTICE REQUIREMENTS

These specifications will comply in every respect with the revised Code of Practice requirements for courses starting in September 2001.

1.9 STATUS IN WALES AND NORTHERN IRELAND

This specification has been approved by ACCAC for use by Centres in Wales and by CCEA for use by Centres in Northern Ireland.

Candidates in Wales and Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

OCR will provide specifications, assessments and supporting documentation only in English.

Further information on the provision of assessment materials in Welsh and Irish may be obtained from the Information Bureau at OCR (telephone 01223 553998).

2 Specification Aims

- To develop candidates' knowledge and understanding of drama and theatre forms and processes.
 - To develop candidates' competence in the skills and techniques of drama.
 - To develop the ability to operate in a social art taking account of individuals, group and subject needs.
 - To develop the ability to conduct a dramatic exploration, and from this communicate an outcome to an audience.
 - To develop the ability to evaluate their work and that of others.
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3 Assessment Objectives

Candidates demonstrate:

A (AO A)

Knowledge and understanding of drama genres, styles and conventions (Area of Study 6), and their ability to select, interpret and employ them in the range of scripts studied and their own work.

B (AO B)

Knowledge and understanding of the elements of dramatic planning, (Area of Study 1, 2, 3, 4, 5), and an ability to use them in the range of scripts studied and in their own work.

C (AO C)

Knowledge and understanding of how the language, signs and symbols of theatre, (Area of Study 7) are used to communicate dramatic meaning and atmosphere in the range of scripts studied and in their own work.

D (AO D)

Ability to reflect on and analyse their own and others' work, taking action where appropriate to improve it.

The specification emphasises the application of knowledge and skills. Assessment Objectives relate to the creation of practical drama, informed by knowledge and understanding of varied texts, scripts, genres, styles and conventions, as outlined in the specification content.

4 Scheme of Assessment

4.1 TIERS

The Scheme of Assessment consists of one tier covering the whole of the ability range - grades G to A*. Candidates achieving less than the minimum mark for grade G will be ungraded.

4.2 COMPONENTS

Component	Title	Duration	Weighting
1	Internal Assessment: Coursework Units 1 and 2		60%
2	External Assessment – Written examination	2 hours	40%
3	External Assessment – Practical Examination	10 hours	40%
81	Coursework Carried Forward		60%

4.3 ENTRY OPTIONS

All candidates should be entered for 1916 with one of the following option codes:

Option Code	Title	Components
A	Coursework and Written Examination	1 and 2
B	Coursework and Practical Examination	1 and 3

For candidates who are re-sitting the qualification the following carry forward entry options are also available:

Option Code	Title	Components
C	Written Examination and Coursework Carried Forward	2 and 81
D	Practical Examination and Coursework carried forward	3 and 81

Coursework may be carried forward once only and within a year of the original entry.

4.4 AREAS OF STUDY AND APPROACHES

The framework for learning consists of **seven** Areas of Study. These must be covered during the course through their application to the materials studied and used and must be reflected in each component.

4.4.1 Areas of Study

Area of Study	Title
1	Character and Context
2	Structure, Shaping and Plot
3	Audience
4	Defining Performance Space
5	Improvisation
6	Genre, Style and Convention
7	The Semiotics of Drama and Theatre

4.4.2 Approaches

Candidates should explore the Areas of Study through **four** approaches:

Deviser This includes the creation of script or drama by candidate or playwright.

Designer This includes all aspects of design applied to performance.

Director The process of guiding and achieving product in drama.

Performer The act of communicating through role, character or symbol.

Unit 1 of coursework is concerned with exploring text. Candidates are provided with an opportunity to learn about and then use the approaches in a deliberate way to understand and explore the Areas of Study. Approaches and Areas of Study will then be used to explore published texts. Through this candidates will develop skills that will enable them to access script and understand how drama is created and structured and how it communicates meaning. Candidates will also gain the knowledge and understanding needed to carry out the assessment tasks.

Unit 2 of coursework is concerned with creating text. Candidates are expected to use the approaches in an integrated way, and to select and apply aspects from each of the Areas of Study to an idea to create imaginative and effective drama.

4.5 EXTERNAL ASSESSMENT

This provides an opportunity for candidates to be examined through *either* Component 2, a written examination paper exploring the potential for presentation of script and stimulus, *or* to be examined through Component 3, a practical examination of the devising and performance of an original piece of drama in groups of between three and six.

4.5.1 Component 2 - Written Examination Paper

The paper is based on a piece of script and a stimulus item that will have been sent to Centres in advance. Candidates will be required to do preparation work on the **two** pieces of material considering the potential for performance, and applying the Areas of Study.

Section A

Candidates respond to a piece of script and a stimulus item.

Structured short answer questions on both script and stimulus will test Assessment Objectives B and C. Written answers may use notes, diagrams, drawings, sketches, storyboard, dialogue excerpts, plans and plots as appropriate.

Section B

Candidates respond to **two** structured questions from a choice of four requiring longer answers. Candidates choose to answer either on the script or on the stimulus.

This question will test Assessment Objectives B and C.

Written answers in both sections may use notes, diagrams, drawings, sketches, storyboard, dialogue excerpts, plans and plots as appropriate.

4.5.2 Component 3 - Practical Examination (Realisation Test)

Component 3 is a terminal practical examination based on a question paper set by OCR and made available to Centres in the January prior to the end of the course. A visiting examiner will mark documentation and a final Realisation.

The question paper will provide a starting point. This will consist of a piece of script and a stimulus item, the same as that provided for Component 2.

The question paper will be in the form of a brief, which must be responded to as part of the realisation process.

The preparation period is followed by a ten hour supervised practical examination in the form of a Realisation Test. The Test requires candidates to devise and perform a piece of drama in groups, normally between three and six, representing a maximum of three minutes of individual performance. Candidates must contribute ideas drawing upon their learning within the approaches of the **four** roles of Deviser, Designer, Director and Performer, and applying the Areas of Study to meet the assessment objectives.

Candidates will prepare a portfolio to accompany their Realisation. Candidates will be provided with a pro-forma that will list all the areas that should be covered in the portfolio.

The ten hour practical examination should be completed within a period of no longer than 20 working days. There must be a maximum of **seven** sessions. Examples of how this might be organised are:

3 x 3 hours and 1 x 1 hour = 10 hours

1 x 3 hours, 1 x 2 hours and 5 x 1 hour = 10 hours

5 x 2 hours = 10 hours

About a quarter of the time, i.e. about 2.5 hours, should be spent on preparing the portfolio.

Preparation Period

Candidates will be given a period of preparation for the practical examination. During this period they will use the brief provided in the examination paper to explore the script and the stimulus, carry out background research, investigate available resources and consider groupings in which the creation of the drama might take place. Candidates should consider the starting point and possible outcomes, using the questions on the question paper to guide them in their responses. By the end of this period candidates should have chosen the response they want to plan, develop and perform. Exploration and research of resources available should be investigated during the preparation period. Candidates should also know the group in which they will work.

Candidates carry out this work in a period of no longer than **six** weeks before the date of their practical examination.

Teachers will guide and advise the group, and make available as wide a range as possible of resources and materials. Decisions as to how the resources might be used are the responsibility of each candidate. Teachers may also have input into the composition of groups to ensure candidates have the best access possible to achieving their potential.

Section A (Performance)

- Practical examination of performance.

Candidates will consider the potential of both the script and the stimulus for performance. During the preparation period they will have considered all of the Areas of Study in relation to script and stimulus. From their ideas they will have selected either the script or the stimulus or both. The practical examination consists of the devising and creation of a performance in which each candidate performs for the equivalent of a maximum of **three** minutes.

The Visiting Examiner will see the Realisation performed and mark it using the criteria for Assessment Objective C.

Performances will take between 9 and 18 minutes per group depending upon the number in the group. Groups should not exceed the time allowed. Including time for a change-over period, setting up and time for the examiner to complete marking, a group of six could be examined every 30 minutes. With good organisation and including reasonable breaks it would be possible to examine between 50 and 60 candidates in one full day. Large Centre entries could be managed by spreading the examination sessions through the period allowed by OCR.

Section B (Preparation and Process)

- Candidates' portfolio (see below);
- Teacher commentary on work during the process.

Both of these will provide evidence for Assessment Objective B.

There must be evidence that both script and stimulus have been considered with regard to their potential for performance.

The portfolio and the commentary will be given to the examiner at the performance of the Realisation and by the date set by OCR.

The starting point for the examination will be the same piece of script and stimulus item that has been used for the written paper.

Candidates' Portfolio

This will be prepared during the ten supervised hours. It will represent about two and a half hours work in total and will provide evidence of the individual candidate's:

- preparation, planning and shaping (Area of Study 1 and 2);
- application of the roles of Deviser, Designer, Director, Performer (Area of Study 7);
- rehearsal (Area of Study 5);
- decisions with regard to Area of Study 3, 4 and 6.

The Centre must supervise all work completed during the ten hours. This period should be used to plan, devise, rehearse and complete the Realisation. In supervising candidates Centres must ensure that each individual candidate's portfolio is all their own work and not that of the group.

The portfolio will be taken away and marked by the visiting examiner using the mark scheme for Assessment Objective B.

Evidence in the portfolio prepared by the candidate will be in the form of:

Either about 600 words of continuous prose

or between six and ten sides, 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.

Teachers will observe the process of devising, planning, developing, rehearsing and performance and will keep notes on evidence that meets assessment objectives and the level of attainment reached.

The Portfolio will provide evidence for Assessment Objective B.

Summary of Evidence for Component 3

- The practical work of the candidates in the whole process (AO B).
- The documentary evidence (AO B).
- Teacher evidence to support objectives and attainment for both process and final realisation (AO B and AO C). Forms will be provided by OCR for this purpose.
- The Realisation (AO C).

Sketches and diagrams, when used, should communicate clearly their intention, be labelled correctly and use colour or an indication of colour where appropriate.

Teacher Commentary

For each candidate, teachers must provide notes on observed evidence during the process that would contribute to Assessment Objectives B and C and indicate the assessment band in which they feel their evidence places the candidate. Teachers should highlight the relevant descriptions in the marking criteria and complete the form provided by OCR for this purpose.

4.6 WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following grids as percentages.

Option A

	AO A	AO B	AO C	AO D	Total
Component 1 Coursework	20	10	20	10	60
Component 2 Written Examination		10	30		40
Total	20	20	50	10	100

Option B

	AO A	AO B	AO C	AO D	Total
Component 1 Coursework	20	10	20	10	60
Component 3 Practical Examination		10	30		40
Total	20	20	50	10	100

4.7 ASSESSMENT OF WRITTEN COMMUNICATION AND ICT

Candidates are expected to:

- present relevant information in a form that suits its purpose;
- ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Where appropriate they should also use a suitable structure and style of writing.

Candidates will be expected to use continuous writing when appropriate to the task. However, it is recognised that drama is primarily a practical activity and that it may be appropriate to record observations, investigations and research in a form that may not be continuous writing. It is possible for candidates to present information using a combination of notes, diagrams and sketches or to use audio or video recording.

The *Quality of Written Communication* is embedded in the opening paragraph of each descriptor of Assessment Objective B. The evidence will be found in work presented in coursework.

The conventions applied through the drama context should be observed. For example, if script, monologue or dialogue are being written, they should be set out correctly. If lighting or sound plots are used, they also should follow an appropriate recording method. It is expected that candidates' written responses will be *fit for purpose*.

Candidates are also expected to consider the use of ICT in:

- design applications where appropriate;
- the control of lighting and sound where resources allow;
- the drafting of scenario and script when used.

4.8 DIFFERENTIATION

Differentiation will be achieved through the appropriateness of the task for the ability of the candidate and the outcome of the task in its quality measured by the assessment objectives.

4.9 AWARDING OF GRADES

The written paper and the Realisation Test should have a total weighting of 40% and internal assessment a weighting of 60%.

A candidate's marks for each of the components taken will be combined in the appropriate weightings to give the candidate's total mark for the specification. The candidate's grade will be determined by this total mark. Candidates achieving less than the minimum mark for grade G will be ungraded.

4.10 GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified in Section 5; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

Grade F

Candidate's use of knowledge to select and make choices in planning and application is limited. The candidate can work to given context and character in practical drama, demonstrating some understanding of the needs of the context, genre or style being used. Resources can be utilised appropriately, working space defined with both making some connection to the overall intention or theme/content.

Work in role makes some use of the possibilities offered by voice, gesture and language to create the beginnings of an appropriate character that matches intention and context. Work in role demonstrates dramatic discipline. Can identify when a course of action is working and conversely not working.

Grade C

Candidate's use of knowledge in selection and use of conventions, context, character, plot, genre and style in both planning and application is competent, demonstrating a clear understanding of how to apply these elements to practical drama. Choices made work with overall intention making communication to an audience clear. Application demonstrates the ability to create a crafted piece of drama. Resources and definition of space complement chosen intention or theme/content. Work in role uses voice, gesture and language to create a fully controlled and appropriate characterisation.

Plot/content used and character developed have a clear purpose e.g. to develop plot, give insight into character, create mood and tension. This adds meaning and resonance to the overall intention within the work. Candidates work will demonstrate a clear analysis in the application of knowledge and skills to the creation of practical drama.

Grade A

Candidate's use of knowledge in selection and choice of conventions, context, character, plot, genre and style in both planning and application is skilful, being marked by the clarity of purpose and facilitation of dramatic intentions. In application choices made enhance communication, demonstrating a strong understanding of how to create a well-crafted drama. Resources and definition of space all work to enhance chosen intention or theme/content, giving clarity and offering possibilities to add further layers of meaning. Work in role uses voice, gesture and language to create a well-crafted and engaging characterisation.

Plot/content used and character developed have a clarity of purpose e.g. to develop plot, give insight into character, create mood, add tension and are used with some artistry. There is a strong connection to intention or theme/content. The drama is enhanced by the level of artistic input. The candidate's analysis demonstrates insight, which leads to the creation of a well-crafted drama with strong theatrical elements.

SECTION C: SPECIFICATION CONTENT

5 Specification Content

Candidates must have the opportunity to experience the roles of Deviser, Designer, Director and Performer.

In Unit 1 of coursework there is the opportunity to use and examine these roles separately in a deliberate way to understand and explore the areas of study. Through this candidates will develop skills that will enable them to access script and create drama. Candidates will also gain the knowledge and understanding needed to carry out the assessment tasks.

In Unit 2 of coursework these roles will integrate into an holistic interpretation and creation of drama. Candidates will have the opportunity to select aspects from these roles to help apply the skills gained in Unit 1 within the context of the areas of study. These skills are then applied and employed to create effective drama.

Teachers must structure the course to allow candidates to practise and reflect upon the specifics of these functions. Candidates will be required to cover the Areas of Study in each component and in assessed work.

Area of Study 1	Character and Context
Minimum Requirement	Both must be studied.
Definition	Character: a role created by an actor or writer as part of a presentation which will be exemplified by external physical features and internal motivation. They may be defined by, for example, their status, class, beliefs, personality, history, job and attitudes. Context: the situation or circumstances in which a piece of drama is set or devised which may have historical, cultural or social influences.
Examples	The content and influences on a piece of drama, whether devised or scripted; the intention of playwright in the devising of a piece of drama; what must be considered by director, actor and designer in preparing to present drama. Possible areas might include some of the following: Stanislavski's system of character building; representational, Brechtian approach; stereotyping; stock characters.

Area of Study 2	Structure and Shaping and Plot
Minimum Requirement	More than one approach must be applied to the creation of a drama.
Definition	Whole constructed unit; the way a piece of drama is put together; the connections between a series of sections; a framework; a definite or proper arrangement of a piece of drama work; a form which has some meaning; the total effect. Plot: the outline of a literary work; the structure of the action of the play. The character responds to the situation and other characters, whom in turn respond.
Examples	Play form, the <i>well-made</i> play, unities of time and place, epic theatre, mixed media presentations, conventions of Plot and Time, sketches and scripts, devices for Closure. Models exist which can be used for dramatic planning: Candidates should be introduced to some of these to assess their strengths and the possibilities they offer to the candidates own work. For example: Aristotelian Model (exposition, rising action, climax, denouement); Peripetia (twist in the plot); Obligatory Moments (the moments the audience anticipate and feel cheated if they do not get them); Stream of Consciousness (there is no structure except to follow the flow), montage vignettes and collage, Varying chronological order, Allegory and Satire, Irony and Metaphor.

Area of Study 3	Audience
Minimum Requirement	Contrasting types of audience must be considered in the study of script, and the preparation and devising of drama.
Definition	Those for whom the performance or outcome is intended.
Examples	This could relate to the intention of the playwright, and the issues that the drama raises. Theatre in Education and documentary, Melodrama and political theatre all have their own intended audience influences. The work of Stanislavski, Brecht, Grotowski, Ayckbourn and Godber, for example, could be considered in relation to their view of audience. This area will link with Areas of Study 4 and 6.

Area of Study 4	Defining Performance Space
Minimum Requirement	Minimum of three venue types/spaces must be considered for the focus of the drama.
Definition	The space to be used for enacting the drama.
Examples	Studio, arena, in-the-round, thrust, promenade, proscenium staging. The use of buildings – purpose built such as theatres; matching intention such as museums, old country houses, factories and mills; street theatre; pub theatre; outdoor theatre. How the space is defined, use of lighting, levels and materials.

Area of Study 5	Improvisation
Minimum Requirement	Must experience spontaneous and polished.
Definition	Unscripted performance which relies on the performer's ability to extemporise; to create spontaneously.
Examples	Used as part of the devising process or as part of work-shop activity. A feature of medieval Mystery Plays; lazzi in Commedia dell' Arte; some fringe theatre. Using a variety of exercises to develop confidence in improvisation. Giving work dramatic integrity so it matches intention.

Area of Study 6	Genre, Style and Convention
Minimum Requirement	Candidates must study and understand more than one genre, more than one style, and be conversant with the conventions listed in the examples well enough to select and employ them in their devised work and relate them to their understanding of script.
Definition	A kind or style of arts activity, usually characterised by the nature of its subject matter or its style of presentation or performance. May be linked to an historical period, or to a particular company or group of practitioners. Implicit agreement of understanding between Deviser, Performer, and Audience on the set of conventions and codes to be used.
Examples	<p>Conventions: Ritual Ceremony; Mimed Activities; Still Image; Narration; Interviews; Meetings; Re-enactments; Sound Tracking; Thought Tracking; Reportage; Giving Witness; Collective Drawing; Telephone Overheard Conversations; Simulations; Mantle of the Expert; Diaries; Letters; Defining Space; Costuming Games; Role on the Wall; Analogy; Journals; Messages; Folk Forms; Noises Off; Making Maps; Caption Making; Role Reversal; Hot Seating; Prepared Roles; Interrogations; Marking the Moment.</p> <p>Theatrical Conventions: Ghost(s), Stock Characters, Dramatic Irony, Allegorical Narrative, Prologue, Epilogue.</p> <p>Genre: Comedy; Tragedy; Kitchen Sink; Melodrama; Documentary; Theatre-in -Education; Agitprop; Historical Period such as Greek or restoration; Commedia dell' Arte.</p> <p>Style: Naturalistic; Non-Naturalistic; Abstract; Representational; Didactic; Masked. Sometimes a genre will be used to describe a style, such as describing an actor delivering as speech in a melodramatic way.</p>

Area of Study 7	The Semiotics of Drama and Theatre
Minimum Requirement	An understanding of the actor as sign; Proxemics; symbols in set and properties.
Definition	How meaning is created and communicated through systems of encodable and decodable signs and symbols.
Examples	The actor as sign. The way dialogue is structured to signal content. Verse and prose. The function of a character. Proxemics. Constructing stage <i>pictures</i> – setting, costume, properties, lighting - in relation to the facial and physical work of the actor. Stage directions and their relationship with set and bringing an intended image alive. Links with structure and shaping, and with character, context and plot.

Requirement to study Script

Candidates must study **three** scripts during coursework in Unit 1. The scripts must include the work of **two** contrasting playwrights. This might be applied to Area of Study 1, analysing the use of character, context, plot and tension; to Area of Study 6, analysing the use of genre, style and convention or to Area of Study 7, decoding the sign system used.

Candidates failing to study three scripts will be unable to demonstrate evidence to meet Assessment Objectives A and B in Unit 1 at a higher level than Basic in the marking criteria.

Examples of contrasting playwrights might be:

Pinter (Dumb Waiter)	Joan Littlewood (Oh What a Lovely War)
Berkoff (Metamorphosis)	Don Taylor (Roses of Eyam)
Brecht (Caucasian Chalk Circle)	Shelagh Delaney (Taste of Honey)
C. G. Bond (Sweeney Todd)	Hall (Animal Farm)
Gow and Greenwood (Love on the dole)	Shakespeare (The Tempest)

A list of examples of scripts that might be used is provided in Section 10.

Activities should be arranged in each unit to allow the study of the Areas as defined. An exemplar activity for Unit 1 is provided in Section 6.3. There will be guidance as to possible strategies that might be used to conduct coursework to meet the objectives in the support material to be provided by OCR.

Schemes of work will be required by the OCR Moderator (see section 7.2).

SECTION D: COURSEWORK

6 Coursework

6.1 NATURE OF INTERNAL ASSESSMENT

Component 1 is internally assessed through coursework. In both units, Centres will structure their own drama activities to meet the assessment objectives described in Section 3 and the requirements of the Unit. OCR will provide a training video and accompanying commentary establishing standards for practical work through application of the marking criteria.

Support material will provide guidance for teachers on how to assess different kinds of evidence by means of exemplars with commentary.

Full details of internal assessment can be found in Section 7.

6.2 COMPONENT 1 – COURSEWORK

There will be **two** coursework units. Candidates complete both units.

Each unit will be divided into:

- work in progress, testing AO A, AO B and AO D;
- summative task, testing AO C.

In Unit 1 candidates' knowledge, understanding and application of skills will develop from the study of script. In Unit 2, candidates will apply the knowledge and understanding of skills developed in Unit 1 to the creating of work from a stimulus within a devising process. The skills developed in the coursework units will then be tested in an externally assessed context through the written or practical examination where candidates will be expected to apply the skills learnt and developed during coursework tasks.

6.2.1 Unit One

This unit represents about 20 hours of study. It must be completed before Unit 2 is started.

Candidates will study at least **three** scripts, one of which will be a published full-length play. The scripts should provide a contrast in style and genre and in cultural and historic context. Examples of acceptable scripts are given in Section 10.

In their work candidates will:

- a) For each script:
 - research the cultural and historical context for the play;
 - identify the genre;
 - investigate the intention of the playwright.
- b) Consider the roles of each of Deviser, Designer, Director, and Performer through:
 - exploring the practical performance potential for one of the plays using the script as it is written;
 - exploring the practical performance potential of each of the other two plays using improvisation.
- c) Across the three scripts:
 - apply all of the Areas of Study to develop their understanding of the scripts and drama skills.

Centres will design activities to test the four objectives, based on the study of the three scripts as described above, enabling candidates to meet the four assessment objectives.

Evidence

Evidence will take **two** forms:

- Work in Progress, (AO A, AO B, AO D);
- Summative Task, (AO C).

Work in Progress

The evidence for work in progress will depend upon the way the Centre has structured the activities, but will include:

- candidate's portfolio;
- discussion with other candidates and with the teacher;
- practical activity, workshop and performance;
- teacher commentary.

The evidence must include written communication.

Candidate and teacher evidence should reflect the candidates' response to the scripts and their practical exploration. It should demonstrate the application of each of the Areas of Study, and show that the roles of Deviser, Designer, Director and Performer have been considered in relation to the scripts and improvisation work. Candidates must reflect on the work of other candidates and any other work seen.

Candidates must produce a portfolio to show they have considered each of the Areas of Study, including how the minimum demands have been met. This might be achieved by using each as a heading for evidence, although it is probable there will be overlap, and some might only need short responses indicating the decision taken and the reason.

Portfolio evidence from the candidate will be in the form of:

Either about 700 words of continuous prose

or between 8 and 12 sides, A4 or equivalent, as a *compendium* containing continuous writing, notes, diagrams, sketches, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate

or between six and eight minutes of normal size cassette sound tape, compact disc or standard VHS video tape commentary with written notes introducing the context and content

or a mixture of any of the above.

Summative Assessment

In groups of between three and six, candidates will be involved in a performance of *either* a section of one of the scripts studied *or* a polished improvisation based closely on one of them.

In their groups, candidates choose **one** of the following roles for summative assessment:

Either **Deviser**

Write a scene in the same style as one of the plays with stage directions and character and staging notes. The scene should represent about 150 lines of dialogue which will be performed by the group.

The scene should be complete and capable of standing on its own as a piece for performance. There must be **more than two** characters included. The notes on character and staging should be sufficient to give a prospective director enough information to understand what the deviser intended and the sort of people the characters are. Stage directions should assume **one** way the scene might be staged. There should be a short statement identifying the genre chosen and which script was chosen to be the inspiration for the devising.

The provision of a scenario instead of a script is not sufficient to meet the requirements of this task, although it is permitted to provide a context in which the scene is placed.

It is permitted to write an extra scene for **one** of the plays studied, providing the dialogue is original.

Redrafting as a result of rehearsal may be submitted as part of the evidence of achievement.

Or Designer

Prepare a design brief for **one** of the scripts studied. The script should be one from which the group has selected a section to perform or is to develop a polished improvisation. The brief should be integrated and include ideas on set, costume, make up, lighting and sound and the use of masks if appropriate.

There should be evidence of a design image that covers set, costume, make up, lighting, sound and any other design aspect the candidate wishes to introduce, such as masks, dressing the set, props and furniture. The candidate will need to take a view on the type of staging to be used.

There must be evidence of **at least** the following:

- an overall set design with ground plan and simple designer's sketch;
- ideas (written or graphic) for the costumes with at least **one** being in detail;
- ideas (written or graphic) on make up with at least **one** being in detail;
- an overall lighting design idea;
- **one** lighting effect in the script selected;
- **one** sound effect or a reason for **none**.

Sketches and diagrams should be at a standard that enables easy communication. They should be clearly labelled, using or indicating colour where appropriate. Lighting and sound cue sheets should follow normal conventions. The final outcome should be seen as a set of ideas that gives an overall, integrated design view of the play that could be used at a first design meeting with a director.

The candidate should provide a short statement explaining how the design meets the intentions of the playwright, or if not, why; and reasons for the design decided upon.

Or Director

Prepare Director's notes for a section of **one** of the scripts or polished improvisation, with notes on characters and ideas on staging. This must be combined with actual direction of other candidates.

Candidates should annotate an act, long scene or series of scenes representing about 12 pages of A5 size published script, or equivalent, showing ideas for character response, movement and blocking. The candidate may not use someone else's set and staging, or the one provided in the edition used; it is the responsibility of the candidate to make decisions over the staging and set and style of performance as it will influence other decisions. This should be stated clearly.

Notes on character should indicate how the role is to be played, with a minimum of **three** characters described. Ideas on staging should include consideration of the type of venue to be used. Ideas on staging and style should be of sufficient clarity to enable a designer to start work on an initial design.

Or Performer

Perform *either* a section from one of the scripts *or* a polished improvisation based on one of them. This will be in a group of three and should represent about three minutes individual performance.

Candidates who choose to perform may also make contributions to devising, design and direction for their performance.

The work should include:

- exploration of the piece of script to be used;
- use of improvisation and rehearsal as appropriate;
- decision making on style;
- interpretation of the genre of the play;
- interpretation of the intention of the playwright;
- use of appropriate communication skills;
- selection of the atmosphere to be created and the means of achieving it.

The performance itself should be appropriate to the work studied

Evidence will be primarily of the practical work undertaken but may also use supporting material such as notes, sketches, diagrams, and formal verbal presentations to the teacher or other members of the group.

Work on the summative task should reflect the Areas of Study.

Summary of Evidence for Unit 1

- The Summative Task for the candidates.
- Candidate Work in Progress.
- Teacher commentary to support objectives and attainment for both Work in Progress and Summative Task.

6.2.2 Unit Two

Centres select a stimulus, issue or theme. Candidates devise and create a piece of drama leading from the stimulus, issue or theme. Each candidate must have about three minutes of individual performance in the completed piece. Candidates must work in a group between three and six in number. This unit represents about 20 hours study.

In their work candidates will:

- research the stimulus, issue or theme;
- decide on and investigate the cultural and historical context for their piece;
- identify a genre which must be different to that used in Unit 1;
- decide on the intention of the piece;
- apply all of the Areas of Study to the devising, rehearsal and performance process;
- apply knowledge, understanding and skills developed in Unit 1;
- using improvisation, explore possible outcomes;
- reflect on own work and that of others seeing how it influences or changes the work in progress;
- contribute ideas in the roles of each of Deviser, Designer, Director, and Performer with regard to the developing drama and their own performance.

Candidates must work in a different genre and style to that which they used in their summative assessment for Unit 1.

Evidence

Evidence will take **two** forms:

- Work in Progress, (AO A, AO B, AO D);
- Summative Task, (AO C).

Work in Progress

The evidence for Work in Progress will include:

- candidate's portfolio;
- discussion with other candidates and with the teacher;
- practical activity, workshop and performance;
- teacher commentary.

Candidate and teacher evidence should reflect the candidates' response to the stimulus and the creation of the drama. It should demonstrate the application of each of the Areas of Study, and show that the roles of Deviser, Designer, Director and Performer have been used in the devising and rehearsal process. Candidates must reflect on the work of other candidates and any other work seen.

Candidate evidence for the work in progress must be in the form of a *portfolio* of evidence. The portfolio must show how they have contributed to the devising process, their thoughts and ideas on design and direction and their views on the final performance of their own roles and those of others.

Candidates must provide evidence to show they have considered each of the Areas of Study including how the minimum demands have been met. This might be achieved by using each as a heading for evidence, although it is probable there will be overlap, and some might only need short responses indicating the decision taken and the reason.

Portfolio evidence from the candidate will be in the form of:

Either about 700 words of continuous prose

or between 8 and 12 sides, A4 or equivalent, as a *compendium* containing continuous writing, notes, diagrams, sketches, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate

or between six and eight minutes of normal size cassette sound tape, compact disc or standard VHS video tape commentary with written notes introducing the context and content

or a mixture of any of the above.

Summative Task

In groups of between three and six, candidates will perform a piece devised and created by themselves from the given stimulus, issue or theme. All candidates will contribute ideas in the roles of Deviser, Designer, and Director and all will perform in the piece.

Teachers will observe the process of devising, rehearsing and performance and will keep notes on evidence that meets assessment objectives and the level of attainment reached.

Summary of evidence for Unit 2

- The practical work of the candidates in the whole process.
- The candidate portfolio.
- Teacher commentary.

Teachers will use all of the above evidence in coming to their conclusions on the marks to be awarded for each objective.

6.3 EXEMPLAR COURSEWORK TASK FOR UNIT ONE

Working with contrasting scripts:

Sweeny Todd – A melodrama by C. G. Bond

Animal Farm – An allegorical play with music, adapted by Peter Hall.

This unit involves 20 hours of work and covers the specification requirement to work with scripts of contrasting style, genre, cultural and historic context. Candidates will explore how the playwrights deal with character, context, plot and tension; candidates will consider how the material can be staged. All of the areas of study will be utilised and there will be opportunity to explore the roles of Deviser, Designer, Director and Performer.

6.3.1 Sweeny Todd

- **Preparation**

Teacher input on the key features of Melodrama and the social, historical and cultural background from which it arises. [Areas of Study 1, 2, 3, 6 and 7]

Look at the opening of the play and identify how author is working in the genre e.g. i) basic injustice that will drive the plot; ii) style of language used; iii) addressing the audience. Devise your own contemporary scenarios which mirror these three elements. [Areas of Study 2, 5 and 6]

Look at key characters, the type and classes depicted and consider how you would represent them on stage. [Area of Study 1]

Explore through workshop acting style that works with this type of script. This will involve developing over the top approaches – exaggeration, gestures etc. [Area of Study 5]

Improvise scenes between characters, developing the skills necessary for work in this genre. You can use scenes from the text or add scenes or create a contemporary melodrama. [Area of Study 5]

- **Rehearsal**

Groups take sections of the play enacting them using knowledge and skills worked on in preparation stage. [Synthesis of all Areas of Study]

Consider staging and design. Implement some key symbols such as items of costume, props, lighting (obviously this will be limited by time and facilities). [Area of Study 4]

- **Presentation**

Perform melodrama to an audience. [Areas of Study 3 and 7]

- **Reflection**

Analyse performance and consider how you might apply what you have learnt in other contexts, record this in your portfolio.

Edit, adapt or add to the work as appropriate.

6.3.2 Animal Farm

- **Preparation**

Teacher input on the nature of allegory and the specific historical, political context of the story; identify the actual historical figure represented by the play; the use of the animals as characters. [Areas of Study 1, 2, 6 and 7]

Look at the opening section of the play that follows the opening speeches of the boy and examine how the author i) uses particular animals for particular characters or types; ii) presents political ideas; iii) uses songs and with what purpose. Devise your own contemporary scenario which mirrors these three elements. For instance, you could base it on your school or your town or your country. [Areas of Study 2, 5 and 6]

Look at key characters and types represented in the play and show how you would represent them on stage. [Area of Study 1]

Explore through workshop acting style that works with this type of script. This will involve developing declamatory delivery for the political speeches, creation of gullible child like qualities for some characters and strongly defined types. [Areas of Study 5 and 7]

Improvise scenes between characters, developing the skills necessary for work in this style of theatre. You can use scenes from the text or add scenes or create a contemporary allegory. [Area of Study 5]

- **Rehearsal**

Groups take sections of the play enacting them using knowledge and skills worked on in preparation stage. [Synthesis of all Areas of Study]

Consider staging and design. Implement some key symbols such as items of costume, props, lighting (obviously this will be limited by time and facilities). [Area of Study 4]

- **Presentation**

Perform allegory to an audience. [Areas of Study 3 and 7]

- **Reflection**

Analyse performance and consider how you might apply what you have learnt in other contexts, record this in your portfolio.

Edit, adapt or add to the work as appropriate.

7 Regulations for Internal Assessment

7.1 SUPERVISION AND AUTHENTICATION OF BOTH COURSEWORK IN OPTION A AND PREPARATION AND PROCESS IN OPTION B

OCR expects teachers to supervise and guide candidates who are undertaking work which is internally assessed (e.g. coursework). The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken. However, it should be remembered that candidates are required to reach their own judgements and conclusions.

When supervising internally assessed tasks, teachers are expected to:

- offer candidates advice about how best to approach such tasks;
- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism;
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Internally assessed work should be completed in the course of normal curriculum time and supervised and marked by the teacher. Some of the work, by its very nature, may be undertaken outside the Centre, e.g. research work, testing etc. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work.

7.2 PRODUCTION AND PRESENTATION OF INTERNALLY ASSESSED WORK

Candidates must observe certain procedures in the production of internally assessed work:

- any copied material must be suitably acknowledged;
- quotations must be clearly marked and a reference provided wherever possible;
- work submitted for moderation must be marked with the:

Centre number
Centre name
candidate number
candidate name
specification code and title
assignment title;

- all work submitted for moderation must be kept in a flat card file (not a ring binder).

For Coursework, Centres will be required to submit to the OCR moderator a scheme of work showing 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 the background to the candidates' work, putting the work into context. A template for this will be provided by OCR and the Centre will provide information under the following headings:

- List of **three** scripts studied (indicating which **one** by repertoire and which **two** by improvisation).
- Nature of tasks/activities – showing how the assessment objectives have been met and the areas of study covered.

7.3 MARKING CRITERIA FOR INTERNALLY ASSESSED WORK AND THE REALISATION TEST

Each assessment objective is marked out of 20 marks.

In Component 1, Assessment Objectives A and C are each marked out of 20, with a total of 80 for each being found by multiplying the mark for each by 2 and then summing the marks from each unit.

Assessment Objectives B and D are each marked out of 20, with a total of 20 for each being found by summing the marks for each unit.

The sum of all of the assessment objectives gives a maximum of 240, for Component 1.

See table in 7.3.5.

7.3.1 Assessment Objective A (Conventions, Genres, Styles)

Candidates should have gained knowledge and understanding of the minimum requirements of genre, style and convention (Area of Study 6) through their range of texts studied and be able to select, interpret and employ them.

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.

Candidates falling into this band are likely to address some Areas of Study minimally and struggle with the links between scripts studied and performance.

In Unit 1 they will select one of the summative tasks but responses will be simple and instinctive. They will see the concept of genre as a label and be unable to understand the link between the genre of a script and how it has an impact on the understanding, style and presentation of a script.

In Unit 2 their work will be formulaic with ideas on genre and style often reflecting what they see on the television and an inability or unwillingness to contribute to the devising process.

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.

Candidates falling into this band are likely to address more Areas of Study with perhaps one or two having more detailed knowledge in evidence.

In Unit 1 they will understand the difference between the roles in the summative assessment and although responses will still be generally simple and often instinctive, there will be occasions when some understanding is shown that has come from the study of scripts in ideas that are put forward. This understanding shows the beginnings of linking the elements of genre with the context and with the understanding, style and presentation of scripts.

In Unit 2 the work will still be mainly formulaic but there will be some recognition of genre and style and attempts to link this with the practical work undertaken. Candidates will sometimes reflect back to the work on genre carried out in Unit 1 and will be beginning to transfer knowledge and understanding from that unit to the work in progress for this unit. The expression of their understanding may often be reflected in the raw emotion found in 'TV soap' mode.

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.

Candidates in this band are likely to have addressed all the areas of study with one or two developed in detail.

In Unit 1 roles for the summative assessment will be fully understood and a sound approach will be evident in tackling outcomes and drawing on knowledge gained from the study of script. This will be particularly evident in the way knowledge and understanding of genre is seen to grow from the context of the script and in the way it has an impact upon the understanding, style and presentation of a script.

In Unit 2 devising and performing may occasionally be formulaic but it will have links with work on script undertaken in Unit 1 and there will be proper consideration of a choice of genre and style in the devising of work. This choice will always reflect the work carried out in Unit 1 and decisions will be taken in the light of what was learnt in that unit.

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.

Candidates in this band will have addressed all the areas of study in some detail.

In Unit 1 they will have applied the areas of study with understanding to the roles for the summative assessment and make informed choices in their selections for their work. There will be a clear understanding of influences and how the study of script can affect practical outcomes. They will be able to place genre firmly in context and follow through with confidence the impact of genre on the understanding of a script, its style and presentation and the implications for an audience.

In Unit 2 the sophisticated selection of genre and style will mean that the work is rarely formulaic with ideas that have grown from the stimulus. There will have been frequent and sensitive reference to the use of genre in Unit 1 and how that might influence the work being undertaken in this unit. There is a sensitive understanding of the roles that interact with the Areas of Study to help inform decisions.

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.

Candidates in this band have the skill to select and manipulate their material with sensitivity and control.

In Unit 1 the Areas of Study and the roles interact in a way that leads to exciting and engaging selection and outcome. There is a clear understanding of the interactive nature of roles and skills and the way scripts work and of the interactive effects of genre from the point of view of deviser (whether playwright or improviser), designer, director, performer and audience.

In Unit 2 devising, exploration, rehearsal and performance demonstrate a controlled integration of skills that leads to an effective manipulation and sensitive use of genre, style and convention in a way that leads to very effective drama outcomes.

7.3.2 Assessment Objective B (Dramatic Planning)

Candidates will have gained knowledge and understanding of the minimum requirements for character and context (Area of Study 1), structure and shaping and plot (Area of Study 2), audience (Area of Study 3), performance space (Area of Study 4) and improvisation (Area of Study 5) through the range of texts studied and will use this to demonstrate with understanding the use of 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.

Candidates falling into this band will see planning in a simple and reactive way, more interested in the outcome than in the way the outcome is achieved or reached.

In Unit 1 there will be little or no recognition of the Area of Study requirements in the study of script, nor in practical activity where outcomes will be simple. The elements of planning will often be understood only as words and ideas rather than something to use and interpret for the creation of drama.

In Unit 2 there will be little or no evidence of planning, or exploration of themes and issues using the Areas of Study. There will be minor involvement in the interactive process of devising with the candidate more content to sit back and listen and to follow the ideas of others.

In the Written Paper and Realisation Test much of the above will apply with the focus on the outcome only with scant regard for the understanding or use of process. The words relevant to planning will be used but without understanding of function and purpose.

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

Candidates falling into this band will see planning in a simple way but with some creativity. Although still more interested in the outcome than in the way the outcome is achieved, there is some acknowledgement of the way process affects the outcome and candidates will attempt to communicate this despite lapses in the correct use of drama vocabulary and expression.

In Unit 1 there will be some recognition of the Area of Study requirements in the study of script and in practical activity where outcomes will be simple. There will be the beginnings of candidates seeing the elements of planning as a tool for the creation of effective drama and a way of examining existing work.

In Unit 2 there will be some evidence of planning and exploration of themes and issues using the Areas of Study. Some evidence might exist of reference to planning in Unit 1. There will be contribution to the interactive process of devising although the candidate is still more comfortable in sitting back and listening to the ideas of others.

In the Written Paper and Realisation Test much of the above will apply with the focus still on the outcome but with some understanding and use of process.

Competent (9-12 marks)

Candidates' choice and interpretation of context, character plot and tension create a workable Drama that relates to chosen theme/content 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.

Candidates falling into this band will see planning with understanding and purpose and with some creativity. There is an understanding of the way process affects the outcome and candidates select a style containing appropriate vocabulary, expression and presentation that communicates it.

In Unit 1, there will be sufficient planning for purpose and some recognition and application of the Area of Study requirements in the study of script and in practical activity where outcomes will be satisfactory. Structured planning will support process and outcome and will have grown from the study of script.

In Unit 2, there will be satisfactory evidence of planning and exploration of themes and issues using the Areas of Study. There will be a satisfactory contribution to the interactive process of devising with the candidate listening to the ideas of others and making their own contribution and making reference to the work carried out in Unit 1.

In the Written Paper and Realisation Test much of the above will apply with the focus still on process and outcome.

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/content 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.

Candidates falling into this band will see planning with understanding, purpose, clarity, focus and creativity. There is sound understanding of the way process affects the outcome and candidates will select a method of presentation that demonstrates their understanding and communicates outcomes.

In Unit 1 there will be detailed planning for purpose and clear recognition and application of the Area of Study requirements in the study of script and in practical activity where outcomes will be good. Structured planning is integrated with process and outcome.

In Unit 2 there will be consistent evidence of planning and exploration of themes and issues using the Areas of Study. There will be a good contribution to the interactive process of devising with the candidate listening to and using the ideas of others integrating it with their own contribution.

In the Written Paper and Realisation Test most of the above will apply with the focus on the way the process and exploration leads to effective outcomes.

Accomplished (17-20 marks)

Candidates' choice and interpretation of context, character plot and tension create an engaging Drama that *demand*s 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.

Candidates falling into this band will demonstrate planning with understanding, purpose, clarity, focus and creativity. There is perceptive understanding of the way process affects the outcome. Candidates will choose an appropriate style of presentation that clearly communicates the way in which their planning has led to effective outcomes, using a range of appropriate drama vocabulary and expression.

In Unit 1 there will be detailed planning for purpose and analytical application of the Area of Study requirements in the study of script and in practical activity where outcomes will be good. Planning is used perceptively as part of the holistic process of creative development leading to effective outcomes. There will be a very clear understanding of how dramatic planning has been used in the scripts studied and how this knowledge will impact on the work undertaken by the candidate.

In Unit 2 there will be consistent evidence of effective planning and exciting exploration of themes and issues using the Areas of Study. There will be an outstanding contribution to the process of devising with the candidate interacting constantly with others, manipulating and organising ideas in the creative process and making relevant and informed reference to planning work undertaken in Unit 1.

In the Written Paper and Realisation Test most of the above will apply with the focus on analysing perceptively the integration of process, exploration and outcome for effective Drama.

7.3.3 Assessment Objective C (Communicate)

Candidates will have gained a knowledge and understanding of the minimum requirements of the semiotics of drama and theatre (Area of Study 7), audience (Area of Study 3), improvisation (Area of Study 5), character and context (Area of Study 1) through their range of texts studied and be able to understand and communicate deliberate meaning and atmosphere using the language, signs and symbols of theatre.

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/context.

Candidates falling into this band are likely to have planned and delivered communication that moves the action forward at the simplest of levels. They will have applied one or two of the Areas of Study.

In Unit 1 they will struggle to see the meaning in the way a script is constructed and performed, nor much of its potential for performance.

In Unit 2 there will be little evidence of recognising the holistic way meaning and atmosphere will be created, with a reliance on crude cause and effect in the presentation of role and the devising of work.

In the Written Paper and Realisation Test they will, in addition, have acknowledged repertoires studied and completed an outcome. There will be little idea of the concept of intention and audience.

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 choices made will work with the theme/text and add to the level of communication.

Candidates falling into this band are likely, in Units 1 and 2, to have planned and delivered communication that moves the action forward at the simplest of levels. They will have applied most of the Areas of Study and made some use of communication skills and techniques. There will be the beginnings of understanding demonstrated of the way meaning and atmosphere can be achieved through the use of techniques and skills.

In the Written Paper and Realisation Test they will, in addition, have made use of some knowledge gained from the repertoires studied and completed an outcome. There will be some idea of the concepts of intention and audience.

Competent (9-12 marks)

Candidates' work in role will be characterised by voice, gesture and language chosen 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.

Candidates falling into this band are likely, in Units 1 and 2, to have planned and delivered communication that moves the action forward successfully. They will have applied and made use of all of the Areas of Study and made some use of a range of communication skills and techniques. They will have an holistic view of the work and the way skills interact to create meaning and atmosphere.

In the Written Paper and Realisation Test they will, in addition, have made effective use of knowledge gained from the repertoires studied and completed an effective outcome. They will have decided on intention and considered the concept of audience.

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.

Candidates falling into this band are likely, in Units 1 and 2, to have planned and delivered communication that moves the action forward successfully. They will have applied and made use of all of the Areas of Study, using them creatively in the process, and made good use of a wide range of communication skills and techniques. They will use the elements of semiotics in an integrated way to apply to the creation and performance of work, recognising sign and symbol in scripted work and creating them in the work they are devising.

In the Written Paper and Realisation Test they will, in addition, have integrated effectively knowledge gained from the repertoires studied and completed an effective outcome which engages the audience and has moments demonstrating a high standard. The concepts of intention and audience are fully integrated into the work undertaken.

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.

Candidates falling into this band are likely, in Units 1 and 2, to have planned and delivered communication that moves the action forward successfully. They will have applied, analysed and made use of all of the Areas of Study, using them creatively in the process, and made outstanding use of a wide range of communication skills and techniques. They will manipulate effectively the elements of semiotics in an integrated way in the creation and performance of work, recognising, interpreting and using sign and symbol in scripted work, and perceptively creating them in the work they are devising.

In the Written Paper and Realisation Test they will, in addition, have integrated effectively knowledge gained from the repertoires studied, extending possibilities and analysing potential before completing an effective outcome which totally engages the audience and is of consistently high standard. The concepts of intention and audience are fully integrated into the work undertaken.

7.3.4 Assessment Objective D (Evaluate)

Candidates will have gained a knowledge and understanding of the minimum requirements of *all* Areas of Study through their range of texts studied and be able to reflect upon and analyse their own work, that of others and of playwrights studied and take action where appropriate to improve the drama.

Note: Achievement in this objective will relate to planning and outcomes developed within the three other objectives of the specification.

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.

Candidates falling into this band will have recognised aspects of drama in the repertoire of texts used and acknowledged the work of others.

In Unit 1 they will have reviewed the work of others, recognising one or two simple successful ideas. They will have understood and made occasional use of simple knowledge gained from the study of script, usually relating to structure and plot only.

In Unit 2 they will have demonstrated understanding of how review and reflection affects process and outcomes using one or two ideas from others and acknowledging the work done in Unit 1.

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.

Candidates falling into this band will have recognised and made simple use of aspects of drama in the repertoire of texts used and acknowledged the work of others.

In Unit 1 they will have reviewed the work of others, recognising several simple successful ideas. They will have understood and made some use of simple knowledge gained from the study of script, relating to character, structure and plot, possibly referring to cultural and historic contexts.

In Unit 2 they will have demonstrated understanding of how review and reflection affects process and outcomes using some ideas from others and making use of the work done in Unit 1.

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.

In Unit 1 they will have reviewed the work of others, recognising several successful ideas. They will have understood and made effective use of knowledge gained from the study of script, confidently using all Areas of Study and referring to cultural and historic contexts.

In Unit 2 they will have demonstrated understanding of how review and reflection affects process and outcomes, successfully using ideas from others and drawing frequently on the work done in Unit 1.

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.

In Unit 1 their review of the work of others is well integrated with cultural and historic contexts and the understanding and effective use of knowledge gained from the study of script, successfully and confidently using all Areas of Study.

In Unit 2 they will have demonstrated understanding of how review and reflection affects process and outcomes by integrating effectively and consistently ideas from the work of others and what was learnt in Unit 1.

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.

In Unit 1 their review of the work of others is well integrated in an exciting and perceptive way, with cultural and historic contexts and the understanding and effective use of knowledge gained from the study of script. The Areas of Study are successfully and confidently used in an interactive manner.

In Unit 2 they will have demonstrated understanding of how review and reflection affects process and outcomes by integrating effectively and consistently ideas from the work of others and perceptively incorporating what was learnt in Unit 1.

7.3.5 Allocation of Marks to Units in Coursework

(WIP – Work In Progress, ST – Summative Task)

Assessment Objective	Unit 1	Unit 2	Total		Final mark
A (WIP)	20	20	40	Multiply by 2	80
B (WIP)	20	20	40		40
C (ST)	20	20	40	Multiply by 2	80
D (WIP)	20	20	40		40
				Total	240

Final mark is out of 240 to be weighted to 60%.

7.4 MODERATION

All internally assessed work is marked by the teacher and internally standardised by the Centre. 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 each teacher has applied the standards appropriately across the range of candidates within the Centre.

In Component 1 Coursework, a sample for moderation covering the full range of ability, will be selected by the Centre according to OCR regulations on sample size.

Centres will:

- forward the completed portfolios for the Work in Progress and record of the teacher assessment of practical work for candidates to be moderated at the time stipulated by OCR;
- provide evidence through details recorded by the teacher on the Record of Assessment forms;
- provide evidence of achievement in the Summative Task as described for each of the two units;
- provide a summary of the nature and demands of each assignment undertaken for all of the candidates.

7.4.1 The Moderation Visit

In the Spring term of the final year of the course the OCR moderator will contact the Centre to arrange the moderation for the coursework and will provide advice relating to the moderation visit.

At the moderation visit the OCR moderator will normally moderate work by candidates in the group taught by the Centre's Internal Moderator.

Moderation is normally a half day session observing live practical work of the whole teaching group. The sample of candidates to be tracked should reflect the full range of achievement to be found in the Centre. The session should last about three hours with about one hour given over to dialogue between the Moderator and teacher.

The moderation must be conducted under examination conditions: i.e. it must be uninterrupted by outside noise, interference or breaks. A separate area needs to be available for discussion between Moderator and teacher.

At the moderation visit the following must be available to the OCR Moderator:

For Unit 1:

- Evidence for the summative task for the candidates.
- Evidence for candidate Work in Progress.

- Teacher notes or commentary to support objectives and attainment for both Work in Progress and Summative Task.
- The Scheme of Study for the unit showing how the demands of the specification have been met.

For Unit 2:

- Evidence for the practical work of the candidates in the whole process.
- The portfolio as evidence for the Work in Progress.
- Teacher evidence to support objectives and attainment for both Work in Progress and Summative Task.
- The Scheme of Study for the unit showing how the demands of the specification have been met.

Teacher evidence should use the Record of Assessment forms provided by OCR (RoA).

There should be evidence of internal moderation, where appropriate.

7.4.2 Record of Moderation

Whenever a moderation of coursework takes place, all the participating Moderators and teachers must make their own written record of the evidence. A Record of Moderation (RoM) form should be used for this purpose.

This form is a working document for the teacher/Moderator to make notes on during the moderation process. At the end of the moderation the OCR Moderator must be given each teacher's completed Record of Moderation form, signed and dated by the teacher, to take away.

7.4.3 Annotation

In Component 1 the sample of work which is to be presented to the Moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in Section 7.3.

Where it is not clear within the portfolio of evidence, by the candidate's own presentation of work, where the marks have been awarded, annotation must be carried out by the person marking the work.

All of the evidence listed above and the Centre's Scheme of Work for each unit should be available for the Moderator to see on the visit.

7.4.4 Internal Moderation

In Centres where more than one teacher is involved in marking the work, internal moderation must take place. This must take place before the Moderator's visit. The sample should include work from all teachers who have been involved in marking, with the Internal Moderator's decision shown clearly. During the moderation visit the Moderator will see the live marking of the Centre's Internal Moderator only.

7.5 MINIMUM REQUIREMENTS FOR INTERNALLY ASSESSED WORK

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

If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR.

If a candidate completes any work at all for an internally assessed component then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

SECTION E: FURTHER INFORMATION

8 Opportunities for Teaching

8.1 ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of drama.

The assessment of this course requires candidates to consider the use of ICT in design work, in the devising and recording of scripts and in the control of light and sound.

This section offers guidance on opportunities for using ICT during the course. Such opportunities may or may not contribute to the provision of evidence for the IT Key Skill.

ICT Application/Development	Opportunities for Using ICT during the Course
Computer Aided Design	Set design; costume design
Word processing	Script devising and writing
DMX and memory	Lighting design and control
Radio and sound technology	Sound design and control

8.2 CITIZENSHIP

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship. Parts of this programme of study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course.

Citizenship Programme of Study	Opportunities for Teaching Citizenship Issues during the Course
Social and moral responsibility	Subject for improvisation; role play
Community involvement	Festivals; TIE; Cultural events
Political literacy	Political theatre; issues drama

8.3 SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ISSUES

The history of drama can be traced to its place in religion or the church, and its links with the very nature of the survival of communities, life or death issues. Contemporary or historical issues can be explored through the drama, and through role-play and characterisation, and the motivation of individuals explored within situations of conflict. These aspects are addressed through Areas of Study 1 (characterisation and context), 3 (Audience) and 6 (Genre, Style and Convention).

8.4 HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

OCR has taken account of the 1988 Resolution of the Council of the European Community and the report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments.

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


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

8.5 THE EUROPEAN DIMENSION

OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable.

There will be occasions when European influences may be considered, for example, Greek Theatre, Commedia dell'Arte and playwrights such as Ibsen, Ionesco, Betti, Pinero and Molière.

9 Key Skills

Key Skills are central to successful employment and underpin future success in learning independently. Whilst they are certificated separately, the Key Skills guidance for this qualification has been designed to support the teaching and learning of the content. Opportunities for developing the generic Key Skills of Communication and Information Technology are indicated through the use of  in Section 5. The wider Key Skills of Working with Others, Problem Solving and Improving Own Learning and Performance may also be developed through the teaching programmes associated with the specification.

The following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exist.

	Communication	Application of Number	IT	Working with Others	Improving Own Learning and Performance	Problem Solving
Level 1	✓		✓	✓	✓	✓
Level 2	✓		✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website (www.ocr.org.uk). A summary document for Key Skills coordinators showing ways in which opportunities for Key Skills arise within GCSE courses will be published during 2001.

10 Reading List

There are many books on the process and practice of drama. The following books are examples that Centres may find useful, both theory and practice.

The following list of suggested titles is not intended to be exhaustive nor does inclusion on the list constitute a recommendation of the suitability of the book for the specification. The list details the texts available at the time of the preparation of the specification (May 2000). There will be an up to date textbook endorsed by OCR published for the revised GCSE specifications in Drama.

Teachers will need to use their professional judgement in assessing the suitability of the material contained in this list.

McGUIRE, B	The Student Handbook for Drama. (1996)	Pearson ISBN 1-85749-521-7
MASON, P et al	Drama 14-16. (1995)	Stanley Thornes ISBN 0-7487-0223-7
BARLOW, S and SKIDMORE, S	Dramaform – a practical guide to drama technique(1997)	Hodder and Stoughton ISBN 0-340-55626-9
NEELAND, J	Structuring Drama Work (1998)	Hodder and Stoughton ISBN 0521-787-297
ASTON, E and SAVONA, G	Theatre As Sign System-a Semiotics of Text and Performance (1998)	Routledge ISBN 0-415-04932-6
NEELAN, J and DOBSON, W	Theatre Directions (2000)	Hodder and Stoughton ISBN 0-340-75861-9
LAMDEN, G	Devising- A Handbook for Drama and Theatre Students (2000)	Hodder and Stoughton ISBN 0-340-78008-8

10.1 SCRIPTS

The following short selection provides examples of scripts that would be suitable for use in Unit 1 of Component 1.

Any play by William Shakespeare

The Mahabrata	Peter Brook
The Ash Girl	Timberlake Westenbaker
The Chrysalids	Adapted by David Harrower
The Childrens Crusade	Paul Thompson
The Grammy Project	Anne Fine
A Game of Soldiers	Jan Needle
Hiawatha	Michael Bogdonov
Black Harvest	Nigel Gray
The Greeks	John Barton
Eight Mummers Plays	Alex Helm
Indians	Arthur Kupit
The Rebels of Gas Street	Jan Needle
The Burston Drum	Ellen Dryden
The Ramaryona	Peter Oswald
The Golden Masque of Agamemnon	John Wiles
The Magical Voyage of Ulyses	John Wiles
The Rover	Aphra Behn
A Servant of Two Masters	Goldini
She Stoops to Conquer	Goldsmith
The School for Scandal	Sheridan
Maria Marten	Ed Burton
The Corsican Brothers	Bouchicault
An Enemy of the People	Ibsen
The Wild Duck	Ibsen
The Importance of Being Earnest	Wilde
Hobson's Choice	Brighouse
Private Lives	Coward
Love on the Dole	Gow and Greenwood
Caucasian Chalk Circle	Brecht

An Inspector Calls	Priestly
The Crucible	Miller
A Man for All Seasons	Bolt
Master Harold and the Boys	Fugard
Before the Dawn Rises	Chan
Bouncers	Godber
The Seagull	Churchill
Dumb Waiter	Pinter
Oh What a Lovely War	Littlewood
Metamorphosis	Berkoff
Sinking of the Belgrano	Berkoff
Roses of Eyam	Taylor
Taste of Honey	Delaney
Sweeney Todd	Bond
Animal Farm	Hall
Absurd Person Singular	Ayckbourne

It must be noted that these are only examples. Contemporary scripts by professional playwrights are also acceptable for one of the three scripts to be studied in Unit 1.

11 Arrangements for Candidates with Special Needs

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*.

In such cases, advice should be sought from the OCR Special Requirements team (telephone 01223 552505) as early as possible during the course.

12 Support and In-service Training for Teachers

To support teachers using this specification, OCR will make the following materials and services available:

- a full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 01223 552950);
- specimen question papers and mark schemes available from the Publications department (telephone 0870 870 6622, fax 0870 870 6621, e-mail publications@ocr.org.uk);
- past question papers and mark schemes available from the Publications department (telephone 0870 870 6622, fax 0870 870 6621, e-mail publications@ocr.org.uk);
- coursework guidance materials;
- examples of marked work;
- written advice on coursework proposals;
- a report on the examination, compiled by senior examining personnel after each examination session;
- individual feedback to each Centre on the moderation of internally assessed work.

