



# Drama

**GCSE**

**Drama**

Teachers' Handbook

September 2015 (Version 2)

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# INTRODUCTION

This updated Teachers Handbook for OCR GCSE Drama J315 incorporates advice and insights developed over the last five years and reflects schools' delivery of the specification during that time. Since the publication of the initial Handbook in 2009 there have been national changes. The most significant change was the ending of the January series and the requirement for the submission of assessments to take place at the end of the course.

During the last five years centres have worked very successfully with the specification. Advice gleaned from good practice has also been incorporated. The guidance will be useful for new centres, whilst also providing existing centres with the opportunity to review their organisation and delivery of the specification ensuring maximum benefit for candidates.

OCR also offers a range of support materials developed following extensive research and consultation with teachers. Details of this support, including sample unit content and lesson resources may be found on the OCR website.

Whilst the Teacher Handbook plays a supporting role for the specification, the document on which assessment is based is the Specification, detailing the content and skills to be covered. The Teacher Handbook must be read in conjunction with the Specification.

Whilst centres may complete controlled assessments A581 and A582 in the order they choose, all GCSEs must be linear and so the final externally examined unit must be at the end of the course.

# COURSE OVERVIEW

## UNIT A581: PAGE TO STAGE

This is an internally marked, externally moderated controlled assessment unit and represents 30% of the total marks.

The focus of the unit is on directing and performing a published text extract selected by the centre.

## UNIT A582: DRAMA IN THE MAKING

This is an internally marked, externally moderated controlled assessment unit and represents 30% of the total marks.

The focus of the unit is on a drama investigation of a centre-selected stimulus. Candidates are required to assess the potential of that stimulus to make an engaging play. Candidates must produce three items that could form part of such a play. They are not expected to create that final play.

## UNIT A583: FROM CONCEPT TO CREATION

This is an external examination marked by a visiting examiner. It represents 40% of the total marks.

OCR sets an examination paper containing four briefs. Candidates select one of the four briefs to work on, building on experience already developed in the two previous controlled assessment units.

# CONTROLLED ASSESSMENT

## UNIT A581: PAGE TO STAGE

The focus of this unit will be on how a published text is animated and brought to life for an audience. It is important for centres and candidates to note that the emphasis is on working to the intention of the original playwright and not on devising. The unit content is the study of a substantial published full-length play. This is defined as a play that has a minimum running time of 40 minutes.

Centres are free to choose their own script(s). The selected scripts will form the basis of the controlled assessment. If the original genre, period or performance style of the script is changed, justification must be given in the candidate's working record. Centres must change the script they have selected every two years.

Candidates will work on the selected text through workshops during the preparation period. This is guided learning and does not form part of the assessment. Once the preparation period is completed candidates undertake a controlled assessment in which they rehearse and perform an extract from the text and complete a working record.

All rehearsals should take place within the set time limit and under supervision, additional rehearsals are not permitted. Working records need to be collected in at the end of each session and kept securely. It is permissible for candidates to learn lines at home in addition to rehearsal time.

This unit is internally assessed by the teacher and moderated by postal moderation.

## UNIT A582: DRAMA IN THE MAKING

The focus of this unit will be to explore and develop candidates' understanding of the devising process using stimulus material. They will explore and gain an understanding of the key principles and concepts of devising a piece of drama. Centres can choose a stimulus, issue or theme and must provide candidates with background social, historical and cultural information.

Candidates will explore the key elements involved in devising engaging drama through workshops during the preparation period. This is general preparation and is not all specifically focused on the selected stimulus. Once the preparation period is completed candidates undertake the controlled assessment. The assessment involves the candidates creating three items and a working record. Candidates should make their own decisions on what to produce for each item. All the work must be produced within the set time limit and under supervision, additional rehearsals are not permitted. Working records need to be collected in at the end of each session and kept securely.

For assessment candidates will produce three items and a Working Record. The items are either as a Performer, Deviser or Designer. Designer and Deviser items are individual items and not done in groups.

This unit is internally assessed by the teacher and moderated by postal moderation.

## KEY POINTS FROM OCR GUIDANCE ON CONTROLLED ASSESSMENT FOR GCSE DRAMA

**Time control:** The time limit available to candidates to complete the assessment task is specified within each unit. Controlled assessed work should be completed within the time limit and supervised and marked by the teacher. Work in the Preparation and Exploration phases, which are not assessed and are part of guided learning may be undertaken outside the centre.

The background of the play and intent of the playwright (Unit A581) and the background information for the Stimulus (Unit A582) which forms the first section of the working record can be completed before the start of the set ten hours of rehearsal of the Performance/Workshop Presentation. Candidates have one hour to complete this.

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

The Review, the final reflection and evaluation of the Performance (Unit A581) or Workshop Presentation (A582), which forms the final section of the working record, can be undertaken after the completion of the Performance/Workshop Presentation. Candidates have one hour to complete this.

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

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

## CANDIDATE ABSENCE AT TIME OF ASSESSMENT

If a candidate is absent from a centre when an assessment is carried out, the controlled assessment task may be set at an alternative time provided that the centre is satisfied that security has been maintained by keeping all materials secure.

## GUIDANCE ON PLANNING THE CONTROLLED ASSESSMENTS

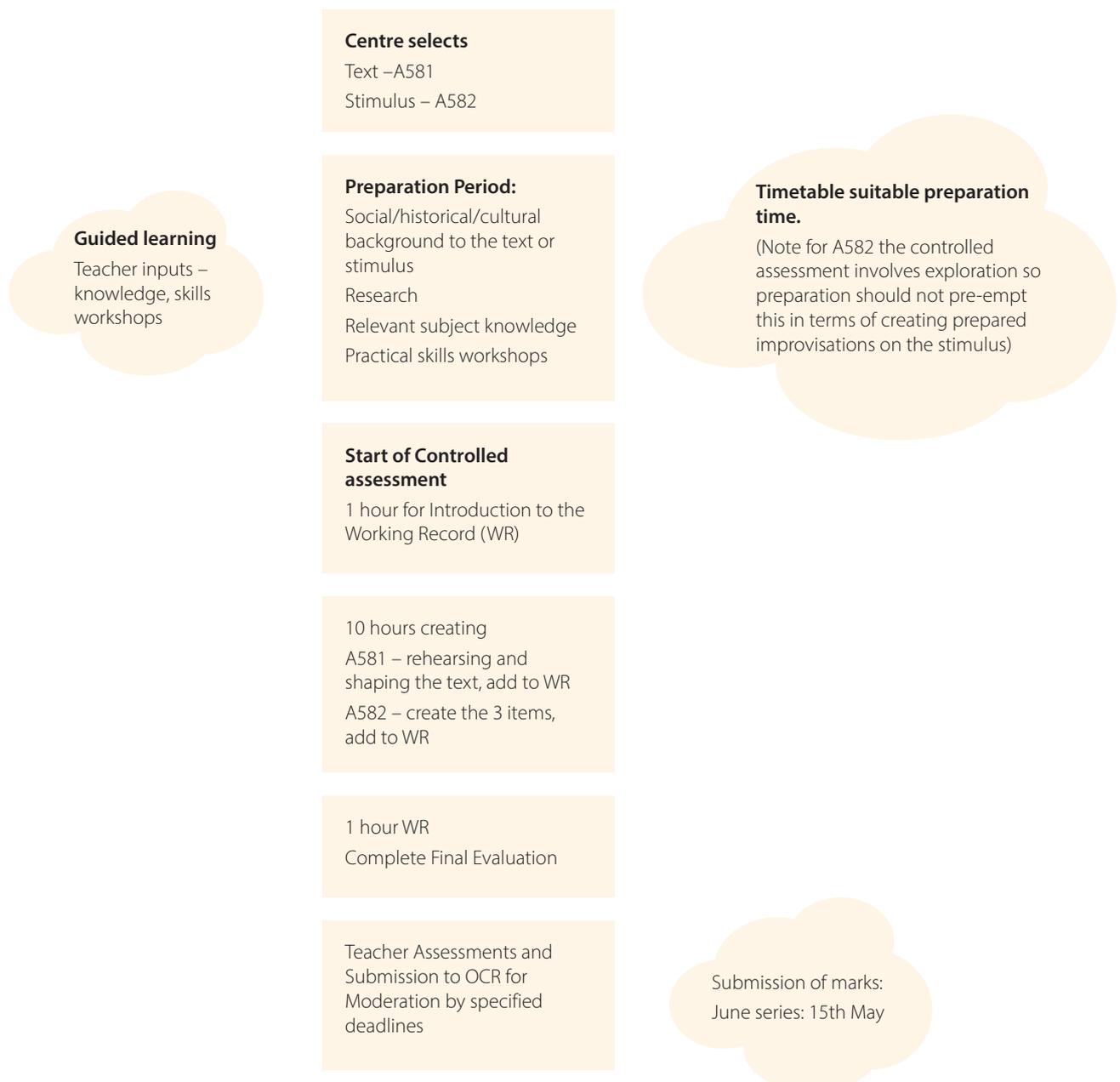
This guidance relates to both unit A581 Page to Stage and unit A582 Drama in the Making.

The centre will select the appropriate point during the course at which to sit the unit. Prior to tackling the unit candidates will have taken part in a planned learning programme that covers the knowledge and skills required for the unit. This means they will have experience of the relevant Areas of Study and working contexts Deviser, Designer, Director and Performer.

The format of the unit A581 Page to Stage is found on page 16 of the specification. The Rehearsal, Performance and Review elements that constitute the controlled assessment are found on page 17. Here time limits are covered. On page 38 of the specification general requirements and guidance is found.

The format of the unit A582 Drama in the Making is found on page 19 of the specification, the Rehearsal, Performance and Review elements that constitute the controlled assessment are found on page 20. Here time limits are covered. On page 38 of the specification general requirements and guidance is found.

The Preparation and Exploration phases of the unit are not part of the controlled assessment. The teaching and any task setting during these phases of the unit are devised by the centre. Specific tasks used in these phases must not be replicated in the controlled assessment. Nor must text extracts or stimuli used for practice or background material be re-used in assessment.



# ADMINISTERING THE EXAMINED UNIT

Documents referred to in this section may be found on the OCR website - navigate to Performing Arts – Drama – Forms (19).

The examination window is from February to June. Centres will need to identify early in the academic year when they would like the visiting examiner to attend. There is a Visit Arrangement Form (VAF622) on which centres list their three preferred dates.

Working backwards from this, centres can then timetable the preparation, exploration and rehearsal periods.

## TIME FRAME FOR EXAMINATION

<b>November</b>	Examination paper with set text and stimulus arrives in schools. It may be opened by the teacher as soon as it arrives so the centre can ensure appropriate resources will be available for candidates.
<b>Preparation</b>	The candidates are given the examination paper. The centre selects a preparation period including guided learning sessions. This preparation time represents a maximum of 20 hours, which is likely to be about 10 weeks of lessons.
<b>Working Record</b>	One hour is allocated for the introduction of the working record
<b>Rehearsal</b>	10 hours are timetabled for candidates to rehearse.
<b>Dress Rehearsal</b>	This occurs at the completion of the 10 hours rehearsal. It may be viewed by peers and teachers who may provide feedback.
<b>Group Identification and Teacher Assessment forms</b>	The teacher completes form GCW302 with identification details and indicative marks
<b>Final Evaluation</b>	A maximum of one hour is allowed for candidates to complete their evaluation
<b>Examination</b>	Candidates present their rehearsed final piece as a performance for the visiting examiner to assess.

## TEACHER PREPARATION FOR THE EXAMINER VISIT

Complete a Centre Authentication Form (GCW301) validating the work of the candidates.

- Complete an official examination attendance form. The centre's examinations officer will provide the form.
- Provide a printed running order for the examination day, listing the groups with candidate names and estimated timings. Sufficient time must be left for the examiner to complete marking following each group's performance. This usually takes about 10 minutes, but consult with your individual examiner on this prior to the visit.
- The venue for the examination must meet the conditions expected for an external examination. It must be free from interruptions and external noise.
- If there are Designer and Deviser candidates they may be grouped together. If there are a number of these it can be helpful if they are examined in a separate space to the performance area, especially if candidates are using material on display boards. The examiner can move between the two spaces with candidates having time to set up in the interim. Where there is a large number of such candidates this may be carried out in batches not exceeding four.
- The centre must complete a Group Identification and Teacher Assessment Form-GITA (GCW302) for each working group.
- The GITA form will be accompanied by each candidate's individual Working Record.
- Each performance or presentation must be filmed. The camera should be set up to replicate as nearly as possible the examiner's viewpoint. The film must be turned into a chaptered DVD. Centres with appropriate software can do this on the day. Those without will be allowed time to complete this and will post the DVD on to the examiner.
- A table with light must be provided for the examiner, not overlooked by anyone else present.
- Some examiners may require a breakout room to mark in after each group performance; others will stay at the table. Check individual needs with the examiner prior to the visit.

## ADVICE ON RUNNING THE EXAMINATION DAY

### AUDIENCE

There is no requirement for an audience for the performances other than the examiner and the group teacher. Many centres do use other candidates to provide an audience. At other centres each group has a 'buddy group' to help them set up and they provide an audience for each other. At other centres there is no additional audience.

Any audience must meet the requirements in terms of behaviour and support for fellow candidates, necessary for a public examination. It is not permissible for audience members to be entering or leaving the examination space during performances.

### CANDIDATE WAITING AREA

It is useful if the centre can provide a room separate from the performance space where the next group to perform can be preparing for their performance. This enables the examination to proceed punctually and for candidates to warm-up.

The next group to perform can be setting up the stage while the examiner marks the previous group.

# CHECKLIST OF WORK TO BE SUBMITTED FOR ASSESSMENT

<b>A581 Page to Stage</b>	<b>A582 Drama in the Making</b>
A Centre Authentication Form (CCS160) confirming the validity of the candidates work. One per centre not one per candidate.	A Centre Authentication Form (CCS160) confirming the validity of the candidates work. One per centre not one per candidate.
A copy of the centre MS1 giving marks awarded for all candidates at the centre.	A copy of the centre MS1 giving marks awarded for all candidates at the centre.
Send the CCS160 and the Moderator's copy of the MS1 to your moderator separately from the sample. They can be posted as soon as the work has been assessed and centre is informed of their moderator's contact details.	Send the CCS160 and the Moderator's copy of the MS1 to your moderator separately from the sample. They can be posted as soon as the work has been assessed and centre is informed of their moderator's contact details.
The centre will receive an email from OCR informing them of the sample of candidates work required by the moderator.	The centre will receive an email from OCR informing them of the sample of candidates work required by the moderator.
Send a chaptered DVD recording of your candidates' work with the samples of the working record requested.	Send a chaptered DVD recording of your candidates' item 1 group performances. There should also be chaptered recordings of performances done for items 2 and 3, and of any other presentations that are essential in the support of their working record. The DVDs should be sent with the samples of the working record requested.
Complete form OPF028 with the performance running order and send this with the work to the moderator.	Complete form OPF028 with the performance running order, identifying item 1 and any other items filmed clearly, and send this with the work to the moderator.
It is helpful for moderators if the copies of the extracts are also sent. This is particularly the case where the extracts used are from less well-known texts.	It is helpful for moderators if a copy of the stimulus used is also sent.

# RESOURCES

Unit A581 From Page to Stage. The texts listed also support developing knowledge and understanding in the six Areas of Study and working in the four contexts of Deviser, Director, Designer and Performer.

## PUBLISHED TEXTS

Texts with short scenes/narratives within them, making them ideal for the controlled assessment task :

The Christmas Carol by Neil Duffield published by aurora metro press ISBN 978-0-9551566-8-7. Excellent version of this classic story, suitable for performance as an ensemble or in a more traditional fashion.

The Arabian Nights adapted by Dominic Cooke published by Nick Hern Books Ltd ISBN 1-85659-432-X. Although quite wordy, the storytelling element is strong with scope for imaginative staging. Divided into the various stories of the Arabian Nights with each story standing on its own.

Coram Boy adapted by Helen Edmundsen based on the novel by Jamila Gavin. Published by Heinemann ISBN 978-0-435233-42-6. Produced in 2006 to great acclaim at the National Theatre. The script itself has teaching resources in it. If you want a school trip there is The Foundling Museum at 40 Brunswick Square, London, entry free for schools. The museum tells the story of the Foundling Hospital, London's first home for abandoned children and of three major figures in British history associated with it: its campaigning founder the philanthropist Thomas Coram, the artist William Hogarth and the composer George Frideric Handel. The play is built around this 18th century England, it is the story of two orphans, with villains, loyal friends, cruelty and hope. Divided into lots of short scenes to cope with the great panorama of the story. The text is also useful exemplar material for exploring how historical material can be developed into an imaginative play. This could be useful illustrative material for general course teaching or to support the other assessment units.

Trojans by Simon Adorian resource material by Sue Cottam. Published by Collins Drama ISBN 0-00-330311-X. A modern adaptation of Trojan war story for use by schools, ten short scenes, staging notes and teaching materials. Format of this series makes it a useful resource for all units of the specification.

## TEXTS THAT SUPPORT TEACHING OF GENRE

The Golden Masque of Agamemnon by John Wiles published by Samuel French ISBN 0 573 15008 7. The play was commissioned by The Cockpit Theatre in 1977 as a youth theatre production. As a play written for young actors it is an accessible way of tackling Greek Theatre and introducing one of the classic narratives of this genre.

The Greeks adapted by John Barton and Kenneth Cavender published by Heinemann ISBN 0-435-23068-9. This is basically 10 short plays telling the full story of Agamemnon and Orestes, the stories have terrific narrative power. The complete cycle of plays was originally performed as a trilogy by the RSC. Each of the ten sections stands up on its own. They can be cut and adapted for class use.

The Mysteries by Tony Harrison ISBN 0-571-13790-3. This trilogy draws on the classic mystery cycles of York, Wakefield, Chester and Coventry, weaving them into three plays. The texts celebrate theatre as simple, direct story telling very much as it would have been done by the artisan performers originally. The language is rich and these texts can be seen as challenging, but rather like Shakespeare they reward those willing to work at them. The original National Theatre productions ran to great acclaim. Episodic so you can select which bits you want to tackle.

Sweeney Todd – The Demon Barber of Fleet Street by C.G. Bond ISBN 0-573-01547-3 published by Samuel French. This is melodrama in its 'gritty' format as opposed to the comic parody. A production of this play inspired Stephen Sondheim to pen his classic musical Sweeney Todd. Although with elements of parody, the script has dark and sinister moments and shows how revenge ultimately destroys the perpetrator. Quite a demanding script so adaptations would need to be made if all candidates are to access the material.

Living with Lady Macbeth by Rob John. A contemporary play written for young people to be performed to young people. Deals with a school performance of Macbeth, very accessible.

Dracula adapted by Jan Needle. Resource material Viv Gardner. Published by Collins Drama ISBN 0-00-330224-5. The classic horror adapted for use by schools, twelve short scenes, staging notes and teaching materials. Format of this series makes it a useful resource for all units of the specification. (Another fuller version of text also titled Dracula adapted by Jane Thornton and John Godber published by Warner/Chappell plays ISBN 0-85676-216-4.)

Happy End by Brecht/Weill/Lane published by Methuen ISBN0-412-51020-4. Brecht continued his successful collaboration with Kurt Weill with this musical play. The plot is strikingly like 'Guys and Dolls' only as you'd expect with more edge. Relatively short and snappy.

The Woman in Black – a ghost play Adapted by Stephen Mallatratt from the book by Susan Hill. Published by Samuel French ISBN 0-573-04019-2. Although written for only three actors it can be adapted for more and gives lots of potential for creating atmosphere, creating technical effects and working with stage directions. Provides snippets that can be used effectively and engagingly to teach a wide range of aspects of the specification.

### TEXTS BASED ON OTHER CULTURES

The Ramayana by Peter Oswald ISBN 1-84002-201-9 Oberon Modern Plays. Based on the great Hindu epic poem, it is great for developing storytelling techniques, working on physical theatre and using elements of the fantasy genre. Divided into 24 short scenes.

The Mahabrata adapted by Peter Brook and Jean-Claude Carrière published by Methuen Modern Plays. Divides this great epic into a series of shorter self contained episodes. There is also a DVD available of Peter Brooks production of the plays.

*Plays written for use by schools, based on documentary material and/or novels and with teaching materials.*

Carrie's War adapted by Robert Staunton from Nina Bawden's novel. Published by Oxford Playscripts ISBN 0-19-831295-4

The Burston School Strike by Roy Nevitt. . Published by Oxford Playscripts ISBN 0-19-831274-1 (there is another musical play version of this story The Burston Drum book by Ellen Dryden, lyrics by Don Taylor published by Samuel French ISBN 0-573-08082-8.)

The Rebels of Gas Street by Jan Needle, Vivien Gardner and Stephen Cockett. Published by Collins educational ISBN 0-00-330232-6

### ANTHOLOGIES

New Connections New Plays for Young People published by Faber and Faber ISBN 0-5719148-7. Twelve plays all specially commissioned by the National Theatre for the BT National connections scheme.

Beasts and Beauties Eight Tales from Europe adapted by Carol Ann Duffy dramatized by Melly Still and Tim Supple published by Faber and Faber ISBN 0-571-22669-8. Eight short classic self contained dramas based on such traditional classics as Beauty and the Beast, The Emperor's New Clothes.

### STIMULUS ITEMS

Unit A582 Drama in the Making. The resources listed also support teaching of all the Areas of Study and working in the four contexts of Deviser, Director, Designer and Performer.

Topical issues from world or national news e.g. Hillsborough, the Sophie Lancaster case, the issue of child labour, new slavery, global warming.

Social issues e.g. Celebrity Culture, Self-Image.

Photographs are an engaging way of starting off the devising process. As well as those seen in standard text books you can seek out your own through Google Image. The Hulton Archive is a rich collection of material, it is regarded as the greatest archive of photojournalism.

## HISTORICAL DOCUMENTARY MATERIAL

The Civil Rights movement in US. The Match girls' strike at Bryant and Mays Factory 1888, an internet search will give rich material, evocative photographs and engaging historical characters e.g. Annie Beasant.

Tutankhamun's tomb, accounts of the opening by Howard Carter and the subsequent fate of those involved makes good material for devising. Has scope for pursuing the 'curse of the tomb', a mystery/horror genre drama. Scope for going back to the time of the Pharaoh's and the original burial. How did Tutankhamun die? Scope for parody, pastiche or thriller.

The Titanic disaster, lots of documentary accounts and information on the internet, make this a good topic for a documentary drama or a fictionalised one. The Craig and Bentley case that was influential in the abolition of capital punishment in Britain.

Broad historical themes as the basis for devising a documentary play: Evacuation in the Second World War.

The History of The Youth Service (or The History of Teenagers) – linking documentary.

legislation/world events with changing fashions and social attitudes. This can mix the light hearted with the serious. You can have a lot of fun with music, fashion and creating a composite collage style setting.

The life story of famous or infamous people from a wide variety of walks of life, e.g. Nelson Mandela, Judy Garland, Paul Robeson, Mary Secole, Emily Pankhurst, Galileo.

Working on themes from classic stories or novels e.g. 1984 by George Orwell, Dr Jekyll and Mr Hyde by Robert Louis Stevenson, The Tell Tale Heart by Edgar Alan Poe, Working from song lyrics, Celebrity, Another Brick in the Wall, She's Leaving Home or poems.

## INDIVIDUAL PHOTOGRAPHERS

Bert Hardy 1913 -1995, famous for his social realism and photographs of fire fighters in the London Blitz.

Dorothy Lange 1895 -1965 a documentary photographer particularly famous for her photographs of the Great Depression in the US.

Annie Leibowitz born 1949, the portrait photographer.

Paintings/exhibitions as for photographs provide good starting points.

The Scream by Edvard Munch

Guernica by Picasso

Van Gogh self portrait

The Willard Suitcases – view online Willard Psychiatric Center in US closed in 1995, workers discovered hundreds of suitcases in the attic. Many untouched since their owners packed them decades earlier before entering the institution.

## PICTURE BOOKS

The quality of the imagery in modern picture books provides a rich source material for devising.

Rose Blanche illustrated by Roberto Innocenti, text by Ian McKewan. Published by Red Fox ISBN 0-09-943950-6. The story of a young German girl in the Second World War who stumbles upon the death camps. The illustrations are full of dramatic resonance.

The Arrival by Shaun Tan. Published by Hodder ISBN 978-0-340-96993-9. This mixture of realistic and fantastic illustrations explores the lot of those arriving in a new country.

Anne Frank text by Josephine Poole, illustrated by Angela Barrett. Published Red Fox ISBN 978-0-099-40976-2. The classic story succinctly told with the supporting images.

## PICTURE BOOKS WITH SOME GOOD TEXT THAT CAN BE ADAPTED FOR THEATRICAL INTERPRETATIONS

Beowulf by Kevin Crossley-Holland and Charles Keeping. Published by Oxford University Press ISBN 0-19-272369-3. Adapts very well into episodes, using simple storytelling techniques. Very rich use of language which introduces students to varied ways of crafting language for speaking on stage. There is also a more graphic novel/super hero Beowulf by Gareth Hinds. Published by Candlewick Press ISBN 9780763630232. This could make for a very different approach using pastiche and mimicking Superman type stories.

Pinocchio by Carlo Collodi and illustrated by Roberto Innocenti. Published by Jonathan Cape ISBN 0-224-07056-8. This famous story lends itself to varied interpretations, some very dark. The illustrations in this book are very evocative and resonate with implied drama. Can be used alongside the play of Pinocchio by Brian Way.

The Lion and The Unicorn by Shirley Hughes. Published by Red Fox ISBN 0-09-925608-8. This is a story of Evacuees, which is rich material for devising around. The book gives a narrative that can easily be adapted into theatre.

The Snow Queen by Hans Christian Andersen, illustrated by P.J.Lynch. The evocative illustrations make this a good starting point if you wish to work on children's theatre and take a performance to the local primary school.

## WEBSITES

The playwright Neil Duffield whose plays are particularly suitable for use with young actors and can be used with large or smaller ensembles. He has a website listing a wide variety of accessible and engaging texts <http://homepage.ntlworld.com/n.duffield1/childrens.htm>

The Globe Theatre site [www.shakespearesglobe.com](http://www.shakespearesglobe.com)

The National Theatre website is a very rich source <http://www.nationaltheatre.org.uk/> The education section has some excellent general support.

The Royal Shakespeare Company for that focus on all things to do with the Bard <http://www.rsc.org.uk/education/>

Barnardo's [www.barnardos.org.uk/](http://www.barnardos.org.uk/) Good resource material on the history including an excellent photo archive. Also resources on contemporary issues relating to young people.

<http://ccskills.org.uk/careers/advice/any/theatre> A website giving information on careers in the arts. Lots of useful information on technical aspects of theatre.

Websites such as [www.nasa.gov/home/](http://www.nasa.gov/home/) are very high quality and useful if doing work specifically related to space exploration.

# FREQUENTLY ASKED QUESTIONS

## APPLICABLE TO ALL UNITS:

### IS THERE ANY ORDER UNITS HAVE TO BE TAKEN IN?

To achieve certification, candidates must complete A583 Concept to Creation. This is the terminal assessment worth 40% of the overall mark. A583 is examined in a window between February and June and is the final unit taken by candidates. The other two units are taken under conditions of Controlled Assessment, marked by the centre and moderated by OCR. These two units, A581 Page to Stage and A582 Drama in the Making, can be taken in any order and at any point convenient to the centre, but prior to the examined unit.

### WHEN CAN CANDIDATES SIT THE UNITS?

There is only one assessment point in June. The completed controlled assessment units are completed and assessed whenever the centre decides, but the marks are submitted by May 15th or other date notified by OCR.

### WILL MY MODERATOR BE THE SAME FOR EACH UNIT?

You will have a different moderator for each unit. You will also have a different examiner for the examined unit.

### HOW WILL I KNOW WHO MY MODERATORS ARE?

They will be allocated to you by OCR. The centre will be informed by an email from OCR with the contact details of the moderator and the samples of work by candidates required. This email will arrive shortly after the deadline for centre submissions, May 15th.

### HOW WILL I KNOW WHO MY EXAMINER IS?

They are allocated to you by OCR. At the examiners standardisation meeting in mid January your allocated examiner will receive your Visit Arrangement Form (VAF) with your 3 preferred dates. They will then contact you to fix the mutually convenient date from the three dates offered.

### HOW MUCH HELP AND GUIDANCE CAN I GIVE STUDENTS?

As much as you like during the Preparation and Exploration phases, these are part of guided learning. Once the controlled assessment or examination starts the candidates work without teacher direction. The teacher is there to supervise, ensure access, provide any resources needed, and organise equitable use of technical facilities and rehearsal spaces.

### WHAT FEEDBACK AND GUIDANCE CAN I GIVE ON THEIR WORK?

This varies according to the kinds of work being undertaken. The general principal for controlled assessment is that candidates are required to reach their own judgements and conclusions. However it is legitimate for the teacher or fellow candidates to give feedback after final performances or completion of any item for assessment. The candidates can then refer to this feedback in their final evaluations.

## UNIT A581 PAGE TO STAGE

### DO I HAVE TO USE THE ONE FULL LENGTH PLAY YOU ARE REQUIRED TO STUDY AS PART OF THE SPECIFICATION REQUIREMENTS FOR THIS UNIT?

Not necessarily, it is your choice. Decide if this fits in with your other schemes of work and the needs of the students for this unit.

### MUST I USE ONE SCRIPT FOR ALL CANDIDATES OR CAN I USE A SELECTION OF SCRIPT EXTRACTS FOR THIS UNIT?

The choice is yours. If you wish to use a range of complementary or contrasting script extracts you can. Your choice will be governed by how you want to structure the Preparation and Exploration lessons leading up to the controlled assessment.

### ARE THERE ANY MAXIMUM GROUP SIZES??

Group sizes for the specification are 1-6, so no group can have more than six. However if working in a six the centre must ensure all candidates have sufficient stage time to access the marking criteria.

**CAN CANDIDATES ORGANISE EXTRA REHEARSALS IN THEIR OWN TIME?**

No, all candidates are being assessed on what can be achieved in the 10 hours of controlled assessment. For parity of assessment all candidates must be bound by this rule. Candidates are permitted to learn lines at home in preparation for rehearsals.

**CAN CANDIDATES TAKE THEIR WORKING RECORDS HOME?**

No. The Working Record is completed under controlled assessment conditions and must be retained securely in the centre. It is handed in to the teacher/supervisor at the end of each session. This must be monitored carefully by centres so that no additional material/fair copies created outside Controlled Assessment conditions are added to any candidate's work.

**WHEN DO THEY CREATE THE WORKING RECORD?**

This is carried out whenever it is relevant throughout the 10 hours of rehearsal. Candidates also have two additional hours for the Working Record: one hour before they start the 10 hours of rehearsal for an Introduction and one hour after the final performances for their Final Evaluation.

**HOW LONG SHOULD THE PERFORMANCES LAST?**

No performance should last longer than 10 minutes absolute maximum. It is the quality of what is created that is assessed and 10 minutes is long enough for any group to fulfil the requirements of the assessment criteria.

**WHAT IS THE MINIMUM LENGTH A PERFORMANCE CAN LAST?**

The base line is three good minutes exposure for each candidate. However this is not a simple arithmetical yardstick. For example, two candidates on stage together in a duologue could meet the minimum requirement in a three minute performance. You would not expect such a duologue to last longer than 6 minutes as a maximum.

**WHAT DO I HAVE TO SEND TO THE MODERATOR?**

1. A chaptered DVD of all the performances 2. A Performance Running Order Form (PRO/A581) 3. The working records for the selected sample of candidates.

**UNIT A582 DRAMA IN THE MAKING****DO THE THREE ITEMS FOR ASSESSMENT HAVE TO RELATE TO EACH OTHER?**

Not necessarily, but they more than likely will. The items will evolve from the ongoing process of exploring the drama theme/stimulus. However it is possible that the investigation may take disconnected leaps that are acceptable if they enable the candidate to fulfil the assessment criteria.

**WHAT TYPE OF ITEMS ARE ACCEPTABLE FOR ASSESSMENT?**

Anything that involves the candidate applying the point of view or mindset of the Deviser,

Designer, Director, or Performer and results in an outcome for assessment. Item 1 must be a rehearsed, improvised scene (Performer/Deviser) and at least one other context must be covered. Please note that candidates should not take on the role of Director for other candidates, as this can compromise the possibilities available for those candidates directed; they need to be free to make their own choices.

**WHAT ARE SOME EXAMPLES OF ITEMS FOR ASSESSMENT?**

As a Designer with all ideas working to an overall design concept:

- examples of projected slides that could accompany a drama
- sketches of the setting for drama
- costume ideas that will work
- lighting and/or sound design ideas
- make-up designs.

In the time available these should be seen as provisional ideas that might be presented to a director for approval before the work starts on realising the designs.

As a Deviser:

- a script for a scene
- a monologue/duologue for a character(s) created in improvised scene
- narration
- a prologue or epilogue to accompany improvised drama.

As a Director:

- outline key ideas for staging the drama
- explanation for actors of performance style, genre, target audience, any relevant cultural, historical and social context, with reasoning.

As a Performer:

- a second improvised group scene
- a monologue/duologue.

### **DO ALL 3 ITEMS HAVE TO BE PRESENTED TOGETHER ONE AFTER EACH OTHER?**

No. There will be three presentation sessions interspersed throughout the controlled assessment period. Each item will be worked on one at a time, presented, and then move on to the next item working on and presenting it. Ideally each completed item informs what the candidate wants to tackle next. Time out can be taken after each item to decide what to tackle next.

### **WHAT SIZE GROUPS CAN CANDIDATES WORK IN?**

As in all the units group sizes for the specification are 1-6. However if working in a six the centre needs to ensure all candidates have sufficient opportunity to access the marking criteria. Experience has shown that in this Devising Unit candidates may have more opportunity to input ideas when groups contain no more than four members.

### **HOW DEVELOPED OR POLISHED SHOULD THESE ITEMS BE?**

The emphasis in this unit is on process and generating material with the potential to create good drama. Therefore although the ideas will be given a practical life in the candidates' performances/scripts/designs, they should not spend much time rehearsing and polishing them. The bulk of the time is spent generating ideas and the potential of these ideas is what is assessed. Practical implementation or performance is a trial that helps assess the potential of the ideas. Item 1 should not focus on semiotics of lighting, costume and setting, but on the quality of the content. It is a polished improvisation not a realised performance as in A581.

### **HOW LONG SHOULD THE PERFORMANCES LAST?**

Item 1 is only required to be a single scene and in the time frame available five minutes would be an absolute maximum. As with A581 use three minutes stage time for each candidate as a guide. Multiple scenes should be discouraged, with an absolute

maximum of three scenes if this is necessary because of how the candidates have structured their work. Candidates are not expected to create a complete narrative in Item 1: it is a part of a potential narrative. Performer offerings for Item 2 or 3 will be shorter, three minutes for monologues or duologues.

#### **WHAT DOES THE CENTRE HAVE TO FILM?**

Centres must film Item 1, the group improvisation. If candidates tackle a second performer item then that must also be filmed. For all other items it is optional. If a candidate writes a piece of script or creates designs then these are sent to the moderator as evidence of their item. There is no requirement for the candidate to produce a filmed presentation although they can if they wish. If they do so this counts towards their working record and does not constitute the item.

#### **WHAT DO I SEND THE MODERATOR?**

1. A chaptered DVD of all the performance items, plus any other items the centre has opted to film. 2. A Performance Running Order Form (PRO/A582) 3. The working records for the selected sample of candidates. 4. A copy of stimulus material used to base the investigation on.

### **UNIT A583 FROM CONCEPT TO CREATION. THE EXAMINED UNIT.**

#### **CAN WE CHOOSE THE SCRIPT AND STIMULUS FOR THIS?**

No. OCR provides a script extract and stimulus item as part of the examination paper.

#### **WHAT DOES THE EXAMINATION PAPER CONSIST OF?**

A script extract, a stimulus item and some background material; instructions to candidates; and the four examination briefs from which the candidates select one.

#### **WHEN DOES THE PAPER ARRIVE IN SCHOOLS AND WHEN CAN IT BE OPENED?**

The paper will arrive in schools in November and the teacher can open it straight away and begin to collect any additional support material or references. This is in readiness for the up to 10 weeks or 20 hours preparation and exploration work the candidates can carry out with their teacher prior to the examination.

#### **WHAT SUPPORT IS IT LEGITIMATE TO GIVE THE CANDIDATES?**

During the Preparation and Exploration phases the teacher can give all the guidance and support they wish. This continues to be guided learning. Once the examination starts then the candidates work without teacher guidance or feedback. The teacher is there to provide any resources needed, organise the use of technical facilities and rehearsal spaces.

#### **CAN STUDENTS ORGANISE EXTRA REHEARSALS OUTSIDE THE 10 HOURS?**

No - they are examined on what can be achieved in 10 hours and the assessment criteria are applied with that in mind. They can learn lines at home, so those using the text could take it home to learn lines.

#### **CAN THEY TAKE THEIR WORKING RECORDS HOME?**

No all work is done during the 10 hours and the teacher collects them in after each session to keep securely in the centre. Candidates have two additional hours for the Working Record, one hour before they start the 10 hours for an Introduction and one hour after the 10 hours is complete for the Final Evaluation.

#### **DO WE HAVE TO MAKE A DVD OF THE PERFORMANCES AND PRESENTATIONS?**

Yes - a chaptered DVD is required with a Performance Running Order Form (PRO/A583).

#### **AT THE END OF THE 10 HOURS WHAT HAPPENS?**

Candidates have a further period of up to 1 hour to complete their Working Record adding their final evaluation. This takes place after the dress rehearsal and feedback. Centres conduct a dress rehearsal of the performances in preparation for the visit of the examiner. This helps prepare for the logistics of the examination day and is additional to the 10 hours of rehearsal time. The examiner visits on the pre-arranged day agreed by centre and examiner. This is to be as close to the completion of the examination as possible.

## Contact us

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