

**GCSE (9-1)**  
*Specification*

# DRAMA

J316  
For first assessment in 2018



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## Support and Guidance

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Introducing a new specification brings challenges for implementation and teaching, but it also opens up new opportunities. Our aim is to help you at every stage. We are working hard with teachers and other experts to bring you a package of practical support, resources and training.

### Subject Specialists

OCR Subject Specialists provide information and support to centres including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

Our Subject Specialists work with subject communities through a range of networks to ensure the sharing of ideas and expertise supporting teachers and students alike. They work with developers to help produce our specifications and the resources needed to support these qualifications during their development.

You can contact our Drama Subject Specialist for specialist advice, guidance and support:

01223 553998

[Drama@ocr.org.uk](mailto:Drama@ocr.org.uk)

[@OCR\\_PerformArts](https://www.instagram.com/OCR_PerformArts)

### Teaching and learning resources

Our resources are designed to provide you with a range of teaching activities and suggestions that

enable you to select the best activity, approach or context to support your teaching style and your particular students. The resources are a body of knowledge that will grow throughout the lifetime of the specification, they include:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

### Professional development

Our improved Professional Development Programme fulfils a range of needs through course selection, preparation for teaching, delivery and assessment. Whether you want to come to face-to-face events, look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub:

[cpdhub.ocr.org.uk](http://cpdhub.ocr.org.uk)

### An introduction to new specifications

We run training events throughout the academic year that are designed to help prepare you for first teaching and support every stage of your delivery of the new qualifications.

To receive the latest information about the training we offer on GCSE and A Level, please register for email updates at: [ocr.org.uk/updates](http://ocr.org.uk/updates)

## Assessment Preparation and Analysis Service

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Along with subject-specific resources and tools, you'll also have access to a selection of generic resources

that focus on skills development, professional guidance for teachers and results data analysis.



### **Subject Specialist Support**

Our Subject Specialists provide you with access to specifications, high-quality teaching resources and assessment materials.



### **Skills Guides**

These guides cover topics that could be relevant to a range of qualifications, for example communication, legislation and research. Download the guides at [ocr.org.uk/skillsguides](https://ocr.org.uk/skillsguides)



### **Active Results**

Our free online results analysis service helps you review the performance of individual students or your whole cohort. For more details, please refer to [ocr.org.uk/activeresults](https://ocr.org.uk/activeresults)



# 1 Why choose an OCR GCSE (9–1) in Drama?

## 1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR GCSE (9–1) in Drama course has been developed in consultation with teachers, employers and higher education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals and Cambridge Technicals.

### Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We

aim to encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - . . . and much more
- Access to subject specialists to support you through the transition and throughout the lifetime of the specification
- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All GCSE (9–1) qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's GCSE (9–1) in Drama is QN601/8975/7.



## 1b. Why choose an OCR GCSE (9–1) in Drama?

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OCR's GCSE (9–1) in Drama has been designed to be a practical, engaging and creative specification for learners to study. It will provide opportunities to understand and create drama as a practical art form in which ideas and meaning are communicated to an audience through informed artistic choices.

The main purpose of this qualification is to allow learners to study drama in an academic setting, interrogating this art form and applying their knowledge and understanding to the process of creating and developing drama and to their own performance work.

It will prepare learners for the further study of Drama or Performing Arts courses as well as developing transferable skills desired by further education, higher education and employers in all sectors of industry. Our specification will help create independent learners, critical thinkers and effective decision makers – all personal attributes that can make them stand out as they progress through their education and into employment.

OCR's GCSE (9–1) in Drama provides a fantastic curriculum to ignite and engage learners' creativity, passion and interests. The non-exam assessment allows learners to explore their own interests and develop their skills in either performance or design. It also provides freedom for learners to experiment and take risks with their work while developing their own style.

There are no set texts in our 'Presenting and performing texts' component in our GCSE (9–1) Drama specification. Our view is that teachers should have freedom to choose the texts which, in their professional opinion, are best suited to their learners.

Our specification has been designed in conjunction with a wide range of teachers from differing backgrounds to ensure an inclusive specification has been created to allow all learners to achieve their potential. We have looked closely at creating assessments which stem from teaching and learning and the study of drama, ensuring that the focus is on what is best for the learner, making this the central priority.

### Aims and learning outcomes

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OCR's GCSE (9–1) in Drama will encourage learners to:

- apply knowledge and understanding of drama when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created (a performance text is one that has been written specifically for theatrical performance)
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective students able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.



## 1c. What are the key features of this specification?

The key features of OCR's GCSE (9–1) in Drama for you and your learners are:

- centre-choice of text for 'Presenting and performing texts' component
- choice of performance or design assessments for all non-exam components
- 'Presenting and performing texts' component focusing on assessing performance and design skills shown on the day in live performance
- high percentage of practical assessment in the non-exam assessment and a reduction in the amount of lengthy portfolio assessment for learners
- focused set text study for the exam allowing learners to explore texts through practical activities in lessons
- a wide range of theatre performances that can be analysed by learners for the exam
- assessment objectives divided to create separate marking criteria to make assessment transparent for teachers and learners
- discreet marking criteria to assess performing and design skills offering a rigorous and comprehensive production, performing or combined option through qualification
- marking criteria for the external visiting examiner assessment available in the specification
- performance and production options which prepare learners for routes through the OCR AS and A Level Drama and Theatre specifications
- stimulus materials from the exam board for the devising component
- teaching and learning resources for all components supporting teachers to teach the specification from day one including:
  - Delivery Guides offering advice and guidance for teachers including how to deliver theory in a practical setting, approaches to assessment and choosing texts including suggestions appropriate for the component
  - Teacher Guides offering information on key aspects of the course to support curriculum planning
  - Qualification Fact Sheets and Transition Guides offering summarised information on a key theme suitable for teachers, learners and parents.

## 1d. How do I find out more information?

We have a dedicated team of subject specialists working on our qualifications. Our Drama Subject Specialist is part of the creative team: [www.ocr.org.uk/dramateam](http://www.ocr.org.uk/dramateam)

Ask our subject specialist:

Email: [drama@ocr.org.uk](mailto:drama@ocr.org.uk)

Phone: 01223 553998

Twitter: [@OCR\\_PerformArts](https://twitter.com/OCR_PerformArts)

E-bulletins: [www.ocr.org.uk/updates](http://www.ocr.org.uk/updates)

Community: [www.ocr.org.uk/community](http://www.ocr.org.uk/community)

CPD: [www.cpdhub.ocr.org.uk](http://www.cpdhub.ocr.org.uk).

## 2 The specification overview

### 2a. OCR's GCSE (9–1) in Drama (J316)

Learners take three components to be awarded OCR's GCSE (9–1) in Drama:

- component: 01/02
- component: 03
- component: 04.

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Content Overview	Assessment Overview	
Learners will research and explore a stimulus, work collaboratively and create their own devised drama.	Devising drama* (01/02) 60 marks Non-exam assessment	<b>30%</b> of total GCSE
Learners develop and apply theatrical skills in acting or design by presenting a showcase of two extracts from a performance text.	Presenting and performing texts* (03) 60 marks Non-exam assessment (Visiting examination)	<b>30%</b> of total GCSE
Learners will explore practically a performance text to demonstrate their knowledge and understanding of drama.  Learners will analyse and evaluate a live theatre performance.**	Drama: Performance and response* (04) 80 marks Exam assessment 1 hour 30 minutes (Written paper)	<b>40%</b> of total GCSE

\* Indicates inclusion of synoptic assessment.

\*\* The quality of extended response is assessed in Section B of Component 04. Please see Section 3e for further details.

## 2b. Content of GCSE (9–1) in Drama (J316)

OCR’s GCSE (9–1) in Drama will require learners to participate in two performance components as either performers or designers.

One of these will be a performance from a text and the other a devised performance created from a stimulus.

### Non-exam assessment routes

This GCSE (9–1) course is designed to allow learners to gain a practical understanding of drama, alongside applying this knowledge to their performances while developing their practical skills.

Learners can choose to be a performer or can take on the role of designer in lighting, sound, set or costume. Learners must choose one role throughout the component but can choose different roles throughout the course.

### Texts in GCSE (9–1) Drama

Learners will study **two** different texts in this course. The text for the non-exam component can be chosen by the centre. The exam text must be chosen from the list of set texts given in the component.

**All** texts specified in the examined component are not allowed to be chosen as performance texts in the non-exam assessment even if they have **not** been studied for the examination.

Learners are required to study **two** contrasting texts, both of which must have been professionally commissioned or professionally produced.

Performance texts must also be longer than 45 minutes in performance time when performed in full.

Texts cannot be by the same playwright and must contrast in at least **three** of the following ways:

- cast size
- culture (texts from different cultures)
- date written (or period of origin)
- genre

- performance style
- structure/form.

Use of the ‘Drama Texts Management Service’ before learners begin to study the performance texts is mandatory in order to ensure that the criteria are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

The table below shows where the texts are arranged in the course. A text cannot be studied for more than one component.

Devising drama (01/02)	No text studied
Presenting and performing texts (03)	Two extracts from one text
Drama: performance and response (04)	One full text

To study two extracts from one text, as a minimum, learners must:

- Read the whole text
- Practically explore two sections from one text. Each extract, when performed, must have a performance time exceeding 10 minutes. Learners are not required to perform all of their exploration as an assessed performance. See Section 3f for details on performance times.

To check that the text combination you have chosen is contrasting, you must use OCR’s ‘Drama Texts Management Service’, available from [www.ocr.org.uk](http://www.ocr.org.uk). It is essential that you perform this check. This must be completed annually and must be resubmitted if the performance texts are changed during the course.

Centres are reminded that if the combination of texts selected does not meet the criteria, as explained above, then learners will not be awarded a grade for the qualification.

For further advice on valid combinations please contact OCR using [drama@ocr.org.uk](mailto:drama@ocr.org.uk).

## 2c. Content of Devising drama (01/02)

The aim of this component is to explore a given stimulus item through practical exploration and create a piece of devised drama.

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Learners will explore and develop their understanding of how to use the devising process to communicate meaning in theatrical performance; to apply theatrical skills to realise artistic intentions; and to analyse and evaluate their own work.

Learners will complete a portfolio of evidence during the devising process, a final performance of their drama and write an evaluation of their own work.

Learners will explore a stimulus provided by OCR on the stimulus paper. This will contain the following stimuli each year:

- historic event
- instrumental music
- news article
- painting
- person/people
- photograph
- poem
- prose

- sculpture
- song.

The stimuli list will be reviewed after three years and may be subject to change. If a stimulus is to be removed from the list or replaced with another, centres will be notified a year in advance.

During the exploratory stage, learners will work collaboratively to create the narrative or concept for their performance. After this, learners will then focus on their chosen skill while rehearsing, refining and amending the performance ready for an audience. After the performance learners will write an evaluation of their own performance.

Learners work in groups to devise their drama. A group must contain between **two** and **six** performers and can contain **one** designer per design role.

Learners can choose from the following design roles:

- lighting
- sound
- lighting and sound (combined)\*
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

\* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

Devising drama		
Learners should:	Learners should know and understand:	Learners should be able to:
<ul style="list-style-type: none"> <li>work collaboratively to create, develop, perform and evaluate their own piece of devised drama as either performers or designers.</li> </ul>	<ul style="list-style-type: none"> <li>research undertaken and how this has informed the development of the drama or design</li> <li>how to develop an idea to progress from a simple to a more complex stage</li> <li>how to plan, create and structure drama</li> <li>how workshops can move the development of the performance forward</li> <li>how to rehearse in preparation for a performance to an audience</li> <li>how to make plans for the structure/form of an artefact – set, costume, lighting, sound</li> <li>how to edit and adapt the work in progress as a result of new ideas or the development of the drama</li> <li>how to examine in detail the process of creating drama and measure the impact on a live audience</li> <li>how to communicate meaning to an audience through engaging drama.</li> </ul>	<ul style="list-style-type: none"> <li>use research to inform creative decisions when devising their drama</li> <li>examine the social, cultural or historical context of the chosen stimulus</li> <li>explain how research has impacted on their artistic intentions</li> <li>show the progression of their idea from initial thoughts to the realised form</li> <li>select ideas to create engaging drama</li> <li>clearly document the development of the performance during the devising process through the use of a portfolio</li> <li>plan for effective use of rehearsals</li> <li>refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience</li> <li>analyse and evaluate decisions and choices made during the process of creating drama</li> <li>apply performance or design skills to performance for an audience</li> <li>explain the changes made to their drama with reference to their artistic intentions and explain the intended impact on the audience</li> <li>evaluate their final piece of devised drama</li> <li>use accurate subject-specific terminology.</li> </ul>

## 2c. Content of Presenting and performing texts (03)

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This component provides an opportunity for learners to be taught theatrical skills and then be assessed on what they have learnt in a practical way. Learners apply their presentation and performance skills through realising two key extracts from one centre-chosen text.

**The performance text for this component cannot be any of those specified as a set text in the examined component.**

Performance texts must also be longer than 45 minutes in performance time when performed in full. To study two extracts from one text, as a minimum, learners must:

- Read the whole text
- Practically explore two sections from one text. Each extract, when performed, must have a performance time exceeding 10 minutes.

Learners are not required to perform all of their exploration as an assessed performance. See Section 3f for details on performance times.

The chosen extracts must allow sufficient exploration of dialogue, plot and/or subplot, and characterisation for learners to work in depth on their acting or design skills.

A learner's performance is assessed based on their performance onstage. Learners can access the full range of marks in the assessment, regardless of whether they are taking a leading, supporting or accompanying role.

Communicating with an audience is an essential part of drama. The contribution and skills developed

as an actor or designer will be applied to the performance of each extract. This will lead to a live realisation in which two extracts will be performed as a showcase to an audience that includes the visiting examiner. For details on audience requirements see Appendix 5d.

Learners will explore the context of the whole text considering how the social, cultural and historical aspects of the text might have an impact on their realisation.

Learners will complete a concept pro forma describing their research on the text and their artistic intention for the performance.

Learners must develop, apply and practise their skills in acting or design to interpret the playwright's intention, leading them to communicate the extracts in a way that will engage the audience.

There are two key areas for assessment in the performance presented by learners; the realisation of artistic intention and the application of performance or design skills.

Learners presenting the performance through acting will consider the style of presentation; their role and its development into one that has an impact and is appropriate for the extract; characterisation and the relationship of their roles with others and with the audience.

Learners presenting the performance through design will consider the style of presentation; how their design work will augment and complement the work of the actors; and how their designs will support the impact on an audience.

Presenting and performing texts		
Learners should:	Learners should know and understand:	Learners should be able to:
<ul style="list-style-type: none"> <li>study two extracts from one performance text</li> <li>describe their artistic intentions for a performance</li> <li>present two extracts in a showcase.</li> </ul>	<ul style="list-style-type: none"> <li>why the extract is significant in the context of the whole text</li> <li>the structure of the whole text and the extracts' place within it</li> <li>the social, cultural or historical context of the text</li> <li>the features of the text including:               <ul style="list-style-type: none"> <li>genre</li> <li>structure</li> <li>character</li> <li>form and style</li> <li>dialogue</li> <li>the role of stage directions</li> </ul> </li> <li>how to communicate effectively using:               <ul style="list-style-type: none"> <li>the semiotics of drama</li> <li>the skills of a performer or designer</li> <li>performance conventions</li> </ul> </li> <li>how performance texts can be presented to an audience</li> <li>the intention of the playwright</li> <li>theatrical conventions</li> <li>how to interpret character through voice, movement and language</li> <li>the use of performance space</li> <li>the semiotics of theatre as exemplified by the text studied</li> <li>the relationship between performer and audience</li> <li>how the different aspects of design impact on the whole creative experience for both performer and audience</li> <li>the importance of rehearsal including time management and preparation.</li> </ul>	<ul style="list-style-type: none"> <li>interpret the texts so that the playwright's intention can be communicated</li> <li>demonstrate the principles that will underpin their response to the key extracts through performance or design</li> <li>apply their knowledge of genre, style and theatrical conventions to the way they will perform or design</li> <li>use performance space effectively</li> <li>develop a character or design and demonstrate the way it interacts with other characters or with stage artefacts</li> <li><b>either:</b> present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged</li> <li><b>or:</b> present a complete realised design for both extracts with final designs, artefacts, models or sets completed, as appropriate, intention of the playwright demonstrated and audience engaged</li> <li>use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.</li> </ul>

## 2c. Content of Drama: Performance and response (04)

For this component, learners need to demonstrate knowledge and understanding of how drama is developed, performed and responded to.

Learners must also be able to reflect on and evaluate the work of others.

This component is designed for learners to explore practically and in depth both a whole performance text and the development of drama and performance. They are then assessed on the knowledge, understanding and skills they have learnt.

Through their practical study, learners need to know how characters and performances communicate ideas and meaning to an audience.

The component has two sections: The study of a performance text and the development of drama and performance in Section A and an evaluation of the work of others in Section B.

For Section A, learners are required to study **one** performance text from the following list:

- *Blood Brothers* – Willy Russell
- *Death of a Salesman* – Arthur Miller
- *Find Me* – Olwen Wymark
- *Gizmo* – Alan Ayckbourn
- *Kindertransport* – Diane Samuels
- *Missing Dan Nolan* – Mark Wheeller

- *Misterman* – Enda Walsh

Learners are not permitted to have access to the text in the examination.

**All of these set texts cannot be performed for assessment in the 'Presenting and performing texts' component.**

The set texts will be reviewed after three years and may be subject to change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

Learners are also required to study the development of drama and performance for Section A.

For Section B, learners will be required to have seen a live theatre performance. They will be required to analyse and evaluate the performance.

Learners **cannot** answer questions using the same performance text for Section A **and** Section B in the examination.

At the start of the learner's answer they must state the name of the performance, the venue, and the date (month and year) the performance was seen.

Details on what can be reviewed in this section can be found in Appendix 5e.

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Drama: Performance and response		
Learners should:	Learners must know and understand:	Learners should be able to:
<ul style="list-style-type: none"> <li>in Section A: study a whole performance text.</li> </ul>	<p><b>in relation to their performance text:</b></p> <ul style="list-style-type: none"> <li>the contexts of their chosen text including:               <ul style="list-style-type: none"> <li>social</li> <li>historical (time set and period written)</li> <li>cultural</li> </ul> </li> <li>the theatrical conventions of the period in which their text was created</li> <li>the characteristics of their performance text including:               <ul style="list-style-type: none"> <li>genres</li> <li>structure</li> <li>characters</li> <li>form and style</li> <li>theatrical setting (place)</li> <li>plot and subplot</li> <li>dialogue</li> <li>stage directions</li> </ul> </li> <li>how meaning is communicated through:               <ul style="list-style-type: none"> <li>the use of performance space and spatial relationships on stage</li> <li>the relationship between performers and audience</li> <li>the design of: set, props, costume, lighting and sound</li> <li>an actor's vocal and physical interpretation of character</li> <li>the use of performance conventions.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>define how the social, historical and cultural contexts have an effect on the chosen performance text</li> <li>explore and identify the characteristics of a text through practical preparation work and be able to explain the impact they have on a performance text</li> <li>select examples from their own practical study which demonstrate knowledge and understanding of the full range of characteristics of the performance text</li> <li>identify how a range of genres may have been used to inform the characteristics of the performance text</li> <li>identify how meaning is communicated within the performance text</li> <li>evaluate the roles that theatre makers (from contemporary professional practice) have on developing, performing and responding to a performance text.</li> </ul>
<ul style="list-style-type: none"> <li>in Section A: study the development of drama and performance.</li> </ul>	<ul style="list-style-type: none"> <li>contemporary staging including:               <ul style="list-style-type: none"> <li>apron</li> <li>black box</li> <li>in the round</li> <li>promenade</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>evaluate the roles that theatre makers (from contemporary professional practice) have on developing, performing and responding to a performance text</li> </ul>

Learners should:	Learners must know and understand:	Learners should be able to:
	<ul style="list-style-type: none"> <li>○ proscenium arch</li> <li>○ site specific</li> <li>○ thrust</li> <li>○ traverse</li> <li>• the role of theatre makers in contemporary professional practice, including:               <ul style="list-style-type: none"> <li>○ actors</li> <li>○ choreographer</li> <li>○ costume designer</li> <li>○ director</li> <li>○ lighting designer</li> <li>○ lyricist</li> <li>○ playwright</li> <li>○ set designer</li> <li>○ sound designer</li> <li>○ stage managers</li> <li>○ understudy</li> </ul> </li> <li>• Acting skills including:               <ul style="list-style-type: none"> <li>○ blocking</li> <li>○ characterisation</li> <li>○ improvisation</li> </ul> </li> <li>• vocal techniques an actor might use to communicate a role</li> <li>• communication through physicality and the use of body language, facial expression and gesture</li> <li>• the use of semiotics</li> <li>• the design and use of a set including:               <ul style="list-style-type: none"> <li>○ composite sets</li> <li>○ non-naturalistic sets</li> </ul> </li> <li>• the development of character through the creation and use of:               <ul style="list-style-type: none"> <li>○ costume</li> <li>○ hair and makeup</li> <li>○ masks</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• state advantages and disadvantages for the decisions made directing, acting and designing for a performance</li> <li>• apply knowledge and understanding of the development of drama and performance to the studied performance text.</li> </ul>

Learners should:	Learners must know and understand:	Learners should be able to:
	<ul style="list-style-type: none"> <li>• The use of contemporary light, sound and media technology in contemporary performance</li> <li>• how performance styles affect the direction, acting and design of a performance.</li> <li>• the features of a performance text including               <ul style="list-style-type: none"> <li>○ acts and scenes</li> <li>○ antagonist</li> <li>○ character</li> <li>○ dialogue</li> <li>○ duologue</li> <li>○ flashback</li> <li>○ monologue</li> <li>○ plot and subplot</li> <li>○ protagonist</li> <li>○ stage directions</li> </ul> </li> </ul>	
<ul style="list-style-type: none"> <li>• in Section B: analyse and evaluate the work of others through watching live drama and theatre.</li> </ul>	<ul style="list-style-type: none"> <li>• the meaning of drama and theatre terminology used by theatre makers</li> <li>• how genre is used in live performance to communicate meaning to an audience</li> <li>• how to analyse a live theatre performance</li> <li>• how to evaluate the work of others, drawing considered conclusions.</li> </ul>	<ul style="list-style-type: none"> <li>• select and use appropriate subject-specific terminology</li> <li>• discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding of drama</li> <li>• analyse and evaluate the acting, design and the characteristics of the performance text seen.</li> </ul>

## 2d. Prior knowledge, learning and progression

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No prior knowledge of this subject is required.

GCSEs (9–1) are qualifications that enable learners to progress further to either Vocational or General Qualifications.

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Learners who are beginning a GCSE (9–1) course are likely to have followed a Key Stage 3 English programme of study which may have contained aspects of drama and performance.

Learners may have also participated in either school performances or performances with local youth drama groups before starting this qualification.

This qualification provides the ideal foundation for learners to progress to OCR's AS Level and A Level Drama and Theatre or OCR's Level 3 Cambridge Technical in Performing Arts.

There are a number of Drama specifications at OCR. Find out more at: [www.ocr.org.uk/drama](http://www.ocr.org.uk/drama)

## 3 Assessment of GCSE (9–1) in Drama

### 3a. Forms of assessment

OCR's GCSE (9–1) in Drama consists of two components that are externally assessed and one component that is internally assessed by the centre and externally moderated by OCR.

'Devising drama' (01/02) is internally assessed. This component is non-exam assessment and consists of a portfolio and a performance. Learners can take on the role of performer or designer (lighting, sound, set or costume) in this component. It is worth 30% of the qualification.

Component 01/02 is out of 60 marks. 20 marks are for AO1, 20 marks are for AO2 and 20 are for AO4. 0 marks = no response or no response worthy of credit.

'Presenting and performing texts' (03) is externally assessed. This component is non-exam assessment and consists of a performance showcase for a visiting examiner. Learners can take on the role of performer or designer (lighting, sound, set or costume) in this component. This must be assessed during the visiting examiner window in the year of certification. It is worth 30% of the qualification.

Component 03 is out of 60 marks. 20 marks are for AO1 and 40 marks are for AO2. 0 marks = no response or no response worthy of credit.

'Drama: Performance and response' (04) is an examined component. Section A consists of short answer questions relating to the study of a text. Section B is an extended response analysing and evaluating a live drama performance. It is worth 40% of the qualification.

Quality of extended response will be assessed in this component.

Component 04 is out of 80 marks. Section A: 50 marks are for AO3. Section B: 10 marks are for AO3 and 20 are for AO4. 0 marks = no response or no response worthy of credit.

**Learners must not study and perform the same text for 'Presenting and performing texts' (03) and 'Drama: Performance and response' (04)**

**All the texts specified in 'Drama: Performance and response' (04) cannot be performed for assessment in 'Presenting and performing texts' (03) even if they have not been chosen for study in the examination.**

**Learners cannot answer questions using the same performance text for Section A and Section B in the examination for Drama: Performance and response' (04).**

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### 3b. Assessment objectives (AO)

There are four Assessment Objectives in OCR GCSE (9–1) in Drama. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

Assessment Objective	
AO1	Create and develop ideas to communicate meaning for theatrical performance.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

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### Mark distribution of AO weightings in OCR GCSE (9–1) Drama

The relationship between the Assessment Objectives and the components in terms of marks (and

percentage equivalents) are shown in the following table:

Component	AO1	AO2	AO3	AO4
Devising Drama (J316/01/02)	20 (10%)	20 (10%)		20 (10%)
Presenting and Performing Texts (J316/03)	20 (10%)	40 (20%)		
Drama: Performance and Response (J316/04)			60 (30%)	20 (10%)
<b>Total</b>	40 (20%)	60 (30%)	60 (30%)	40 (20%)

### 3c. Assessment availability

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There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2018 examination series onwards.

All examined components must be taken in the same examination series at the end of the course.

### 3d. Retaking the qualification

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Learners can retake the qualification as many times as they wish. They retake all examined components of the qualification. Learners can choose either to retake

the non-exam components or to carry forward their mark for the non-exam components by using the carry-forward entry option (see Section 4d).

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### 3e. Assessment of extended response

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The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and coherent line of reasoning and marks for extended

responses are integrated into the marking criteria. This is assessed in Section B of the 'Drama: Performance and response' component.

## 3f. Non-exam assessment: Guidance

### Planning of the task

It is expected that the teacher will provide detailed guidance to learners in relation to the purpose and requirement of the task. The teacher should ensure that learners are clear about the assessment criteria which they are expected to meet and the skills which they need to demonstrate in the task. Any explanation or interpretation given by teachers must be general and not specific to learners' work.

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### Drafting

#### What teachers can do:

Teachers may review work before it is handed in for final assessment. Advice must remain general, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

#### What teachers cannot do:

Teachers may not give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and intervening to improve the presentation or content of the work. This includes corrections to spelling, punctuation and grammar.

Further guidance about the nature of advice that teachers can give to learners can be found in the JCQ publication *Instructions for conducting non-examination assessments*.

### Feedback on rehearsals and performances

In addition to advice in the component guidance section, teachers may offer general advice to learners during rehearsals on the following:

- suitability of the acting space
- technical facilities available
- the need for a professional working relationship between actors, designers and directors
- appropriateness of rehearsal schedules
- health and safety issues that may arise.

Teachers may also offer general feedback on one rehearsed performance during the rehearsal period. Advice must remain general, enabling learners to take the initiative in making amendments. Teachers may not give detailed advice and suggestions as to how the performance may be improved in order to meet the assessment criteria.

### Authentication of learners' work

The assessed tasks for both non-exam components must be completed so that teachers can confirm the work submitted is the learners' own, unaided work. See Section 4d for more information.

### Marking

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria in the relevant tables. Teachers should use their professional judgement in selecting band descriptors that best describe the work of the learner to place them in the appropriate band.

Where a learner completes more than one performance as part of their assessment the best fit approach should be used. Performances should be marked as a whole with sections considered as a break in performance as if an interval.

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

- where the learner's work convincingly meets the criteria, the highest mark should be awarded
- where the learner's work adequately meets the criteria, the most appropriate mark in the middle range should be awarded
- where the learner's work just meets the criteria, the lowest mark should be awarded.



Teachers should use the full range of marks available to them and award full marks in any band for work which fully meets that descriptor.

Where there are only two marks within a band the choice will be between work which, in most respects, meets the criteria and work which just meets the criteria. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria. A combination of the following approaches should be adopted:

- summary comments either on the work (usually at the end) or on a cover sheet
- key pieces of evidence flagged throughout the work by annotation in the margin.

Indications as to how marks have been awarded should:

- be clear and unambiguous
- be appropriate to the nature and form of the work
- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

### Final submission

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for 'Devising drama' (Component 01/02). In order to ensure teachers are marking to the correct standard, centres should ensure they use the GCSE (9–1) marking criteria and reference exemplar material, or, where available, work in the centre from the previous year. OCR exemplar material will be available on the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk).

Prior to marking the whole cohort, teachers should mark the same small sample of work to allow for the comparison of marking standards.

Where work for 'Devising drama' (Component 01/02) has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work which has been marked by each teacher is remarked by the teacher who is in charge of internal standardisation
- **or** all the teachers responsible for marking 'Devising drama' exchange some marked work, (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards
- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustment to their marks or reconsider the marks of all learners for whom they were responsible.

If centres are working together in a consortium, they must carry out internal standardisation of marking across the consortium.

Centres should retain evidence that internal standardisation has been carried out.

A clear distinction must be drawn between any interim review of non-exam assessment and final assessment for the intended examination series. Once work is submitted for final assessment it must not be revised. Under no circumstances are 'fair copies' of marked work allowed. Adding or removing any material to or from non-exam assessment after it has been presented by a learner for final assessment will constitute malpractice.

### 3f. Non-exam assessment: Devising drama (01/02)

Details on the administration of non-exam assessment can be found in Section 4d.

This component is internally assessed and externally moderated.

In this component, learners create a portfolio of evidence to chart their devising process and a final polished performance of their devised piece of drama.

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Learners will work in groups to create their drama. A group can be between **two** and **six** performers plus **one** designer per design role.

OCR will publish a stimulus paper each year containing 10 set stimuli which learners will use as the starting point for their devised work.

The paper will contain the following:

- historic event
- instrumental music
- news article
- painting
- person/people
- photograph
- poem
- prose
- sculpture
- song.

The stimulus paper will be published on the OCR website for centres to download and share with learners. The paper will be available from September in the academic year before certification.

There will be a new stimulus paper every year. **Centres must ensure their learners are using the correct paper.**

Learners must create a portfolio to support the creation of their devised piece. The portfolio should be structured in three sections.

Section 1 – research and initial ideas.

Section 2 – creating and developing drama including analysing and evaluating the work in progress.

Section 3 – an evaluation of their final piece of devised drama.

The recommended maximum length of a portfolio should be:

- 20 sides A4 which may include:
  - notes, sketches, diagrams, scripts, storyboards, photographs and annotations

**OR**

- 12 minutes of recorded presentation which may include:
  - video diary/video blogs, recording of performance activities created through the devised performance and slides/titles with audio commentary

**OR**

- 2000 words of continuous prose.

A portfolio can also contain a combination of the above. The length of each format should be in proportion to the assessed work it represents. The following combinations are shown as examples of combined portfolio formats.

- 10 sides A4 with 1000 words prose
- 10 sides A4 with 6 minutes recorded presentation

- 6 minutes recorded presentation with 1000 words
- 7 sides A4 with 1400 words prose
- 14 sides A4 with 700 words prose
- 7 sides A4 with 8 minutes recorded presentation
- 14 sides A4 with 4 minutes recorded presentation
- 4 minutes recorded presentation with 1400 words prose
- 8 minutes recorded presentation with 700 words prose
- 7 pages A4 with 4 minutes recorded presentation and 700 words prose.

Appendices are not permitted.

Learners also create a final realisation of their devised drama. The final assessed performance **must** be video recorded.

Learners working with designers are expected to work collaboratively in rehearsals. Learners working without designers are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

### Performer requirements (AO2)

The recommended minimum time for a devised performance is 5 minutes and the recommended maximum time is 15 minutes.

Learners must complete an absolute minimum performance time of **4 minutes** in this component as a requirement of the course. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in this component.**

For further guidance on performance times, see Section 4d.

### Designer requirements (AO2)

Designers must work with a performance group whose performance meets the minimum times set out in the previous paragraph.

Learners can choose from the following design roles:

- lighting
- sound
- lighting and sound (combined)\*
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

\* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

The minimum requirements for designers are as follows:

- lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of **six** lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance learners must operate the lighting desk.
- sound – a full sound sheet with original and copied cues leading to a finalised sound CD or MP3 playlist on a memory stick for use in the final performance. A minimum of **six** sound cues evident in the performance. During the performance learners must operate the sound desk.

- lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting and which total **six** cues in performance.
- set – a scale model and a detailed ground plan of the set. Sourcing set (and props) for the performance and supervision of the construction of set where appropriate. Learners must dress the set ready for performance and **one** set design must be realised in the final performance.
- costume – a final design of:
  - **either one** full costume including hair and makeup detail which is sourced and realised in performance
  - **or one** full costume including mask(s) which is sourced and realised in performance
  - **or two** costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance. These costumes can be for different characters or different costumes for one character.

For 'Devising drama' (Component 01/02) teachers must assess learners' work using the marking grids on pages 23–27. Learners will be awarded four separate marks which are added together to give the total mark for this component out of 60. The following table shows which work is marked using which marking grids.

### 3f. Marking criteria

The following table shows where Assessment Objectives are targeted in this component and which evidence it is related to.

Assessment Objective	Evidence submitted	Marking grids
AO1 – Create and develop ideas to communicate meaning for theatrical performance	Portfolio section 1	Page 23
AO1 – Create and develop ideas to communicate meaning for theatrical performance	Portfolio section 2	Page 24
AO4 – Analyse and evaluate their own work and the work of others	Whole portfolio	Pages 25–26
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Page 27

## Internal assessment marking grid – Portfolio section 1: Research and developing

### ideas

Learners are expected to demonstrate their ability to show:

<b>AO1</b> <b>Research and developing ideas</b>	<b>Band 5:</b> <b>9–10 marks</b>	Highly developed and detailed research which links closely to the stimulus material. Highly developed initial ideas and an outstanding vision for the performance.
<b>AO1</b> <b>Research and developing ideas</b>	<b>Band 4:</b> <b>7–8 marks</b>	Developed research which links closely to the stimulus material. Developed initial ideas and a confident vision for the performance.
<b>AO1</b> <b>Research and developing ideas</b>	<b>Band 3:</b> <b>5–6 marks</b>	Competent research which links to the stimulus material. Clear development of initial ideas and a clear vision for the performance.
<b>AO1</b> <b>Research and developing ideas</b>	<b>Band 2:</b> <b>3–4 marks</b>	Basic research which mostly links to the stimulus material. Basic initial ideas and a basic vision for the performance.
<b>AO1</b> <b>Research and developing ideas</b>	<b>Band 1:</b> <b>1–2 marks</b>	Limited research with limited links to the stimulus material. Limited initial ideas and a limited vision for the performance.
<b>AO1</b>	<b>0 marks</b>	No response or no response worthy of credit.

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## Internal assessment marking grid – Portfolio section 2: Creating and developing

### drama

Learners are expected to demonstrate their ability to show:

<b>AO1</b> <b>Creating and developing drama</b>	<b>Band 5:</b> <b>9–10 marks</b>	Highly developed narrative of the learners' journey through the development process. Accomplished development of their devised performance throughout the creating and developing process.
<b>AO1</b> <b>Creating and developing drama</b>	<b>Band 4:</b> <b>7–8 marks</b>	Developed narrative of the learners' journey through the development process. Confident development of their devised performance throughout the creating and developing process.
<b>AO1</b> <b>Creating and developing drama</b>	<b>Band 3:</b> <b>5–6 marks</b>	Clear narrative of the learners' journey through the development process. Competent development of their devised performance throughout the creating and developing process.
<b>AO1</b> <b>Creating and developing drama</b>	<b>Band 2:</b> <b>3–4 marks</b>	Basic narrative of the learners' journey through the development process. Basic development of their devised performance throughout the creating and developing process.
<b>AO1</b> <b>Creating and developing drama</b>	<b>Band 1:</b> <b>1–2 marks</b>	Limited narrative of the learners' journey through the development process. Limited development of their devised performance throughout the creating and developing process.
<b>AO1</b>	<b>0 marks</b>	No response or no response worthy of credit.

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## Internal assessment marking grid – Portfolio: Analysis and evaluation

Learners are expected to demonstrate their ability to show:

<p><b>AO4</b> <b>Analysis and evaluation</b></p>	<p><b>Band 5:</b> <b>17–20 marks</b></p>	<p>Highly developed analysis and evaluation during the devising process with amendments reflecting the decisions made.</p> <p>Highly developed justifications of the changes made during development of the devised performance.</p> <p>Highly developed analysis of how their own work will create meaning and explanation of how this will be communicated to the audience.</p> <p>Highly developed evaluation of their final performance with outstanding analysis of how to improve for future performances.</p>
<p><b>AO4</b> <b>Analysis and evaluation</b></p>	<p><b>Band 4:</b> <b>13–16 marks</b></p>	<p>Developed analysis and evaluation during the devising process with amendments reflecting the decisions made.</p> <p>Confident justifications of the changes made during development of the devised performance.</p> <p>Developed analysis of how their own work will create meaning and explanation of how this will be communicated to the audience.</p> <p>Developed evaluation of their final performance with skilful analysis of how to improve for future performances.</p>
<p><b>AO4</b> <b>Analysis and evaluation</b></p>	<p><b>Band 3:</b> <b>9–12 marks</b></p>	<p>Competent analysis and evaluation during the devising process with amendments reflecting the decisions made.</p> <p>Clear justifications of the changes made during development of the devised performance.</p> <p>Competent analysis of how their own work will create meaning and explanation of how this will be communicated to the audience.</p> <p>Competent evaluation of their final performance with competent analysis of how to improve for future performances.</p>
<p><b>AO4</b> <b>Analysis and evaluation</b></p>	<p><b>Band 2:</b> <b>5–8 marks</b></p>	<p>Basic analysis and evaluation during the devising process with amendments reflecting the decisions made.</p> <p>Basic justifications of the changes made during development of the devised performance.</p> <p>Basic analysis of how their own work will create meaning and explanation of how this will be communicated to the audience.</p> <p>Basic evaluation of their final performance with basic analysis of how to improve for future performances.</p>



<b>AO4</b> <b>Analysis and evaluation</b>	<b>Band 1:</b> <b>1–4 marks</b>	Limited analysis and evaluation during the devising process with amendments reflecting the decisions made.  Limited justifications of the changes made during development of the devised performance.  Limited analysis of how their own work will create meaning and explanation of how this will be communicated to the audience.  Limited evaluation of their final performance with limited analysis of how to improve for future performances.
<b>AO4</b>	<b>0 marks</b>	No response or no response worthy of credit.

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## Internal assessment marking grid – Performance: Devised drama

Learners are expected to demonstrate their ability to show:

<b>AO2 Devised drama</b>	<b>Band 5: 17–20 marks</b>	<p>Highly developed contribution to the devised performance, through the individual's application of performance or design skills.</p> <p>Accomplished realisation of the artistic intention from their vision.</p> <p>Highly developed reflection of the stimulus in the performance.</p> <p>Accomplished communication of meaning throughout the performance.</p>
<b>AO2 Devised drama</b>	<b>Band 4: 13–16 marks</b>	<p>Developed contribution to the devised performance, through the individual's application of performance or design skills.</p> <p>Confident realisation of the artistic intention from their vision.</p> <p>Developed reflection of the stimulus in the performance.</p> <p>Confident communication of meaning throughout the performance.</p>
<b>AO2 Devised drama</b>	<b>Band 3: 9–12 marks</b>	<p>Competent contribution to the devised performance, through the individual's application of performance or design skills.</p> <p>Clear realisation of the artistic intention from their vision.</p> <p>Clear reflection of the stimulus in the performance.</p> <p>Competent communication of meaning in the performance.</p>
<b>AO2 Devised drama</b>	<b>Band 2: 5–8 marks</b>	<p>Under-developed contribution to the devised performance, through the individual's application of performance or design skills.</p> <p>Basic realisation of the artistic intention from their vision.</p> <p>Basic reflection of the stimulus in the performance.</p> <p>Basic communication of meaning in the performance.</p>
<b>AO2 Devised drama</b>	<b>Band 1: 1–4 marks</b>	<p>Ineffective contribution to the devised performance, through the individual's application of performance or design skills.</p> <p>Ineffective realisation of the artistic intention from their vision.</p> <p>Limited reflection of the stimulus in the performance.</p> <p>Limited communication of meaning in the performance.</p>
<b>AO2</b>	<b>0 marks</b>	<p>No response or no response worthy of credit.</p> <p>The performance time is less than 4 minutes.</p>

### 3f. Non-exam assessment: Presenting and performing texts (03)

Details on the administration of non-exam assessment can be found in Section 4d.

This component is externally assessed by a visiting examiner.

In this component, learners will perform **two** extracts from **one** performance text and complete the concept pro forma describing their performance intention.

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The chosen extracts must allow sufficient exploration of dialogue, plot and/or subplot, and characterisation for learners to work in depth on their acting or design skills.

A learner's performance is assessed based on their performance onstage. Learners can access the full range of marks in the assessment, regardless of whether they are taking a leading, supporting or accompanying role.

#### Concept pro forma

This concept pro forma must be completed by learners and is assessed for AO1. This can be found on the OCR website [www.ocr.org.uk/drama](http://www.ocr.org.uk/drama). **Learners who do not submit this completed concept pro forma will be awarded 0 marks for AO1 in that component.**

Performance skills are assessed through the realisation of a live performance that must be prepared and rehearsed thoroughly so that the final outcome is polished and complete.

Design skills are assessed through the realisation of a final design in a live performance.

Extracts must be directed by the learners. Teachers may offer guidance on the following:

- suitability of acting space for the extract chosen
- technical facilities available
- the purpose and role of a director

- the relationship between actors and directors and the need for a professional working relationship
- appropriateness of rehearsal schedules
- health and safety issues that may arise
- the need to have a clear vision for the performance which must be realised in the performance.

#### Performer requirements (AO2)

Learners will be assessed in **two** extracts performed as part of the showcase.

The recommended minimum and recommended maximum performance time for each extract is:

- monologue – 2 minutes to 3 minutes
- duologue – 3 minutes to 5 minutes
- group of three/four – 5 minutes to 10 minutes
- group of five/six – 8 minutes to 15 minutes.

Learners must complete an absolute minimum performance time of **one** of the following in this component as a requirement of the course:

- monologue – 2 minutes
- duologue – 3 minutes
- group performance – 4 minutes.

Where **both** extracts do not meet the specified minimum times **learners will be awarded 0 marks for AO2 in that component.**

For further guidance on performance times, see Section 4d

Both extracts **cannot** be monologues. The maximum group size is **six** performers plus **one** design learner per design role.

Learners working with designers are expected to work collaboratively in rehearsals. Learners working without designers are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

### Designer requirements (AO2)

Designers must work with a performance group whose performance meets the minimum times set out in the previous paragraph.

Designers must realise the designs in any **two** performance extracts from **one** text in the showcase.

Learners can choose from the following design roles:

- lighting
- sound
- lighting and sound (combined)\*
- set (including props and multimedia staging)
- costume (including hair, makeup and masks).

\* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

The minimum requirements for designers in total across both performance extracts are as follows:

- lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of **six** lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance learners must operate the lighting desk.

- sound – a full sound sheet with original and copied cues leading to a finalised sound CD or MP3 playlist on a memory stick for use in the final performance. A minimum of **six** sound cues evident in the performance. During the performance learners must operate the sound desk.
- lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting and which total **six** cues in performance.
- set – a scale model and a detailed ground plan of the set. Sourcing set (and props) for the performance and supervision of the construction of set where appropriate. Learners must dress the set ready for performance and **one** set design must be realised in the final performance.
- costume – a final design of:
  - **either one** full costume including hair and makeup detail which is sourced and realised in performance
  - **or one** full costume including mask(s) which is sourced and realised in performance
  - **or two** costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance. These costumes can be for different characters or different costumes for one character.

For 'Presenting and performing texts' (Component 03) a visiting examiner will assess learners' work using the marking grids on pages 31–35. Learners will be awarded three separate marks which are added together to give the total mark for this component out of 60. The following table shows which work is marked using which marking grid.

### 3f. Marking criteria

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The following table shows where Assessment Objectives are targeted in this component and which evidence it is related to.

Assessment Objective	Evidence submitted	Marking grids
AO1 – Create and develop ideas to communicate meaning for theatrical performance	Concept pro forma	Page 31
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Performers: pages 32–33 Designers: pages 34–35

3

## External assessment marking grid – Concept pro forma: Research and interpreting the text

Learners are expected to demonstrate their ability to show:

<b>AO1</b> <b>Research and interpreting the text</b>	<b>Band 5:</b> <b>17–20 marks</b>	Highly developed explanation of the demands of both extracts from the text. Highly developed explanation of the artistic intention for the performance. Accomplished approach to preparing for the performance.
<b>AO1</b> <b>Research and interpreting the text</b>	<b>Band 4:</b> <b>13–16 marks</b>	Developed explanation of the demands of both extracts from the text. Confident explanation of the artistic intention for the performance. Confident approach to preparing for the performance.
<b>AO1</b> <b>Research and interpreting the text</b>	<b>Band 3:</b> <b>9–12 marks</b>	Clear explanation of the demands of both extracts from the text. Clear explanation of the artistic intention for the performance. Competent approach to preparing for the performance.
<b>AO1</b> <b>Research and interpreting the text</b>	<b>Band 2:</b> <b>5–8 marks</b>	Basic explanation of the demands of at least one extract from the text. Basic explanation of the artistic intention for the performance. Basic approach to preparing for the performance.
<b>AO1</b> <b>Research and interpreting the text</b>	<b>Band 1:</b> <b>1–4 marks</b>	Limited explanation of the demands of at least one extract from the text. Limited explanation of the artistic intention for the performance. Limited approach to preparing for the performance.
<b>AO1</b>	<b>0 marks</b>	No response or no response worthy of credit.

3

## External assessment marking grid – Performance: Performing skills

Learners are expected to demonstrate their ability to show:

AO2	Communicating meaning and intention	Performing skills
<b>Band 5:</b>	<p><b>17–20 marks</b></p> <p>Highly developed realisation of artistic intention in the performance.</p> <p>Accomplished communication of meaning to an audience.</p> <p>Accomplished ability to create mood and atmosphere throughout the performance.</p>	<p><b>17–20 marks</b></p> <p>Accomplished characterisations through roles that are highly developed.</p> <p>Demonstrates a highly developed rapport with other members of the cast sustained throughout the performance.</p> <p>Accomplished control of the use of vocal and physical techniques throughout the performance.</p>
<b>Band 4:</b>	<p><b>13–16 marks</b></p> <p>Developed realisation of artistic intention in the performance.</p> <p>Confident communication of meaning to an audience.</p> <p>Developed ability to create mood and atmosphere throughout the performance.</p>	<p><b>13–16 marks</b></p> <p>Developed characterisations through roles that are thoughtfully crafted.</p> <p>Demonstrates a developed rapport with other members of the cast during most of the performance.</p> <p>Developed control in the use of vocal and physical techniques assured throughout the performance.</p>
<b>Band 3:</b>	<p><b>9–12 marks</b></p> <p>Competent realisation of artistic intention in the performance.</p> <p>Competent communication of meaning to an audience.</p> <p>Competent ability to support establishing the mood and atmosphere of the performance.</p>	<p><b>9–12 marks</b></p> <p>Clear characterisations through roles that are crafted.</p> <p>Demonstrates clear rapport with other members of the cast, sustained during a number of sections of the performance.</p> <p>Competent use of vocal and physical techniques throughout the performance.</p>

AO2	Communicating meaning and intention	Performing skills
<b>Band 2:</b>	<p><b>5–8 marks</b></p> <p>Basic realisation of artistic intention in the performance.</p> <p>Basic communication of meaning to an audience.</p> <p>Basic ability to support the mood and atmosphere of the performance.</p>	<p><b>5–8 marks</b></p> <p>Basic characterisations through roles that reveal basic development.</p> <p>Demonstrates basic rapport with other members of the cast, evident during part of the performance.</p> <p>Basic use of vocal and physical techniques during the performance.</p>
<b>Band 1:</b>	<p><b>1–4 marks</b></p> <p>Ineffective realisation of artistic intention in the performance.</p> <p>Limited communication of meaning to an audience.</p> <p>Limited awareness of the mood and atmosphere of the performance.</p>	<p><b>1–4 marks</b></p> <p>Limited characterisations through roles that are ineffective.</p> <p>Demonstrates a limited performing relationship with other members of the cast, during part of the performance.</p> <p>Limited use of vocal and physical techniques during the performance.</p>
<b>0 marks</b>	<p>No response or no response worthy of credit.</p> <p>Both performance times are less than:</p> <ul style="list-style-type: none"> <li>• monologue – 2 minutes</li> <li>• duologue – 3 minutes</li> <li>• group performance – 4 minutes.</li> </ul>	

## External assessment marking grid – Performance: Design skills

Learners are expected to demonstrate their ability to show:

AO2	Communicating meaning and intention	Design skills
<b>Band 5:</b>	<p><b>17–20 marks</b></p> <p>Highly developed realisation of artistic intention in the performance.</p> <p>Accomplished communication of meaning to an audience.</p> <p>Accomplished ability to create mood and atmosphere throughout the performance.</p>	<p><b>17–20 marks</b></p> <p>Accomplished technical ability in the design, demonstrating an excellent enhancement of the performance.</p> <p>Highly developed design that has been prepared with excellent attention to detail.</p> <p>Design showing a highly developed understanding of the practical application of production elements in performance.</p>
<b>Band 4:</b>	<p><b>13–16 marks</b></p> <p>Developed realisation of artistic intention in the performance.</p> <p>Confident communication of meaning to an audience.</p> <p>Developed ability to create mood and atmosphere throughout the performance.</p>	<p><b>13–16 marks</b></p> <p>Developed technical ability in the design, demonstrating a thoughtfully crafted enhancement of the performance.</p> <p>Developed design that has been prepared with close attention to detail.</p> <p>Design showing a developed understanding of the practical application of production elements in performance.</p>
<b>Band 3:</b>	<p><b>9–12 marks</b></p> <p>Competent realisation of artistic intention in the performance.</p> <p>Competent communication of meaning to an audience.</p> <p>Competent ability to support establishing the mood and atmosphere of the performance.</p>	<p><b>9–12 marks</b></p> <p>Competent technical ability in the design, demonstrating a clear enhancement of the performance.</p> <p>Competent design that has been prepared with attention to detail.</p> <p>Design showing a competent understanding of the practical application of production elements in performance.</p>



AO2	Communicating meaning and intention	Design skills
<b>Band 2:</b>	<p><b>5–8 marks</b></p> <p>Basic realisation of artistic intention in the performance.</p> <p>Basic communication of meaning to an audience.</p> <p>Basic ability to support the mood and atmosphere of the performance.</p>	<p><b>5–8 marks</b></p> <p>Basic technical ability in the design, demonstrating a basic enhancement of the performance.</p> <p>Basic design that has been prepared with some attention to detail.</p> <p>Design showing a basic understanding of the practical application of production elements in performance.</p>
<b>Band 1:</b>	<p><b>1–4 marks</b></p> <p>Ineffective realisation of artistic intention in the performance.</p> <p>Limited communication of meaning to an audience.</p> <p>Limited awareness of the mood and atmosphere of the performance.</p>	<p><b>1–4 marks</b></p> <p>Limited technical ability in the design, demonstrating a limited enhancement of the performance.</p> <p>Limited design that has been prepared with limited attention to detail.</p> <p>Design showing a limited understanding of the practical application of production elements in performance.</p>
<b>0 marks</b>	<p>No response or no response worthy of credit.</p> <p>Both performance times are less than:</p> <ul style="list-style-type: none"> <li>• monologue – 2 minutes</li> <li>• duologue – 3 minutes</li> <li>• group performance – 4 minutes.</li> </ul>	

### 3g. Synoptic assessment

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Synoptic assessment is the learner's understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the GCSE (9–1) course.

Each component of GCSE (9–1) Drama requires learners to apply their theoretical knowledge and understanding to practical performance work. Where learners are assessed by examination they

are required to demonstrate their knowledge in a practical context.

The emphasis of synoptic assessment is to encourage the understanding of Drama as a discipline.

Genre is an integral part of studying performance texts and learners will gain a synoptic understanding of genre through their study of performance texts during this qualification.

4

### 3h. Calculating qualification results

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A learner's overall qualification grade for OCR GCSE (9–1) in Drama will be calculated by adding together their marks from the three components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

## 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about these processes, together with the deadlines, can be found in the OCR *Admin Guide and Entry Codes: 14–19 Qualifications*, which can be downloaded from the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk)

### 4a. Pre-assessment

#### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries

should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

#### Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking a GCSE (9–1) in Drama must be entered for one of the following entry options.

Entry options		Components		
Entry Code	Title	Code	Component title	Assessment type
J316 A	Drama (Repository)	01	Devising drama (Repository)	Non-exam assessment (Internal assessment, external moderation) (repository)
		03	Presenting and performing texts	Non-exam assessment (Visiting examination)
		04	Drama: Performance and response	External assessment
J316 B	Drama (Postal)	02	Devising drama (Postal)	Non-exam assessment (Internal assessment, external moderation) (postal)
		03	Presenting and performing texts	Non-exam assessment (Visiting examination)
		04	Drama: Performance and response	External assessment
J316 C	Drama (Carried forward*)	80	Devising drama (Carried forward)	Non-exam assessment (Carried forward)
		81	Presenting and performing texts	Non-exam assessment (Carried forward)
		04	Drama: Performance and response	External assessment

## 4b. Special consideration

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Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

## 4c. Examined assessment arrangements

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Regulations governing examination arrangements are contained in the JCQ publication *Instructions for conducting examinations*.

# 4

## Head of centre annual declaration

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The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that all candidates at the centre have had the opportunity to undertake the prescribed course activities.

Please see the JCQ publication *Instructions for conducting non-examination assessments* for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

## 4d. Admin of non-exam assessment

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Regulations governing arrangements for internal assessments are contained in the JCQ *Instructions for conducting non-examination assessments*.

### Assessed performances for non-exam assessment

All performances submitted for assessment must be video recorded. For 'Presenting and performing texts' the performance assessed by the examiner must be recorded. For 'Devising drama' centres must submit the recording of the performance which is assessed.

At the start of the performance learners who are being assessed in that performance must introduce themselves to the camera as follows:

- Performers – candidate name, candidate number, role(s) performed in the scene

- Designers – candidate name, candidate number, design role(s) realised in the performance.

Centres must record the performance from the audience's perspective. Centres may also record a second view if necessary due to the staging or space requirements. Where two cameras are used **both** recordings must be submitted. **All recordings of the performances must be unedited.**

### Visiting examination

Centres must request their visiting examiner using the 'Visiting Examiner Request Form' on the OCR website. The visiting examination must take place in the final year of the course. The deadline for requests is 30 September. The window for examining starts on the 1 November and ends on the 31 March, in the final year of the course.

Centres must provide the following information and documents to the examiner **seven days in advance** of their examination date:

- concept pro forma (one per learner)
- running order for the performances
- 'Group Identification Form' available on the OCR website
- arrangements for the day including directions to the venue and performance space and a contact name and number for the day(s) of the examination.

On the day of the examination the visiting examiner will need a desk with lighting that is not overlooked, and a separate space to write up notes following performances.

The examiner is not able to discuss marks or provide feedback on the performances during the visiting examination session.

An application for special consideration should be made where there are problems outside the learners' control on the day of the visiting examination including learners' absence.

The visiting examination session should be conducted as a formal examination session where possible. Mobile phones are not permitted and no one should enter or leave the examination room during performances. Short breaks should be scheduled between performances. The audience, although they may respond as a normal audience, must not distract the performers or interrupt the performance. Interruptions must be kept to a minimum.

### Performance times

In 'Devising drama' (Component 01/02) it is a requirement of the course that learners complete a minimum performance time of 4 minutes. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in that component.**

In 'Presenting and performing texts' (Component 03) it is a requirement of the course that learners complete a minimum performance time of one of the following:

- monologue – 2 minutes
- duologue – 3 minutes
- group performance – 4 minutes.

Learners must meet this minimum requirement in a minimum of one of their performed extracts. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in that component.**

The maximum times in the specification are guidance for centres on what is expected for assessment. No penalties will be applied for exceeding the performance time. However, it is unlikely that learners will demonstrate further skills in this time to merit additional marks.

### Word counts

In the portfolio, the word count maximums are guidance for centres on the **maximum** amount of evidence that is expected for the marks available. There will be no penalties for exceeding the word count. However, excessively long work is unlikely to demonstrate the skills required to reach the upper bands.

### Release of stimulus material for 'Devising drama' (Component 01/02)

The stimulus paper will be available after the 1 September of the year before certification (i.e. at the start of Year 10). The paper will be released for download on the OCR website only. Centres can download the paper and email to (or print for) their learners, or the learners can download it directly from [www.ocr.org.uk](http://www.ocr.org.uk).

There will be a new stimulus paper every year. Centres **must** ensure their learners are using the correct paper for their cohort.

### Concept pro forma (Component 03)

The concept pro forma is available on the OCR website. This must be sent to the visiting examiner **seven days in advance** of the examination session.

This concept pro forma must be completed by learners and is assessed for AO1 as part of 'Presenting and performing texts'. **Learners who do not submit this completed concept pro forma will be awarded 0 marks for AO1 in that component.**

### Health and safety

4

Learners being assessed as designers are required to realise their design work in performance. This means they will operate the lighting and/or sound equipment and dress sets or actors for the performances.

Learners are not required to rig equipment or construct sets or costumes. However, they must be aware of the process involved. It is advised that learners are present where this is being completed and assist where it is safe and appropriate to do so.

In this qualification, it is the learner's design that is assessed rather than the learner's operation of the equipment or construction of set or costumes.

## Approval of tasks

Learners will study **two** different texts in this course. The text for the non-exam component can be chosen by the centre. The exam text must be chosen from the list of set texts given in the component.

All texts specified in the examined component are **not** allowed to be chosen as performance texts in the non-exam assessment even if they have not been studied for the examination.

Learners are required to study **two** contrasting texts, **both** of which must have been professionally commissioned or professionally produced.

Texts cannot be by the same playwright and must contrast in at least **three** of the following ways:

### Submission of work

Where 'Devising drama' (Component 01/02) work is submitted via the OCR Repository, centres must upload their performance recordings and the portfolio documents to the OCR Repository. For details on submitting electronic coursework see Appendix 5c.

Where 'Devising drama' (Component 01/02) work is submitted for postal moderation, centres should provide **either** a chaptered DVD **or** a USB memory stick with their learners' performances and any video commentaries assessed for their portfolio. Video recording submitted on DVD must be in a format that can be easily viewed on a DVD player. Video recordings submitted on USB memory stick must contain each performance or commentary as a separate file.

Recordings of examination performances for 'Presenting and performing texts' (Component 03) must be **either** uploaded to the OCR Repository **or** posted to the visiting examiner on a chaptered DVD or a memory stick **within 3 days** of the visiting examination date.

- cast size
- culture (texts from different cultures)
- date written (or period of origin)
- genre
- performance style
- structure/form.

The 'Drama Texts Management Service' on the OCR website is a quick and easy way of checking that the chosen texts are contrasting.

Use of the 'Drama Texts Management Service' before learners begin to study the course is **mandatory** in order to ensure that the criteria are met.

The centre is responsible for ensuring that the chosen texts meet the criteria. It is essential that this check is performed.

Centres will receive confirmation that the texts they have selected provide a valid course of study. Where

centres change texts during the year they must check their new choices using the 'Drama Text Management Service'. **This check must be completed annually even if a centre chooses the same texts as a previous year.**

Centres are reminded that if the combination of texts selected does not meet the criteria then learners will not be awarded a grade for the qualification. For further advice on valid combinations please contact OCR using [drama@ocr.org.uk](mailto:drama@ocr.org.uk).

## Authentication of learner's work

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Learners and centres must declare that the work is the learner's own.

Teachers must declare that the work submitted for internal assessment is the learner's own

work by submitting a centre authentication form (CCS160) for each internally assessed component. This should be sent to the moderator at the same time as the marks.

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## Internal standardisation

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Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre.

For more detailed guidance see Section 3f: Non-exam assessment guidance.

## Moderation

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The purpose of moderation is to bring the marking of internally assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are fewer than 10 learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two ways to submit a sample:

**Moderation via the OCR Repository** – Where you upload electronic copies of the work included in the sample to the OCR Repository and your moderator accesses the work from there.

**Postal moderation** – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to offer both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

**Moderation Adjustments Report** – Listing any scaling that has been applied to internally assessed components.

**Moderator Report to Centres** – A brief report by the moderator on the internal assessment of learners' work.

## Carrying forward non-exam assessment

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Learners who are retaking the qualification can choose either to retake the non-exam assessment or to carry forward their mark for that component from the previous exam series.

4

If a learner decides to carry forward their mark, they must be entered in the retake series using the entry code for the carry forward option J316 C.

- Learners must decide at the point of entry whether they are going to carry forward the non-exam assessment, or if they are going to retake it to count towards their result. It is not

possible for a learner to retake the non-exam assessment and then choose whether the retake result or a carried forward result is used for certification.

- Learners can only carry forward from one year into the following year. Where the gap between the initial qualification and the retake is more than one year, carry forward is not permitted.
- A result for a non-exam assessment component can only be carried forward once.



## 4e. Results and certificates

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### Grade Scale

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GCSE (9–1) qualifications are graded on the scale: 9–1, where 9 is the highest. Learners who fail to reach the minimum standard of 1 will be Unclassified (U).

Only subjects in which grades 9 to 1 are attained will be recorded on certificates.

### Results

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Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

The following supporting information will be available:

- raw mark grade boundaries for each component.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 1/2 GCSE (9–1) in Drama'.

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## 4f. Post-results services

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A number of post-results services are available:

- **Enquiries about results** – If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results.
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

## 4g. Malpractice

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Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to

OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

## 5 Appendices

### 5a. Overlap with other qualifications

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There is potential for a small degree of overlap between the content of this specification and those for other GCSE (9–1) qualifications in English Literature.

It is advised that centres consider carefully their choice of performance text to minimise the overlap with those studied by their learners for their English Literature qualifications.

### 5b. Accessibility

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Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found

in the JCQ publication *Access Arrangements and Reasonable Adjustments*.

The GCSE (9–1) qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

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### 5c. Non-exam assessment: digital evidence

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Learners' work may be submitted through the OCR Repository in a digital format. Centres must ensure that they enter for the 'Repository' entry code option. Please see Section 4a.

Work for 'Devising drama' (Component 01/02) should be submitted in an organised and structured way. Work must contain the following information:

- centre number
- candidate number
- forename and surname.

Learners' work should be stored in a secure area on the centre's network before submission.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video. In order to minimise software and hardware compatibility issues, it is necessary to save learners' work using an appropriate

file format.

Learners must use formats appropriate to the evidence and that are easily accessible to view for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Learners do not gain marks for using more sophisticated formats or for using a range of formats. A learner who chooses to use only one format will not be disadvantaged.

To ensure compatibility, all files submitted must be in the formats listed. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and contain all the evidence submitted for each learner.

## Document file formats

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<b>Digital video evidence formats</b>	
MPEG (*.mpg)	Windows Media File (*.wmf)
QuickTime movie (*.mov)	MPEG Video Layer 4 (*.mp4)
<b>Audio or sound formats</b>	
MPEG Audio Layer 3 (*.mp3)	
<b>Graphics formats including photographic evidence</b>	
JPEG (*.jpg)	MS bitmap (*.bmp)
Graphics file (*.pcx)	GIF images (*.gif)
<b>Structured markup formats</b>	
XML (*.xml)	
<b>Text formats</b>	
Comma Separated Values (*.csv)	Rich text format (*.rtf)
PDF (*.pdf)	Text document (*.txt)
<b>Microsoft Office suite</b>	
PowerPoint (*.ppt)	Visio (*.vsd)
Word (*.doc)	Project (*.mpp)
Excel (*.xls)	

## 5d. Guidance on audience requirements

Both 'Devising drama' and 'Presenting and performing texts' require the learners to perform to an audience.

Centres are reminded that the audience should be informed of the requirements for the performance assessment and must ask that the audience are appropriately supportive of the learners.

There are three types of audience permitted for performances:

- audience of the assessor and members of the class

- audience of the assessor and members of the centre (i.e. learners and/or staff)
- audience of the assessor and ticket holders (no restrictions).

Centres are responsible for ensuring that any performance rights are sought, and paid where applicable.

## 5e. Guidance on live theatre requirements

5

Learners must watch a performance for 'Drama: Performance and response' (Component 04). At the start of the learner's answer they must state the name of the performance, the venue, and the date (month and year) the performance was seen.

**Learners cannot answer questions using the same performance text for Section A and Section B in the examination for Drama: Performance and response' (04).**

The performance they watch must meet the following criteria:

- is longer than 1 hour in performance time (excluding any intervals or breaks) **and**
- is a live professional performance at any external venue **or**
- is an amateur performance at any external venue **or**
- is a live professional or amateur company visiting the centre and performed in a performance space **or**
- is a school production containing learners from a cross section of the centre of which the learners or their cohort are not part of the performance in any way **or**
- is performed by a youth theatre company which the learners or their cohort are not any part of **or**
- is a digitally screened broadcast of a live professional theatre production which is viewed at an external or internal venue as a group **or**
- is a digital recording of a live professional theatre production which is viewed at an external or internal venue as a group.

## 5f. Guidance on centre-chosen performance texts: Presenting and performing texts (Component 03)

The performance text in this component is chosen by the centre. This text must have been professionally commissioned or professionally produced, and must have a total performance time exceeding 45 minutes.

In this component learners are required to read the whole performance text and practically explore two chosen extracts from the chosen performance text.

The following guidance has been provided to support centres in choosing texts suitable for study at GCSE (9–1).

Performance texts may (but are not required to) contain:

- frequent or strong swearing (e.g. 'F\*\*\*') not used aggressively
- occasional sexualised language or references to sex may be present, but not if gratuitously crude or if they are unchallenged by the production as a whole
- themes of discrimination
- frequent or strong aggression and/or violence or strong threats thereof
- references to drug use, actual drug use which is not endorsed by the performance text as a whole
- references to self-harm, suicide.

Learners are required to explore practically two chosen extracts from the chosen text.

The following guidance has been provided to support centres choosing extracts of texts which are suitable **for an assessed performance by a learner**.

Learners' performances may not contain:

- violence acted out against another character which dwells on the infliction of pain or injury
- gratuitous violence
- frequent use of strong language and swearing
- explicit portrayals of sexual activity
- scenes of sexual violence
- nudity
- imitation of dangerous behaviour
- scenes demonstrating or promoting drug taking
- material that could be considered offensive on the grounds of race or gender.

## 5g. Text List: Drama: Performance and response (Component 04)

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The following editions of the texts are used to set questions in the 'Drama: Performance and response' (Component 04) examination paper. It is not required that centres use these editions for teaching this component.

- Russell, Willy (2001) *Blood Brothers*, London: Methuen Publishing, Ltd. ISBN-10: 0413767701 ISBN-13: 978-0413767707
- Miller, Arthur (2000) *Death of a Salesman*, London: Penguin Classics. ISBN-10: 0141182741 ISBN-13: 978-0141182742
- Wymark, Olwen (1980) *Find Me*, London: Samuel French Ltd. ISBN-10: 0573111367 ISBN-13: 978-0573111365
- Ayckbourn, Alan (2000) *Gizmo*, London: Samuel French. ISBN-10: 0573152063 ISBN-13: 978-0573152061
- Samuels, Diane (2010) *Kindertransport*, London: Nick Hern Books. ISBN-10: 185459527X ISBN-13: 978-1854595270
- Wheeler, Mark (2004) *Missing Dan Nolan*, London: DBDA. ISBN-10: 1902843169 ISBN-13: 978-1902843162
- Walsh, Enda (2012) *Misterman*, London: Nick Hern Books. ISBN-10: 1848422636 ISBN-13: 978-1848422636

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## 5h. Concept Pro forma

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To find an interactive version of this form, please look under 'Forms' on the GCSE (9-1) Drama (J316) page of the OCR website.

This concept pro forma must be completed by learners and is assessed for AO1 in 'Presenting and performing texts' (Component 03). **Learners who do not submit this completed concept pro forma will be awarded 0 marks for AO1 in this component.**

## Concept Pro forma

<b>Centre Number:</b>		<b>Series and Year:</b>	June	20
<b>Centre Name:</b>				
<b>Candidate Name:</b>		<b>Candidate Number:</b>		
<b>Performance Text:</b>				
<b>Playwright:</b>				
<b>Details of first extract to be performed:</b>		<b>Details of second extract to be performed:</b>		
<b>Role(s) performed or presented:</b>		<b>Role(s) performed or presented:</b>		

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### INSTRUCTIONS FOR THE COMPLETION OF THIS FORM

- 1 One form should be completed by each candidate.
- 2 Please ensure that the appropriate boxes are completed at the top and bottom of the page.
- 3 The declarations should be completed by the candidate and teacher as indicated.
- 4 Marking criteria for this task can be found in the specification in Section 3f. Presenting and performing texts (03).

#### Candidate Declaration

I confirm that the work submitted is my own work and that it represents a true record of the activity and my contributions.

I confirm that the work submitted is my own work and that it represents a true record of the activity and my contributions. I understand that submitting work that does not meet these criteria constitutes malpractice and could lead to a range of penalties being applied to my results.\*

Candidate Signature

Date:

#### Teacher Declaration

I confirm that the candidate completed the work submitted on this pro forma and that it represents a fair record of the activity and contributions of the candidate. The pro forma is the sole work of the candidate.

Teacher Signature

Date:

\* Details on the range of penalties that may be applied can be found in the JCQ document *Suspected Malpractice in Examinations and Assessments Policies and Procedures*.

## INSTRUCTIONS:

- 1 The candidate must complete this document.
- 2 The two extracts **MUST** come from the same text.
- 3 The minimum and maximum performance time for each extract is:
  - monologue – 2 minutes to 3 minutes
  - duologue 3 – minutes to 5 minutes
  - group of three/four – 5 minutes to 10 minutes
  - group of five/six – 8 minutes to 15 minutes.
- 4 Both extracts cannot be monologues. The maximum group size is **six** performers and **one** designer per design role.
- 5 Candidates must have a single artistic vision covering both of their chosen extracts.
- 6 Marks will be awarded for each candidate's individual contribution to the showcase of the two extracts. There are no group marks.
- 7 The questions below should be completed by the candidate. This must be their own unaided work.
- 8 In answering the questions below, candidates must provide evidence from both extracts to support their comments, referring to their research and rehearsal where appropriate.
- 9 From the candidate's answers the examiner should be able to have a full understanding of what the candidate has done and why.
- 10 Teachers may review this work once before it is handed in for final assessment. Advice must remain general. Teachers cannot comment on errors or omissions in the content of the work. This includes corrections to spelling, punctuation and grammar.



Candidate Name:

Candidate No:

**1. What are the major demands of the text? You should consider the structure of the extracts in the context of the whole performance text and the original intentions of the playwright.**

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**2. What is your artistic vision for the two extracts?**



Candidate Name:

Candidate No:

**3. How did you develop your role(s) or design(s)? As an actor you should consider semiotics, the use of language, gesture and expression. As a designer you should consider proxemics, mood, supporting characters and supporting the chosen genre and style.**

**4. How do you want the audience to respond to your presentation of the extracts as an actor or designer? Give specific examples from each extract.**

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## 5i. Language for learning

This glossary has been provided as a reference for teachers and learners of some of the theatrical terminology commonly used by theatre makers.

Learners should be familiar with these terms and definitions. Learners will not be required to recall definitions in the examined assessment.

### Acting

AD LIB	Improvisation by an actor when: 1) another actor fails to enter on cue 2) the normal progress of the play is disturbed 3) lines are forgotten.
ASIDE	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on stage.
BLOCKING	The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.
BREAK A LEG	A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).
CHARACTERISATION	The art of creating a character. Within the text, characters may be presented by means of description within stage directions or character descriptions which the actor must try to convey or through their actions, speech, or spoken thoughts within the text.
CORPSING	An actor who collapses into uncontrollable laughter during a rehearsal or performance is said to be corpsing.
DICTION	The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation.
GESTURE	Body or facial movements of a character during a play. Gesture can be described by the author, or suggested by the director or actor.
INFLECTION	Pronouncing a word to stress its meaning.
MIME	Communicating emotion, meaning or an idea without words, using only gesture, expression and movement.
ON THE BOOK	An actor who needs to refer to the script during a scene is said to be "on book". The ideal situation is for the actor to be "off book" as quickly as possible!
PACE	The speed the dialogue and/or action is delivered to the audience.
PITCH	The highness or lowness of the tone of voice. Generally male voices are lower pitched and female voices are higher pitched.
PROJECTION	Using the voice loudly and clearly to ensure the dialogue is heard by the audience.

PROMPT BOOK	Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script.
RAPPORT	The feeling created by an ensemble or cast working together during a performance.
READ THROUGH	A meeting with all cast and (sometimes all) creative team members to read through the script. Usually happens at the start of the rehearsal process, to help the cast get to know each other and the text.
STILLNESS	Using a quiet voice and a subtle body language to create a calm atmosphere on stage.
TONE	The way the words are spoken to demonstrate the emotion behind their meaning.

## Costume

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BLACKS	Black clothing worn by stage management during productions.
COSTUMES	Clothes worn by the actors on stage.
DRESSING ROOMS	Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply makeup.
GREASEPAINT	Name refers to makeup supplied in stick form, for application to the face or body. Needs special removing cream.
MAKEUP	Products applied to the face or body of an actor to change or enhance their appearance. See also GREASEPAINT.
MASK	Form of theatre where actors' faces are covered with masks.
QUICK CHANGE	A change of costume that needs to happen very quickly and takes place close to the side of the stage.
WARDROBE	The general name for the costume department, its staff and the accommodation they occupy.

## Features of performance texts

ACT	Subdivision between sections of a play. Acts are subdivided further into Scenes.
ANTAGONIST	The opposite of the PROTAGONIST in a drama. See also PROTAGONIST.
ANTI-CLIMAX	A climax is where everything comes together as a conclusion. An anti-climax, conversely, is incomplete so can be disappointing or unsatisfying.
CHARACTER	A named individual within the play (e.g. "There are ten characters in scene one, all of whom have speaking parts.").

CHORUS	In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
CLIMAX	The significant moment in the plot of a play, when things change, or reach a crisis point.
COMIC RELIEF	A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.
DIALOGUE	The spoken text of a play – conversations between characters – is dialogue.
DRAMATIC IRONY	Where the audience knows more about a situation on stage than one of the characters in the drama.
DRAMATIC TENSION	Moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.
DUOLOGUE	Part of a scene in a drama which is a scripted conversation between only two characters.
EPILOGUE	Scene or speech which follows the main action of the play and provides some insight or comment on the action.
EXPOSITION	The section of plot at the start of a play which provides essential background information about the characters, their situation, and their relationships to each other.
FLASHBACK	A moment during the action of a play when the natural flow of time is interrupted so that a moment from the past can be presented.
GENRE	A way of categorising different types of drama. A play may be categorised using multiple types of genre.
INTERIOR MONOLOGUE	The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself while working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.
LIBRETTO	Text of an opera, or other long musical vocal composition. The script of a musical.
MONOLOGUE	A speech within a play delivered by a single actor alone on stage.
NARRATION	Dialogue designed to tell the story or provide accompanying information. Narration can accompany on stage action or be presented in its own right.
PLOT	The basic story thread running through a performance/play which gives the reason for the characters' actions.
PROLOGUE	Short scene or speech before the main action of the play to put it into context or set the scene.
PROTAGONIST	The leading character or 'hero' in a play who has to fight against/oppose the ANTAGONIST.
RISING ACTION	The events that build up the pace and perhaps the excitement in a plot/drama.
SCENE	A subdivision of a play.

SCRIPT	The text of a play or musical. Also contains stage directions and other notes.
SETTING	The place the action in the scene or play is set.
SOLILOQUY	Lines delivered by an actor on stage as if to her/himself.
STAGE DIRECTIONS	Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
STEREOTYPE	A role that has set characteristics, easily recognisable and sometimes exaggerated, and that follows consistently a generally agreed form.
STOCK CHARACTER	A role with set characteristics that may be used frequently in certain types of drama, e.g. melodrama.
STRUCTURE	The way a piece of drama is put together; the connections between episodes, scenes or acts; the framework. (See also SHAPING)
SUBPLOT	In narratives, this term refers to a secondary plot or storyline.
SUBTEXT	In acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually said and done.

## Lighting

BACKLIGHT	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
BARNDOORS	An attachment which is fixed to the front of a lantern to cut off the lighting beam in a particular direction(s).
BLACKOUT	The act of turning off (or fading out) stage lighting.
BOARD	The main control for the stage lighting.
BURNT OUT	A coloured gel that has lost its colour or melted through due to excessive heat in front of a lantern.
CMY	Cyan/Magenta/Yellow – the three secondary (additive) colours of light which are used in moving lights for colour mixing.
CROSS FADE	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects/music. Sometimes abbreviated to Xfade or XF.
DIMMER RACK	A number of individual lighting dimmer circuits built into a single case. Consists of a single power input, a lighting control (DMX512) input and sockets to connect lanterns. A dimmer rack can be set to respond to any control channel by setting its start address (known as “addressing” the rack).
FADE	A fade is an increase, diminishment or change in lighting or sound level.
FLOOD	A lensless lantern that produces a broad non-variable spread of light.
FOLLOWSPOT	Usually, a powerful profile lantern fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.

GENERAL COVER	Those lanterns in a rig which are set aside purely to light the acting areas. The stage is normally split into a number of areas for this purpose, which can then be isolated or blended together as required by the director.
GOBO	A thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available – common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.).
LANTERN	General term for unit of lighting equipment including spotlight, flood etc.
LIGHTING PLOT	The process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.
LIGHTS UP	1) Announcement that a section of the performance has begun 2) An increase in light level – usually a note by the lighting designer for her/his own reference.
LX	Used by some as a shorthand for lighting.

## Performance Style

COMEDY	A performance where there is a happy ending, with the intention of amusing and entertaining the audience.
EPIC THEATRE	Features of Epic Theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration.
EXPRESSIONISM	A term for theatre design and performance style which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.
FORUM THEATRE	In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on stage in an attempt to change the outcome of what they were seeing.
IMMERSIVE THEATRE	Theatre in which the audience is part of the action. The performers will interact and guide the audience around a site or space or the audience may be free to wander and discover scenes. These plays are often SITE SPECIFIC.
MELODRAMA	A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions.
METATHEATRE	Theatre about theatre itself, drawing the audience away from the notion of realism in theatre. Can also describe a play within a play.
NATURALISM/ NATURALISTIC	A performance that attempts to replicate nature and present events and characters on stage as in real life. Naturalism attempts to hold up a mirror to nature and give the illusion of characters as actual people in real-life situations using everyday language.

PHYSICAL THEATRE	Performances which incorporate dance elements into a dramatic theatre performance.
REALISM	Realism in theatre describes a decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylised interpretation.
STYLE	Style refers to the way the actors perform, the visual characteristics of the setting and costumes, and the choice of conventions used.
STYLISTED	Stylisation is the conscious process of emphasising and often exaggerating elements of the design or characteristics of a role.
SYMBOLISM/SYMBOLIC	Using symbols to suggest and communicate meaning to the audience.
THEATRE IN EDUCATION	Often abbreviated to T.I.E. The use of theatrical techniques to educate, covering social issues or topics on the school's syllabus.

## Performance Space

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AISLE	A passage through seating.
AUDITORIUM	The part of the theatre accommodating the audience during the performance. Sometimes known as the "house".
BACKSTAGE	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage.
CENTRE LINE	Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans.
CENTRE STAGE	The middle portion of the stage – has good sightlines to all seats of the auditorium.
CIRCLE	The balcony with tiered seating above the stalls in a traditional proscenium arch theatre.
DOWNSTAGE	The part of the stage nearest to the audience (the lowest part of a raked stage).
ELEVATOR STAGE	A type of mechanised stage which has sections that can be raised or lowered.
HOUSE	1) The audience 2) The auditorium
HOUSE LIGHTS	The auditorium lighting which is commonly faded out when the performance starts.
OFFSTAGE	The area out of sight of the audience.
RAKED AUDITORIUM	Audience seating area which is sloped, with its lowest part nearest the stage.
RAKED STAGE	A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats.
ROSTRUM	(plural ROSTRA) A portable platform, usually in the form of a collapsible hinged framework with a separate top.



STAGE	The part of the theatre on which performances happen.
STAGE DOOR	The backstage entrance to the theatre. Performers and technicians enter here. Large theatres normally have a stage door keeper, who takes messages for performers and acts as a security guard for the entrance.
STAGE LEFT/RIGHT	Left/Right as seen from the Actor's point of view on stage. (i.e. Stage Left is the right side of the stage when looking from the auditorium.)
STALLS	The lowest audience seating area, usually just below the level of the stage, in a proscenium theatre.
TRAP	An opening through the stage floor.
TRAP ROOM	The area directly below the trapped part of the stage. Used for accessing the traps.
TREADS	General name for any stage staircase or set of steps.
UPSTAGE	The part of the stage furthest from the audience.
WINGS	The out-of-view areas to the sides of the acting area.

## Performance Venues

AMPHITHEATRE	Circular or oval open-air theatre with a large raked seating area (often semi-circular) sloping down to the stage.
APRON	The Apron is a section of the stage floor which projects towards or into the auditorium.
BLACK BOX	A flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).
END ON	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre.
FOUND SPACE	A performance space that wasn't designed to be one (e.g. historic buildings, factories, public areas).
IN THE ROUND	Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances through the seating. Special consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.
PROMENADE	Form of staging where the audience moves around the performance space and sees the play at a variety of different locations.
PROSCENIUM ARCH	The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall".
SITE-SPECIFIC THEATRE	A piece of performance which has been designed to work only in a particular non-theatre space.



THRUST	Form of stage which projects into the auditorium so that the audience is seated on at least two sides of the extended piece.
TRAVERSE	Form of staging where the audience is on either side of the acting area.

## Practical Exploration

ARTEFACT	An object which might be used as a starting point in a drama activity. Artefacts (which on stage become props) can signify context, actions and meaning.
BACK STORY	Providing a history to a character or plot before the events in the play, scene or drama begin.
CROSS-CUTTING	This involves changing back and forth between scenes or episodes of action. The first scene runs up to a selected point and the action freezes or the lights fade out on it. As this happens, the second scene starts and runs up to another 'cutting point'. The action reverts (cuts) to a section of the first scene. The process of switching between scenes continues.
FREEZE FRAME	A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes.
HOT SEATING	A technique used to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot seat'. The rest of the group asks the person in the hot seat relevant questions about their feelings, thoughts, actions or circumstances. The person in the hot seat answers the questions in role or as they think the character they are playing would answer.
IMPROVISATION	Performing quickly in response to something or acting without previous planning. Spontaneous improvisation refers to making up a role as you go along. Prepared/planned improvisation refers to working and reworking within a structure of ideas and roles agreed in advance.
ROLE PLAY	Pretending to be someone (or something) else. Role play is generally confined to taking on a clearly defined role such as a doctor, a bus driver or teacher without any attempt at in-depth psychological analysis or understanding. What distinguishes it from acting is that role play is not intended for performance to an audience.
ROLE REVERSAL/ROLE TRANSFER	When, during an improvisation or rehearsal for a scene, the actors swap the roles/characters they are portraying to gain a different view or understanding of their own role.
ROLE-ON-THE-WALL	A life-sized outline of a figure is drawn on the wall to represent a character or role being developed or explored. Members of the group take it in turns to write facts and information about the character/role within the outline. Physical details might all be written in the head area, for example, whereas things the character likes might be written in the right leg. Opinions and views from other people or characters can be added around the outside of the figure.

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STILL IMAGE	Creating a picture to represent a frozen moment or to sum up what is happening in a drama. It is a useful technique for exploring the effects of positioning characters in relation to one another in terms of levels and proximity and to demonstrate non-verbal communication. It is often used with sculpting and thoughts in the head. (See also TABLEAU)
STIMULUS	An artefact used as a starting point for devising original drama and theatre performances.
STORYBOARDING	A series of images and/or text showing the sequence of the action planned for a play.
TABLEAU(X)	A dramatic grouping of characters. A tableau may not necessarily be a still or frozen image. It can be a general 'stage picture' during a sequence in a scene where dialogue may be spoken and gestures used. In tableau vivant, the performers are positioned to represent a picture or 'fresco', and props and costumes are often used as an integral part of the stage picture. 'Tableau' can also be used to describe a pause on stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas. (See also STILL IMAGE)
TEACHER-IN-ROLE	When a class or group of participants in a drama accepts that the teacher (or leader) is going to play a role to which they are going to react and respond. The participants may or may not be in role.
TECHNIQUE	Used here to refer to drama forms, exercises, strategies and conventions that are widely used to develop understanding and explore meaning through the drama process. In a broader context, techniques encompass the whole range of physical and psychological processes and exercises that an actor might use to develop their skills as a performer.
THOUGHT TRACKING	An exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used with freeze frame or still image, where a participant is asked to say what they are thinking at that point in time.
WRITING IN ROLE	An exercise where, for example, a letter, a diary or journal is written as if by the character or role being portrayed. It is a useful technique in work on building character.

## Process

CALL	A notification of a working session (e.g. a Rehearsal Call, Band Call, Photo Call).
CUE	<ol style="list-style-type: none"> <li>1) The command given to technical departments to carry out a particular operation.</li> <li>2) Any signal (spoken line, action or count) that indicates another action should follow.</li> </ol>
CUE TO CUE	Cutting out action and dialogue between cues during a technical rehearsal, to save time.

CURTAIN CALL	At the end of a performance, the acknowledgement of applause by actors – the bows.
DE-RIG	The process of removing lanterns & cabling from flying bars or grid – returning the venue to its normal state, or as preparation for the next production.
DRESS REHEARSAL	A full rehearsal, with all technical elements brought together. The performance as it will be ‘on the night’.
DRY RUN	A practice run, usually a technical run without actors.
ENCORE	An extension of the performance due to audience demand.
GET-IN	The process of moving set, props and other hardware into a theatre.
GET-OUT	Moving an entire production out of the venue.
INTERVAL	Break between sections of a performance.
REHEARSAL	A session when actors are called to work through some scenes from the play in private.
TECH	Short for technical rehearsal.
TECHNICAL REHEARSAL	Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems (e.g. quick changes).
WALK THROUGH	Session on stage just after the set has been built (or reassembled) when actors and crew can go through moves to ensure all is as it should be, and to identify any problems before the performance.
WARM-UP	The warm-up prepares the actor’s body for the performance by exercising (literally warming up) muscles, stretching limbs, and getting the cast to focus on the performance and to forget about anything outside the walls of the theatre.
CHOREOGRAPHY	The art and craft of designing the moves, pace, flow, structure and execution of a piece of dance, or any other piece of rehearsed movement. A stage combat sequence is also choreographed.

## Theatre Makers

ACTOR	Person (male or female) whose role is to play a character. Although the term ‘actress’ is still used for a female actor, many women prefer to have the same title as the men.
AMATEUR	Member of a theatre company which is not professional.
ASM	Assistant Stage Manager.
AUDIENCE	A group of people who participate in a show or encounter a work of art, literature, theatre, music, video games, or academics in any medium. Some types of performance (e.g. street theatre) call for greater audience involvement.
BIT PART	A small role for an actor.

CAST	The members of the acting company.
CHOREOGRAPHER	Member of the production team responsible for setting dances and movement sequences during the production.
COMPANY	The cast, crew and other staff associated with a show.
COSTUME DESIGNER	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
DANCER	Member of the company whose role is choreographed, and who has no spoken words.
DIRECTOR	Broadly, the role involves being responsible for the overall artistic vision of a production. ARTISTIC DIRECTOR – Normally in charge of the programming of a venue. May also direct shows. TECHNICAL DIRECTOR – In charge of the technical requirements of a production.
DRAMATIST	A playwright, composer or lyricist who takes an existing story and transforms it into a play or musical.
ENSEMBLE	An acting group. Normally used to describe a group of actors who work well together, with no one outshining the others.
LYRICIST	Author of the text of a musical/the words of a song.
PLAYWRIGHT	The author of a play. Also known as a dramatist.
PROFESSIONAL	Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun).
SOUND DESIGNER	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
STAGE CREW	Member of the stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under his/her responsibility are working correctly and properly maintained.
STAGE MANAGER	The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). The DSM is normally "on the book" calling the cues from the prompt corner. The ASM supervises props.
UNDERSTUDY	A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles and is also in the chorus.
USHERS	Members of Front-of-House staff who guide audience members to their seats, and often sit in the auditorium during the show in case of emergency.
WALK-ON	A small acting role with no lines.

## Set

ACTION PROP	A hand-held practical prop used by an actor for combat or for a specific purpose.
BOX SET	Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.
BRACE	1) Angled strengthening timber within a flat. 2) Support for scenery on stage.
BRACE WEIGHT	Slotted cast iron weight placed on foot of extendible or French brace to prevent movement. Often referred to as a 'Stage Weight'.
CLOTH	A piece of scenic canvas, painted or plain that is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene. A Star Cloth (usually black) has a large number of small low-voltage lamps sewn or pinned through it which gives a magical starry sky effect.
COMPOSITE SETTING	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
CYCLORAMA (CYC)	The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage.
DOOR FLAT	Scenery item consisting of a wall containing a working door.
DRESSING (the set)	Decorative props (some practical) and furnishings added to a stage setting are known as set dressing.
ENTRANCE	1) A part of the set through which actors can walk onto the stage. 2) The act of an actor walking onto the stage.
EXIT	1) A part of the set through which actors can leave the stage. 2) The act of an actor walking off the stage.
FLAT	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy-to-move-and-re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.
FOURTH WALL	The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience.
GAUZE	Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit.
GROUNDPLAN	A scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available.

MARKING OUT	Sticking tapes to the floor of the rehearsal space to indicate the groundplan of the scenery. Also for marking position of furniture etc. within a set.
MODELBOX	A wooden box representing the walls of a theatre space in which cardboard scale models can be placed by the set designer.
PROPS	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.
SET	1) To prepare the stage for action. 2) The complete stage setting for a scene or act.

## Sound

ACAPELLA	A sung performance which is not accompanied by musicians.
ACOUSTICS	The acoustic of a room depends on its size and shape and the amount and position of sound-absorbing and reflecting material.
AMBIENT NOISE	The sound heard in a room with no sound sources.
CONTROL ROOM	Room at the rear of the auditorium (in a proscenium theatre) where lighting and sometimes sound are operated from. The control room is usually soundproofed from the auditorium so that communications between operators cannot be heard by the audience.
MICROPHONE	Device for converting sound into electrical pulses which can then be amplified or recorded onto tape.
MIXER	A desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs.
RADIO MIC	Device consisting of a microphone head, transmitter pack with batteries, aerial and mains receiver unit which allows actors and singers to be amplified with no visible means of connection.
SOUND CHECK	A thorough test of the sound system before a performance. This will include checking each speaker cabinet individually, and each playback device. In the case of a live concert, this is the session when each instrument is played in turn for the sound engineer to check and fine-tune the sound.
SOUNDSCAPE	Using sounds to create an aural environment for a scene. A director or designer might develop a soundscape to create an atmosphere appropriate to the drama. Each individual might create a sound appropriate to accompany or introduce the scene. For example, one person might make sea sounds vocally while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or to portray sounds in a character's head from a nightmare or series of flashbacks.
SX	Used by some as a shorthand for sound.

## Technology/effects

AV	Short for audio-visual, referring to projected or screened video or textual material.
DIGITAL EFFECTS	Reverb, Delay, Phasing, Flanging, Harmonising, Chorusing.
DRY ICE	Frozen solid carbon dioxide (CO <sub>2</sub> ) at a temperature of -78.5° centigrade which produces clouds of steam-loaded CO <sub>2</sub> gas forming a low-lying mist or fog when dropped into boiling water.
FX	Abbreviation for Effect.
PYROTECHNICS	(Pyro) Chemical explosive or flammable firework effects with a manual detonation. Usually electrically fired with specially designed fail-safe equipment.
RIGGING	General term for the systems and equipment that suspend lighting and scenic equipment above the stage or performance space.
SMOKE MACHINE	A smoke machine is an electrically powered unit which produces clouds of white non-toxic fog (available in different flavours/smells) by the vaporisation of mineral oil. It is specially designed for theatre & film use.

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## Other

ARTISTIC INTENTION	The way the director (or ensemble) decides to realise the performance including decisions on the staging, performance style and design requirements. See also VISION.
ATMOSPHERE	The mood of a scene as it is understood by the audience.
AUDITION	Process where the director or casting director of a production asks actors/actresses/performers to show him/her what they can do.
CONTEMPORARY	A performance for a 21st century audience. See also PRESENT-DAY.
CONTEXT	The situation or circumstances in which a piece of drama is set or devised, including historical, cultural or social influences. Context may be explored using the 'W' questions: What? Who? Why? Where? When?
CONVENTION	Stage conventions or theatrical conventions are practices that have become accepted over time or that can be established within a performance piece. For example, it is a convention in pantomime that the Dame is played by a male performer and the Principal Boy by a female performer. 'Convention' may also be used to describe drama activities such as conscience corridor.
CULTURAL CONTEXT	The values and attitudes explored thematically in the text.



FORM	The shape and structure of a drama. In theatre, form is determined by the content of the drama (e.g. the way the playwright has constructed the narrative elements) and by the way it is presented (the choices made by actors, designers and directors in interpreting the material for performance). Form is closely associated with genre and these terms are often confused but they do not have the same meaning. For example, a play classified as in a naturalistic genre will be recognised by the audience as naturalistic by the form it takes on stage. (See also GENRE and STYLE)
HISTORICAL CONTEXT	The time/period the text was written in and the playwright was writing AND the context within the text of when and where the narrative is set.
PRESENT-DAY	A performance for an audience today. See also CONTEMPORARY.
PROXEMICS	Proxemics means the distances between characters/actors in a play. It shows their relationships and feelings.
REALISATION	The performance that is viewed by an audience.
REPERTOIRE	A collection of regularly performed pieces or techniques, usually attributed to a particular performer or playwright.
SEMIOTICS	How meaning is created and communicated through systems of signs and symbols of drama. All of the elements that make up a theatrical performance have meaning and an audience 'reads' or interprets them to understand the events in the performance.
SOCIAL CONTEXT	The relationships and interactions between the characters and the events in the text.
SUSPENSION OF DISBELIEF	The idea that an audience watching a drama is willing to accept that what is happening on stage (or on film) is real.
VISION	The description or record of the artistic intention for the performance. See also ARTISTIC INTENTION.

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# YOUR CHECKLIST

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