

GCSE (9-1)

Moderators' report

DRAMA

J316

For first teaching in 2016

J316/01/02 Summer 2024 series

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Introduction

Our moderators' reports are produced to offer constructive feedback on candidates' performance in the examinations. 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.

Online courses

We have created online courses to build your confidence in delivering, marking and administering internal assessment for our qualifications. Courses are available for Cambridge Nationals, GCSE, A Level and Cambridge Technicals (2016).

Cambridge Nationals

All teachers delivering our redeveloped Cambridge Nationals suite from September 2022 are asked to complete the Essentials for the NEA course, which describes how to guide and support your students. You'll receive a certificate which you should retain.

Following this you can also complete a subject-specific Focus on Internal Assessment course for your individual Cambridge Nationals qualification, covering marking and delivery.

GCSE, A Level and Cambridge Technicals (2016)

We recommend all teachers complete the introductory module Building your Confidence in Internal Assessment, which covers key internal assessment and standardisation principles.

Following this you will find a subject-specific course for your individual qualification, covering marking criteria with examples and commentary, along with interactive marking practice.

Accessing our online courses

You can access all our online courses from our teacher support website [Teach Cambridge](#).

You will find links relevant to your subject under Assessment, NEA/Coursework and then Online Courses from the left hand menu on your Subject page.

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

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General overview

Centres continue to prepare candidates well for this component with some innovative and creative performances seen. The majority of centres have a good understanding of the requirements of this component and their marking is in line with the nationally agreed standard.

Centres who carry out robust internal moderation are congratulated for the accuracy of their submissions.

Candidates who did well generally:	Candidates who did less well generally:
<ul style="list-style-type: none"> chose a stimulus which allowed for the creation of interesting drama had clear dramatic intentions had a clearly defined structure focused on scripting – the language being used and why created a portfolio which clearly detailed the devising process analysed and evaluated throughout the devising process design candidates – created a fully integrated design which supported the performance. 	<ul style="list-style-type: none"> chose a stimulus with which they did not engage had no clear intentions did not have a defined structure did not focus on the language being used created a portfolio which did not adequately chart the devising process created a portfolio which was unfocused included little or no analysis and evaluation design candidates created designs which did not support the performance.

Administration

The submissions received from the majority of centres was exemplary – all relevant documentation was provided. Most centres filmed the performances from a position which enabled all candidates to be seen and heard. There are still a minority of centres who do not place the camera in a central position which is close to the performance space.

Some centres are still using the wrong entry code – J316/01 indicates that the centre will be submitting all of the requested sample through Submit for Assessment – Running Order, Centre Assessment Forms, portfolios and performances. J316/02 indicates that the centre will be submitting all of their sample as postal moderation. Some centres are still confusing the J316/02 moderator with the J316/03 examiner and sending their sample to the wrong address. Centres are asked to carefully check their paperwork to make sure the sample for moderation is sent to the moderator. Centres are reminded that their moderator should receive the moderation sample **within three working days of the request** for the sample being made – a few centres were significantly outside of this time frame when submitting their sample.

The Running Order is a vital tool in the moderation process as it allows the moderator to quickly and efficiently identify in which group the candidates for moderation are located. An increasing number of centres indicated on the Centre Assessment Form the group number of the candidate – this was incredibly useful.

USBs submitted tended to be clearly labelled with each candidate in the sample identified in separate chapters. Centres submitting DVDs should be clearly chaptered.

Best practice is for all candidates to identify themselves by name and candidate number at the start of their performance. An increasing number of centres also have that information on a sign held by the candidate. It is important that **candidates say their name and number clearly**. Lighting for the introduction of candidates should be arranged so that the lighting does not wash out either the candidate's face or their sign. An increasing number of centres provided photographs of candidates in costume with their submission which was most helpful.

Centres are reminded that the audience for this component is the moderator and therefore the camera should be placed in a central position face on to the performance space which captures all the action. It is worth carrying out preliminary checks to make sure that the volume levels are good and that lighting is not washing out facial expressions.

It is good practice for centres to check that once recordings have been uploaded to USB/DVD they are then able to be played on a laptop. Centres who password protected USBs ensured that the correct password was forwarded to the moderator.

Teacher commentary on the Centre Assessment Form and, increasingly, within the body of the portfolio was often specific, insightful and pertinent. Where commentary was at its best, the centre highlighted why a mark had been awarded in conjunction with links to the assessment criteria in the portfolio.

A few centres very helpfully included a table detailing what their annotations meant. A small minority of centres continue to rewrite the descriptors from the assessment criteria.

Portfolios

A small minority of centres are still allowing candidates to use bulky art books or folders for their portfolios. Portfolios should be completed on A4 paper with all pages secured together. Centres are reminded to check the requirements of the portfolios in the specification as some portfolios were overlong.

There were many examples of excellent portfolio work. Candidates who organised their portfolios into three distinct sections and focused on meeting the assessment criteria for that section had the most successful outcomes. Analysis and evaluation should be present throughout the portfolio and candidates who evaluated and analysed their work from the initial idea through the planning and development of their performance and to the final performance had the most successful outcomes.

The most positive outcomes came from candidates who researched one stimulus, carried out further research raised by the initial research and then identified a clear and defined idea of what they wanted to create. Candidates who had clear dramatic intentions tended to use their research to inform this.

The portfolio should only contain material relevant to the piece being devised. Candidates should not research multiple stimuli nor should they include detailed research about practitioners. Practitioner theories and techniques being used should only be included where they have a practical impact on the piece being devised. Only material relevant to the devising process should be included in the portfolio.

The very best portfolios were succinct and focused documents which detailed choices made and why. An increasing number of candidates are thinking about the intended impact of the choices made for an audience. Clearly defined dramatic intentions often saw candidates developing a sophisticated awareness of the impact of the piece on an audience.

Many more candidates included scripting details in their portfolios and this led to pieces which met the dramatic intentions and enhanced the impact on the audience. For some candidates, the choice of language in dialogue, monologue and chorus was as important as the physical performance. These candidates also tended to analyse the impact of their use of language in their final evaluation. Candidates were most successful in presenting their piece to an audience when they had thought about the structure of their piece and used appropriate language to explain this.

Many more candidates this year used still photographs from rehearsals, diagrams and sketches to show the development of ideas. Candidates who annotated these tended to respond in more depth.

Some candidates are still using a diary style approach to section two of the portfolio – Creating and developing drama.

More candidates are using a reflective approach which details changes and adaptations made and why. Candidates using this approach often demonstrated how the play was evolving and provided specific detail about decisions made and plans to develop the piece further.

Increasing numbers of candidates are giving time and consideration to the evaluation of the final performance and analysis of how to improve for future performances.

Performances

This year there was a greater spread of engagement across all stimuli. A variety of styles of drama were created in response to the stimuli available. There were an increasing number of effective and arresting opening sequences for all stimuli chosen.

It was very clear that candidates relished the challenges of creating their drama. Centres continue to create opportunities for candidates to receive feedback on their pieces leading to some focused adaptations. Some candidates are still exceeding the recommended maximum time frames – creative editing allowing 'the story' to be told succinctly is vitally important. A very small number of candidates did not reach the absolute minimum performance time. Centres are advised to adhere to the time frames given within the specification.

The use of simple staging, costume, lighting and sound supported candidates to deliver their devised pieces.

Candidates who had focused on the structure and scripting of their devised pieces often created scenes in which characters were able to be developed.

Frantic Assembly is still an influence on some candidates but those who used chair duets tended to integrate them appropriately and sparingly.

Design

Centres must make sure they know with the requirements in the specification for design options to ensure candidates complete the required tasks.

There were fewer design candidates this year and again the range of ability was wide. The best outcomes were seen when the designer worked closely with their group and ensured that the design responded to the needs of the performance piece. Lighting, sound and set design candidates generally submitted cue sheets and ground plans but there were some candidates who did not submit this supporting evidence.

The most successful design candidates had received guidance before embarking on their design brief.

Assessment for learning



Design candidates should receive technical advice before embarking on their design brief.

Candidates should focus on the scripting of their piece – focus on the language being used and the potential impact for the audience.

Common misconceptions

Candidates do not need to choose a practitioner on whom to base their work.

Research should be relevant to the stimulus chosen and candidates should indicate how the research has informed the devising process.

Candidates should not research stimuli they are not using.

Avoiding potential malpractice

Centres must not give candidates a framework for the portfolios.

Check for common passages in a group's portfolios

Candidates must make sure all sources are acknowledged.

Helpful resources

[Teach Cambridge GCSE \(9-1\) Drama resources](#)

Additional comments

Please make sure that each candidate is clearly identified.

Clearly identify where the moderator can find the filmed work of each candidate.

Supporting you

Teach Cambridge

Make sure you visit our secure website [Teach Cambridge](#) to find the full range of resources and support for the subjects you teach. This includes secure materials such as set assignments and exemplars, online and on-demand training.

Don't have access? If your school or college teaches any OCR qualifications, please contact your exams officer. You can [forward them this link](#) to help get you started.

Reviews of marking

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Access to Scripts

We've made it easier for Exams Officers to download copies of your candidates' completed papers or 'scripts'. Your centre can use these scripts to decide whether to request a review of marking and to support teaching and learning.

Our free, on-demand service, Access to Scripts is available via our single sign-on service, My Cambridge. Step-by-step instructions are on our [website](#).

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We send a monthly bulletin to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

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Please find details for all our courses for your subject on **Teach Cambridge**. You'll also find links to our online courses on NEA marking and support.

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Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals (examined units only).

[Find out more](#).

You will need an Interchange account to access our digital products. If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Online courses

Enhance your skills and confidence in internal assessment

What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find available courses for your subject under Assessment - NEA/Coursework - Online courses. Click on the blue arrow to start the course.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

- the purpose and benefits of internal assessment
- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email support@ocr.org.uk.

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

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01223 553998

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