

Report on the Components

June 2008

1916/MS/R/08
3916/R/08

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This report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the Examination.

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Drama (1916)

Entry Level Certificate

Drama (3916)

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GCSE Chief Examiner's Introduction

Centres continue to produce high quality and varied work from candidates. Mature and sophisticated work was once again evident in many centres. As with last year, the text and stimulus seemed to have encouraged the making of strong links with the historical, social and cultural context. This led to some very thought provoking dramas and some very entertaining ones. Over the last two years Examiners and Moderators have noted a distinct raising of awareness about the use of performance style and genre. This is heartening as in the past this has been an area candidates have found difficult to fully grasp.

Although the text could be deemed very challenging and the stimulus somewhat serious, both have inspired some outstanding work. Candidates had to 'work their way into' them, but the material after this background work did seem to engage and resonate with candidates. Examiners of the Realisation Test noted as they did last year, how candidates were more adventurous in use of form. There was much use of research to create documentary style dramas. The pantomime genre was much in evidence and often used with a political edge as in the set text. It was noted how the text and stimulus had complimented each other, both drawing on a similar historical context. Once again a number of candidates drew from both for their final performances. As with last year the choice of text extract had encouraged the candidates to consider genre and performance style more consciously. It was noted that work is strongest where a clear link to the starting points is established.

Portfolios were generally well tackled, with a good number of outstanding ones and large numbers in the top three marking bands. They are now generally succinct planning and evaluation documents rather than extended projects or diaries, which is as it should be. They also appear to be impacting on the creation of the practical work, which is again the intention.

Coursework moderations are generally thorough, with most centres now creating the right atmosphere of positive tension that facilitates quality responses. There are still a few centres where teachers intervene too much and dictate the specific tasks and/or ways of working. This is not actually helpful for the candidates as it takes decision making away from the candidates and limits the mark they can achieve for Objectives 1 Conventions, Genres and Styles, and 2 Dramatic Planning of the specification.

Advice from last year regarding the use of video/DVD is still relevant i.e. where it is used as part of the performance there needs to be a balance of video and live work. Centres need to ensure that a substantial proportion of any performance must be live. Concerning video/DVD's used for Coursework and the RT it facilitates validation of the centres marking if the DVD is chaptered, i.e. a chapter for each working group, as this makes locating individual candidates much easier. Also each candidate must be clearly identified.

1916/1 GCSE Drama

Centres who took advantage of the extended moderation period this year were not only well prepared for the moderation session but they had sufficient time following the moderation for candidates to totally focus on the Realisation Test or their preparation for the Written Paper. These centres provided moderators with the Unit One Coursework marks in advance and by using the whole moderation plan ensured that all the criteria were covered. This meant that candidates were able to not only achieve at the highest level but that they were able to sustain this level of achievement throughout the session, manipulating a range of genres, styles and conventions with teachers allowing candidates the freedom to work to their strengths. In centres where there was infrequent teacher intervention this allowed the teacher to focus, reflect and evaluate on their marking throughout the session. In centres where candidates were operating under the required examination conditions they really benefited from having no interruptions, breaks or undue noise outside the room.

Moderators were impressed by the depth of work seen in many centres based on both the text 'Poppy' and the photo from the pre release material. It was evident that both the stimuli had provided an imaginative 'springboard' for the candidates. There was much historical research in evidence concerning the 'Opium Trade' and the strike at the 'Bryant and May' factory. Several centres used newspaper reports and accounts of the strike at the Bryant and May factory to stimulate, and challenge candidate's perception of the event and its many tangents during the moderation session. Variations on 'The match girls' stimulus ranged from realistic work to some excellent chorus work and abstract physical reflection of their plight, in particular the centre which used circus/fairground imagery to highlight the horrors of 'phossy jaw.' Some candidates produced some moving, pertinent and thought provoking work relating the plight of the match girls to working conditions in the third world for many children today.

Similarly the text 'Poppy' facilitated candidates to explore a range of genre not least 'pantomime'. One centre used a loosely contrived pantomime genre to explore homelessness, exploitation and corruption using 'The Three Little Pigs' storyline. Another centre took the theme of 'Empire', looking at the events around the building of the Berlin Wall. Political satire was used to good effect in several schools where current news reports or newspaper cuttings encouraged the use of a variety of conventions to both entertain and provoke discussion.

Where centres used their own stimulus material for the moderation session a range of material was used to good effect including previous pre release material, poems, photos and song lyrics. The stimuli material with which candidates could quickly identify were the most successful encouraging and inspiring the candidates to work effectively and within the time constraints across a range of genre, styles and conventions without lengthy discussions which led nowhere.

Throughout many centres, moderators gathered excellent evidence of the use and understanding of drama terminology, with many candidates having a sound understanding of the criteria, the dramatic process and product. These candidates were clearly working to the best of their abilities validating the standard of their coursework marks provided by their teacher.

Whilst the majority of centres have a good grasp of the OCR standard for this subject; some centres are still moving candidates to the top of the marking band and beyond too quickly. Greater discrimination of the marking scheme would help these centres as would consideration of the standardisation DVD's available from the board which contain bench marks for key standards.

Report on the Components Taken in June 2008

Each year the standard of the portfolios improve. More candidates are producing succinct planning documents which when clearly annotated by the centre greatly facilitate the moderation process. The most successful Unit One portfolios are those that are of the correct length, have clarity and are entirely focused on the texts used for the summative task.

Moderators are extremely grateful to those centres that complete all the necessary paperwork on time. For those centres that are still a little unsure about the paperwork requirements, taking time to discuss the requirements with the moderator does prevent delays which can hold up the whole moderation process.

Moderators continue to be impressed with the rigour, thoroughness and discussion and the application of the OCR standard by those centres that support each other as a consortium. Much praise should go to the consortium coordinators whose attention to detail, commitment and communication skills help to make the consortiums such a successful mode of moderation.

As in previous years moderators are still in the main impressed by the enthusiasm and knowledge shown by the candidates and the dedication of the many drama teachers who uphold the rigour and integrity of the moderation process and the specification content and requirements.

1916/2 GCSE Drama

General Comments

The response to Section A questions was much stronger than in previous years. There was also some general improvement in answers to section B. As in previous years it was noticeable that candidates generally do poorly on design questions and may indicate that centres need to focus more attention on this aspect of the preparation for the paper.

The use of subject specific terminology by candidates continues to improve, helping them to create efficient and coherent responses. The gaps in knowledge/understanding that hampered some candidates this year were:

- identifying the key themes of the text
- being able to draw a ground plan
- knowing the difference between a plan and a pictorial representation.

This year's stimuli, 'The Match girls', encouraged some strong devised answers. Most centres kept to the historical context and had obviously researched the background to the strike. The text, 'Poppy', was challenging, but led to well focused work on genre and analysis on the purpose of theatre. Candidates were well aware of the serious issues entwined around the pantomime genre. Centres rose to the challenge of the text and students responses seemed to show enthusiasm for the script.

There were very few rubric errors this year, for instance the number of candidates who answered on the extract rather than the stimulus and vice versa. This is testament to the work centres do preparing candidates. Although some candidates struggled a little for time, most managed to sustain their standard throughout the paper.

Tip for teachers:

Make use of the practice papers that are on the website

<http://www.ocr.org.uk/qualifications/gcsefor2009/drama/documents.html>

Comments on Individual Questions

Section A

1. This was intended to be a straight forward question where all candidates could score well, a boost to confidence at the start of the paper. That was indeed the case for the vast majority of candidates, with many maximum scores. Provided some usable response was written, at least 5 marks were guaranteed. Marks could be lost through repetition. Generally well answered by the full range of candidates.
2. This was a more challenging question, candidates having to identify two key themes and state how they would relate to a modern audience. Candidates who understood what was meant by a theme could identify the strong themes from the play, this gave them 2–3 marks for each theme. If they then made a connection for a modern audience they gained a further 2 marks. However many candidates didn't understand what a theme was or interpreted it as genre, eg pantomime or romance. These candidates failed to score on this question. This included some strong candidates. Below is a candidates' response that gained full marks.

Theme1: *International competition leading to war because of trade*

Within the play, there is clear competition between the Emperor and Queen Victoria, which eventually leads to the Opium War. In our modern society, we are aware of the war in Iraq greatly. This war was waged on false pretences by the UK and US, even though really the motive was to stop Saddam Hussain from cutting trade from these countries. This draws a parallel to the play, as the Emperor can easily stop trading with Britain and not suffer great losses, just as Iraq could have stopped the oil supply, without which the UK and US would have their advancement greatly stopped until or if another provider of oil could be found.

Theme 2: *Differences due to class structure*

In the play there are clear divides between the upper and lower class. Dodo feels that she can tax the 'commoners' (as she poignantly describes them) as much as she likes, even though they can't pay or afford it. Even though their fortunes diminished, the Wittingtons still feel above the rest due to their title. In our modern society this is very relevant. House prices are dropping now in most areas, making the middle and lower classes poorer. However, in high priced London prices are still rising making the rich richer. Higher class people also still have greater educational opportunities and in our increasing market economy of day to day life, they have more opportunities and luxuries. This creates resentment.

Tip for teachers:

Discuss with candidates the playwrights themes in any text and distinguish this from its genre or performance style.

3. This was probably the most poorly answered question on the paper. Yet if candidates understood the principle of what a plan is i.e. a bird's eye view and are familiar with the basic conventions of drawing a stage plan, then this was a straight forward question. The concept of drawing a plan, which is a useful basic skill, was sketchy to say the least with many candidates. Many candidates mixed pictorial representation and plan. A sense of proportion and scale was lost on a large number of candidates. Many filled the plan with masses of notes, which is a hindrance to the function of a plan, i.e. the clear communication of the positioning of the set. With a key no notes are really necessary, possible labelling of exits, cyclorama, and elements such as gauze if used, are all that is necessary. Certainly there was no requirement to add properties to the desks, chairs, etc. It was a ground plan for the setting so that a stage could be set for rehearsals. Properties would be another question. Few candidates marked clear precise entrances/exits and still fewer marked them within the actual stage area i.e. an acting area was not marked out within the rectangle of the rooms containing walls. Flats were rarely angled appropriately for correct sight lines i.e. flats were mostly set up parallel to external walls. In short it was a minority of candidates who had the knowledge and experience to actually create a ground plan

Tip for teachers:

Get candidates to draw ground plans for plays they study and improvisations they create. It is a part of basic stagecraft and a useful skill.

4. Candidates generally scored well on this question with the format helping them to structure their answers. Some candidates did not distinguish between beliefs and personality and repeated themselves. Also weaker candidates did not identify the function of the character. Most of the strong answers used the direct historical context, many getting full marks. However, below is an example of a candidates' answer which scored maximum marks, which did not follow the direct historical approach.

Mathilda the lead female represented the match girls and demonstrated the awful lives they led. The drama we created was a fairytale and so Mathilda also represented a 'Cinderella' type character within the genre.

As she is a working class female within the factories, her status is low. This said, her father is the owner of one factory and it is simply that her 'evil' stepmother's influence which has landed her in her poor position. Mathilda has no wealth of her own.

Despite her tragic situation, Mathilda is in herself a very selfless person. She believes that conditions for all match girls like herself should be improved. She has a caring attitude which means she gets on well with everyone at the factory.

Mathilda is friendly and selfless, but often sad and depressed due to her dire situation. She is also somewhat naïve and easily influenced, falling in love with Prince Arnie Bessant on first meeting. Despite the cruelty she has experienced she is still remarkably trusting.

Because Mathilda is quite sad her movements are likely to be slower. Having suffered cruelty at the hands of her stepmother I would play her body language as very closed around her stepmother, with shoulders hunched and my head down. As the piece progresses she becomes happier and so less closed off.

Tip for teachers:

Get candidates used to identifying the function of a character in a drama, both texts and their own devised plays. Some functions are to give background information, to elicit sympathy, to elicit anger.

5. Script writing question, in this case a monologue, continues to be tackled well by most candidates. The very best answers not only provide the characters speech, but give pertinent stage directions. A small number of candidates did not know what a monologue was or wrote duologues or scenes. Answers where the interpretation applied critical thought were the strongest i.e. the candidates had distinguished between a factory owner and a foreman and the clear difference between how these would behave and interact with the factory workers. These candidates created a more historically believable script rather than creating a scenario that was more concentration camp rather than harsh Victorian factory. It greatly enhanced the script when candidates adapted the language to suit the historical context and times.

Teacher Tip:

Encourage complex seeing, rather than simplistic characters of behaviour. Get candidates to explore the shades of status and how this impacts on behaviour, eg in this case the distinction between worker, foreman, educated journalist, owner. How life experience and background influence behaviour and give more 'shaded' interpretations.

6. This question was generally well answered and again the breakdown into constituent parts helped most candidates score. A number of candidates found the last section difficult, identifying why it was dramatically interesting.

Section B

1. This was a generally well answered question, most candidates opted for Dodo. The best answers were excellent linking textual references to practical ideas for delivering the chosen role. Most answers identified important elements of the genre, the best answers being very conversant with the requirements of working in this genre. The very best candidates also worked with the fact that this isn't an ordinary pantomime, but one with strong satirical/political undertones. Their performance ideas would have also worked with this crucial element. Some answers were too generalised so did not score highly, i.e. they

did not concentrate on the specifics of this role. Many also listed general devising strategies i.e. hot seating, role on the wall which are not really needed or relevant as the text provides the information needed.

2. Design questions, like this one, continue to give candidates problems. Part 1 of the question, the design concept seems to stump most candidates. The four headings define what is to be covered, but most candidates answer each section with little or no reference to how each element will influence the design. Without linking it to how it will influence design, no matter how articulate they are about each element, they will score no marks. Rare was it to find a candidate who could actually outline their overall design concept, as the candidate below does.

My overall design concept would be the hypocrisy of the British Empire. The Victorian age when the play is set was the high point for the British Empire it was greatly supported in Britain and people were benefiting from the exploits of the Empire. This will be shown in the constant use, motif of the Union Jack or red, white and blue. Displaying the pride felt for Empire at this time. The performance style would be one of parody and satire. This would show the hypocrisy of the Empire by exaggerating it and mocking it. The performance style should be ironic and so obvious with the characters and Empire not knowing they are being hypocritical. They feel their actions are just and genuinely wanted. The colour scheme of red, white and blue would be to echo the Empire's flag. However the painting of the set generally should show some peeling or be rough to show the flaws and trouble in the Empire. The flag itself should be included wherever possible. This colour scheme shows the pomposity of the Empire and the fact that it is supported whole heartedly. This emphasises the social and political connections in the play where the characters support the Empire fully. Upward is making money out of the Empire as were others. The growing of opium in an Indian colony and then our selling it to China meant that many people made money by exploiting others. In order to show the design concept characters should be unaware of the harm they are doing and genuinely think they are helping people less fortunate.

This part of the answer scored 11 out of 15, with one or two more practical ideas for developing this theme it could have got full marks. The candidate has a clear concept that would influence every part of the design and give it an overall coherence. It is possible to set to work and create ideas to fulfil this vision of the play. In the second part of the question the candidate followed this through to design Upward's costume, giving him a Union Jack waistcoat, cravat and socks; silver topped cane; a briefcase with a union flag monogram; black Victorian frock coat; and top hat. This all came together in a cohesive whole, well illustrated. The candidate scored 15 marks out of 15 for this design.

Few candidates saw the design beyond a straight forward pantomime, failing to utilise the particularity of this pantomime. Better candidates appreciated the exotic setting of the opening scene and contrasted it with the 'cartoon-like', blue sky, rounded apple-tree Dunroamin scenes and the opulent but more sombre office scene.

Tip for teachers:

Get candidates to identify how genre, performance style, social, cultural and historical context influence the design of a production. They should come up with actual practical design ideas that arise directly from consideration of these elements

3. This question was generally answered fairly well. The structuring of the question helped candidates structure their answer and produced stronger responses than answers to this type of question in previous years. The best answers were specific rather than general, referring to the actual drama they created. Many candidates had used research to devise the drama and a good number used the documentary genre for the drama.

Examiner Tip:

During the course get the candidates to articulate the genre and performance style they are working in. Ask them to state the intention of any drama presented, the tension, function of the characters and the most effective part of the drama. In any practice papers/questions get them to be specific rather than general in their answers and used to using practical examples to illustrate their points. For example write about the actual drama, rather than outline the general process. So instead of just stating: 'We did a thought shower and improvised some ideas to pick the best ones.' (As many candidates do) They'd be better to state 'From our thought shower we **selected** to focus our drama around Annie Besant and work in a documentary genre. We thought this had the most dramatic potential **because**.....To **shape** this into drama we started with some **narration** in the form of a newspaper report to give the background, then we improvised a scene where.....'

4. This question was generally well answered as scripting questions usually are. The best answers created a sense of the period and the specific context. They did this by use of language that suggested time past and by working with the reality of the historic context. There was also some critical thought about how the workers, foreman, owners might speak and interact together. Less critically aware candidates tended to create less realistic interpretations of harsh Victorian factories; some seemed to be working to a concentration camp scenario. All the best scripts had a clear focus, a point of tension, established the characters situation/view and had worked out the scenes closure well.

1916/3 GCSE Drama

General

This year saw a continuation of the trend in producing performances of some exciting, creative and challenging work. Candidates continued to use a wide variety of approaches. The skills and techniques explored added depth and quality to the performances. The creation of well structured drama was most pleasing to note. A range of thoughtful and sensitive work was seen with some outstanding work offered for examination demonstrating a sophisticated handling of theatre form. Candidates continue to convey a sense of enjoyment and achievement through their commitment and energy during their performances.

The most successful candidates were those who had a clearly defined intention which linked directly to the stimulus. Candidates continued to have a thoughtful approach to their use of the performance space with more consideration given to the impact on an audience. Some candidates still use a less successful narrative form using many 'scenes' punctuated by entrances/exits and complicated by over long set or costume changes. Short scenes, in the style of television drama, often leave candidates little time to develop in-depth work and create an inappropriate balance of time spent in performance between the action of the scene and the scene changes. Some candidates predetermined what they intended to do and tried to make the stimulus material fit their plan.

Examiners reported that where there was consistency of rehearsal and performance space candidates performed better. It was to the advantage of these candidates as they were not expected to perform for an examiner in a space with which they are unfamiliar. Candidates can be 'thrown' by new surroundings creating a situation where they do not know where to stand or how loudly they need to speak.

Whilst it is pleasing to note good use of technical elements – projections/laptops/lighting - these should not be used to the detriment of the drama. An over reliance on technical aspects can divert attention from the live action because it can stop the flow of the performance. However, there were many examples of excellent use of technical resources often to enhance the atmosphere of the piece. In those centres where candidates used a technician or teacher to operate their technical support were better served than those who used other candidates. There should be a balance between live action and recorded material.

Most candidates seem to have a much firmer grasp of what can be achieved in ten hours, using their time more effectively. Very few groups went significantly over time this year. Centres who made the most of the preparation period gave candidates exposure to a variety of themes, genres and styles and therefore candidates were ready at the start of the 10 hours to draw the elements together into a coherent piece of work. Candidates left to their own devices often produced below standard work. It is noticeable that drama of a higher standard is created in Centres where there is a sense of gravitas about the day.

Where Centres used Artaud's confrontational approach it must be stressed that the examiner is an observer and must not be used as a participant.

Set Stimuli

Candidates using the script extract often used the form and conventions of pantomime to good effect. Candidates who saw pantomime as an opportunity to 'dress up' without thinking through its potential were unsuccessful. There were some excellent examples of other ideas derived from the script especially the exploration of the misuse of power and human rights. Some candidates relied strongly on lighting, sound effects, music and costumes to create the desired atmosphere and this at times had clearly taken up too much of the limited time available. However, many candidates made good use of music/sound to effectively create mood and atmosphere.

Candidates who based their work on the 'Match Girl' stimulus also produced some excellent performances. Themes surrounding the forming of Trades Unions, political activism and health and safety were prominent. The use of research allowed candidates to develop a deeper understanding of the context or encouraged them to place their piece into a clear social/historical context. Some excellent symbolic uses of matches and candlesticks were seen.

It was noticeable where candidates had established strong links to the stimulus material – through research and creating documentary drama.

Centres are reminded that candidates are allowed a 'dress rehearsal' period before presenting their work to the examiner. Those Centres who took advantage of this were well prepared on the day of the examination. Centres are further reminded that the time allowed for the Realisation Test is 10 hours and where Centres have allowed candidates to go beyond this and it has been identified they have been referred to the Malpractice Committee.

Realisation Test

Generally the organisation of the visit was smooth and efficient. Examiners were made most welcome and provided with the required seating, lighting and space. The problem of extraneous noise continues to be an issue in a few Centres. In Centres where the Realisation Test is approached with a sense of gravitas candidates were able to perform to their best. Most Centres ensure that the performance space is isolated. Centres that are flexible in the use of performance space enabled candidates to use a range of genres and styles. It is greatly appreciated when the day is organised for the benefit of candidates and examiner rather than to fit the constraints of the school day. There has been a move, in some Centres, to evening performances with parents and others present. It is essential in these circumstances that the needs and best interests of the candidates are served by ensuring the audience understand the seriousness of the occasion.

It is imperative that the correct paperwork is completed prior to the commencement of the Realisation Test so as to ensure that examiners are able to identify candidates. Many Centres found the checklist very useful for the organisation of the Realisation Test. Most Centres provided excellent Group Identification Forms with detailed and clear descriptions of the candidates and their roles. There was some evidence this year of teachers indicating a mark band based on the prior attainment of the candidate and not on the evidence of the Realisation Test piece. The use of different coloured ribbons to clearly identify candidates in ensemble pieces who are dressed the same was most helpful.

Some Centres continue to experience difficulties with their recording equipment resulting in VHS/DVD recordings which lacked sound or which did not record at all. Examiners reported that where Centres understood the importance of checking equipment thoroughly before the start of the Realisation Test these issues were avoided. Recorded material should be forwarded to the examiner within two days of the Realisation Test. Examiners noted this year that some Centres stopped recording the performances during long scene changes this must not be done as it

gives a false impression of the performance should an appeal be necessary. Please use DVD instead of VHS recording where possible. Centres are reminded that DVD recordings must be chaptered.

Portfolios

The general standard of portfolios has continued to improve with many candidates reflecting on their work with genuine understanding and engagement using subject specific terminology. The best portfolios reflected a sense of 'excitement' regarding the pieces and candidates were more aware of the 'affect upon the audience' and the 'creation of atmosphere'.

Candidates who created the most successful portfolios gave detailed information about their dramatic intentions, genre and made reference to the character being portrayed and how that was to be realised. They also included pertinent analysis and evaluation. Purely narrative/diary style portfolios were less successful as this is not the appropriate format for an analytical document. An increasing number of candidates made links in their work to good quality professional work seen or practitioners studied. This year saw an increase in unnecessary extraneous material being added to portfolios. Candidates should be reminded that only material which pertains to the work created within the 10 hours should be included.

Some centres still provide candidates with a template which results in very similar portfolios. Where the format is helpful to the whole range of candidates this has been an advantage. However, a very prescriptive format can significantly disadvantage higher ability candidates as it discourages the expansion of individual ideas.

Centres are reminded that portfolios are an individual record of the preparation and planning of each candidate's work therefore should be completed without the input of other candidates. It has been noticeable that the increased use of word processing has seen an increase in plagiarism. Portfolios must be completed under the guidance of the teacher and must not be removed from the Centre.

More candidates mentioned rehearsals after school and during tutorial periods – which is a serious breach of the examination conditions required for the Realisation Test. Centres are reminded that the requirement is for the 10 hours to be carried out under the supervision of a teacher.

ELC Statistics

**General Certificate of Secondary Education
Drama (Specification Code 3916)
June 2008 Examination Series**

Component Threshold Marks

Component	Max Mark	3	2	1	U
01 Realisation Test	200	143	72	14	0

Option/Overall

	3	2	1	U
Percentage in Grade	33.9	53.5	12.6	0
Cumulative Percentage in Grade	33.9	87.4	100	100

The total entry for the examination was 134

Grade Thresholds

General Certificate of Secondary Education
Drama (Specification Code 1916 3916)
June 2008 Examination Series

Component Threshold Marks

Component	Max Mark	A*	A	B	C	D	E	F	G
01	240	N/A	194	169	144	117	90	63	36
02	120	N/A	82	69	57	47	37	27	17
03	160	N/A	126	102	78	63	48	34	20
81	240	N/A	191	165	139	112	86	60	34

Specification Options

Option A

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	336	297	258	220	179	139	99	59
Percentage in Grade	-	6.9	18.7	24.1	20	16.9	7.5	4.3	1.5
Cumulative Percentage in Grade	-	6.9	25.6	49.7	69.7	86.6	94.1	98.4	99.9

The total entry for the examination was 749

Option B

	Max Mark	A*	A	B	C	D	E	F	G
Overall Threshold Marks	400	359	313	267	222	180	138	97	56
Percentage in Grade	-	4.2	15.3	24.8	25.8	16.3	8.3	4	1.2
Cumulative Percentage in Grade	-	4.2	19.5	44.3	70.1	86.4	94.7	98.7	99.9

The total entry for the examination was 6459

Overall

	A*	A	B	C	D	E	F	G
Percentage in Grade	4.5	15.6	24.7	25.2	16.4	8.3	4	1.2
Cumulative Percentage in Grade	4.5	20.1	44.8	70.0	86.4	94.7	98.7	99.9

The total entry for the examination was 7208

Statistics are correct at the time of publication.

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