

GCSE (9-1)

Moderators' report

DRAMA

J316

For first teaching in 2016

J316/01/02 Summer 2022 series

Contents

Introduction	3
General overview	4
Administration	4
Portfolios	5
Performances	5
Design	6
Common misconceptions	7
Avoiding potential malpractice.....	7
Helpful resources	7
Additional comments.....	7

Introduction

Our moderators' reports are produced to offer constructive feedback on candidates' performance in the assessment. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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General overview

Centres are to be congratulated for their work in preparing candidates for this component in difficult and, often, trying circumstances. Centres are also to be congratulated on the accuracy of their marking and internal moderation.

Administration

There were some centres whose submission was exemplary, and filming was excellent. However, there are improvements to be made in some areas.

Centres do need to check their use of entry codes. J316/01 indicates that the Centre will be submitting all of their requested sample through the OCR Repository – performances, portfolios, Centre Assessment Forms and Running Order. J316/02 indicates that the Centre will be submitting all of their sample as postal moderation. There was some confusion about what these codes meant with some centres submitting portfolios through the Repository and sending the USB/DVD containing the performances through the post.

Some centres were confused between the moderator for J316/01/02 and the Examiner for J316/03/05 with work being sent to the wrong person.

Centres are reminded that their submission should be received by the moderator within three working days of the request for the sample being made.

It is essential that centres provide a Running Order so that candidates for moderation can be easily located. It would also be helpful if centres indicated on the Centre Assessment Form which performance group the candidate is in.

USBs submitted tended to be clearly labelled with each candidate in the sample identified in separate chapters. Some centres are still not chaptering the DVD which creates problems with tracking and identifying candidates.

Best practice is for all candidates to identify themselves by name and candidate number at the start of their performance. Some centres also have that information on a sign which the candidate holds – please make sure that the lighting does not wash out either the text or the candidate's face. Photographs of candidates in costume included with the submission are extremely useful in identifying candidates for moderation.

Centres are advised to check the volume on their recordings before submission. They are also advised to check that once the performances have been uploaded to USB/DVD that they are then able to be played on a laptop.

Teacher commentary on the Centre Assessment Form and within the body of the portfolio was often specific, insightful, and pertinent. Fewer centres merely rewrote the descriptors from the assessment criteria. Where commentary was at its best was when the teacher highlighted why a mark had been given in conjunction with links to the assessment criteria within the portfolio.

Portfolios

Candidates should complete their portfolios on A4 paper and not in bulky art books or folders.

There were many examples of excellent work here. The most successful outcomes were seen where candidates had divided their portfolio into three clear sections and focused on meeting the assessment criteria for that section. Evaluation and analysis should be present in all three sections of the portfolio.

Candidates who chose a stimulus item, researched that stimulus and then carried out further research to illuminate issues/points/ideas raised by the initial research often had a much clearer idea of what they wanted to create. Candidates who used their research to inform the devising process often had the clearest dramatic intentions. Candidates do not need to research multiple stimuli, nor do they need to create extensive sections on the work of multiple practitioners – choose only information that is relevant to the drama being devised. Candidates should be encouraged to focus on material relevant to the devising process and not try to incorporate everything they know about drama into their portfolios. Apply relevant subject knowledge and vocabulary to the task in hand. Research can fall into the trap of being purely information/facts gleaned from the internet without any indication of how this information will be used in devising the drama.

The best portfolios detailed choices being made and why – there were many examples of candidates who also included information about the intended impact of the choices made for an audience. Candidates who had clearly defined and expressed dramatic intentions were often more aware of the impact of the piece on an audience.

Candidates who paid attention to the use of scripting vocabulary, e.g., narration, chorus, poetry, song, exposition, climax, soliloquy, etc. in the devising process were often successful in creating drama which met their dramatic intentions and had maximum audience impact. Candidates who also used the vocabulary of structuring, e.g., flashback/forward, and discussed the structure of their piece were often more successful.

Some candidates are still using a diary style approach to section two of the portfolio – Creating and developing drama. This approach often leads to a general overview of who was present and a broad description of what was achieved rather than detailed information of changes and adaptations made and why. Candidates who avoided this style often demonstrated that there was a clear journey charting the evolving play with specific detail about decisions made and planning ahead.

Candidates must give weight to the fourth element of the evaluation and analysis assessment criteria – evaluation of final performance and analysis of how to improve for future performances.

Performances

A variety of styles of drama were created in response to the stimuli available. Performances were created in response to each one of the stimuli. However, the most popular was 'Nighthawks' which inspired candidates to look at the murder mystery genre as well as exploring loneliness and isolation. Some candidates chose to use historical time periods and applied their research very effectively.

It was clear that candidates had enjoyed creating their drama and had taken steps throughout the devising process to gain feedback from audiences.

Most performances used an appropriate amount of time to 'tell the story', but there were some candidates who far exceeded performance time frames. Some performances this year exceeded 20-30 minutes. This is a massive burden on both students and staff.

Some centres supported their candidates with the use of lighting and sound, costume, setting and staging.

Candidates who had focused on the structure and scripting of their devised pieces often created extended scenes in which candidates were able to deliver dialogue and let character develop. With many candidates choosing to create murder mystery type plays this year the carefully constructed reveal of a character's backstory and motivation often elevated the piece above the pedestrian murder mystery into a highly nuanced sophisticated piece of theatre.

Some candidates were keen to replicate the work of Frantic Assembly, almost to the exclusion of anything else, and included Chair Duets at some inappropriate moments. Chair Duets can be effective if used sparingly.

Design

There were fewer design candidates this year and the range of ability seen was wide. The best design candidates worked closely with their group and ensured that their design responded to the needs of the piece in performance. Design candidates do need to think about designers in the field they have chosen and explore how the work of these practitioners can inform the choices they make. Using the language of design is essential in presenting ideas and final designs.

Candidates who did well generally did the following:	Candidates who did less well generally did the following:
<ul style="list-style-type: none"> • chose a stimulus which allowed them to create interesting and sophisticated drama • focused on the language being used and why • created drama which had clearly defined intentions • design candidates – worked closely with their group, created suitable designs which supported the performance. 	<ul style="list-style-type: none"> • chose a stimulus with which they did not really engage leading to pedestrian drama which lacked creativity • did not focus on the language being used and why • created drama which lacked intention • design candidates did not research practitioners in their chosen design area.

Assessment for learning



Candidates who organised the portfolio into three sections – Research and developing ideas, Creating and developing drama, Analysis and evaluation. Analysis and evaluation should be seen throughout the portfolio and section three should include evaluation and analysis of the final performance and how to improve for future performances.

Design candidates should make reference to the work of practitioners in their chosen design field and indicate how the work of this practitioner has informed their design choices.

Common misconceptions

Candidates do not need to research stimuli they are not using – only research the stimulus item being used.

Research should be relevant, and candidates should indicate how the research has informed the devising process.

Avoiding potential malpractice

Centres must not give candidates a framework i.e., question sheets to which candidates should refer.

Check carefully for common passages in a group's portfolios.

Do not provide templates for the portfolio.

Helpful resources

<https://www.ocr.org.uk/qualifications/gcse/drama-j316-from-2016/planning-and-teaching/>

Additional comments

Centres are reminded that the moderator does not know the candidates, have you made it clear for them who the moderated candidates are and where filmed work for each individual sampled candidate is to be found.

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