

teachers' handbook

Version 2 April 2010



GCSE Drama

J315 – Full Course

This handbook is designed to accompany the OCR GCSE Drama specification for teaching from September 2009. This booklet contains the following support materials:

Subject specific guidance

Resource list

Publisher partner resources

Frequently asked questions

Other forms of support.

OCR GCSE
DRAMA

www.ocr.org.uk/drama/newgcse

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Introduction

OCR is offering new GCSEs for first teaching in September 2009.

We've taken this opportunity to improve the quality of our GCSEs for teachers and students alike.

We've made improvements in three key areas : updated and relevant content, a focus on developing students personal, learning and thinking skills, and flexible assessment, so you can choose the best learning approach for the job.

We want to make the introduction of these new GCSEs as easy for you to manage as possible.

The main changes are :

- Controlled assessment will be introduced for most subjects
- The opportunity will be taken to bring course content up to date
- Examinations should provide opportunity for extended writing and more varied question types
- All GCSEs will meet the requirements of the Disability Discrimination Act.

Our approach is to provide consistency across all our GCSEs by offering the flexibility that unitised qualifications bring, allowing teaching and assessment to be either a linear or unitised fashion.

OCR offers a range of support materials, developed following extensive research and consultation with teachers. We've designed them to save you time when preparing for the new specification and to support you while teaching them.

It is important to make the point that this Teacher Handbook plays a secondary role to the specifications themselves. The GCSE Drama specification is the document on which assessment is based: it specifies what content and skills need to be covered. At all times therefore, the Teacher Handbook should be read in conjunction with the Specification. If clarification on a particular point is sought, then that clarification must be found in the Specification itself.

Subject specific guidance

This handbook should be used in conjunction with the Specification and the Specimen Assessment Materials which can also be found on the OCR website.

The course consists of **three** mandatory units :

Unit A581 : *From Page to Stage*

Unit A582 : *Drama in the Making*

Unit A583 : *From Concept to Creation*

Units A581 and A582 are internally assessed via Controlled Assessment and unit A583 is externally assessed.

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. There are some good resources, including rehearsal and performance video clips on their website: http://www.stagework.org/webdav/harmonise?Page/@id=6004&Session/@id=D_18YyeRJz8Ecw4CKOOXel&Section/@id=1035 They also publish a resource pack.

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 1 5008 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 Agammemnon 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 bt 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.

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.

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 as for photographs provide good starting points.

The Scream by Edvard Munch

Guernica by Picasso

Van Gogh self portrait

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.

Historical Documentary Material.

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.

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 Seole, Emily Pankhurst, Galileo

Topical issues from world news e.g. the issue of child labour, global warming

Adapting parts of classic stories or novels e.g. Dr Jekyll and Mr Hyde by Robert Louis Stevenson, The Tell Tale Heart by Edgar Alan Poe, The Hunchback of Notre Dame by Victor Hugo

Adapting song lyrics, Celebrity, Another Brick in the Wall, She's Leaving Home or poems

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 major theatre companies all have very good websites with educational resources with video clips that provide good teaching material

The Globe Theatre site <http://www.shakespeares-globe.org/globeeducation/> The Much Ado resource has a very helpful section on the language which helps your students understand such elements as iambic pentameter. A good research and stretch and challenge exercise. ITI

The National Theatre website is a very rich source <http://www.nationaltheatre.org.uk/> The education section <http://www.nationaltheatre.org.uk/discover> has some excellent general support. There is support for specific texts e.g. The Crucible, His Dark Materials, Caucasian Chalk Circle, Women of Troy, Henry V, War Horse <http://www.stagework.org/stageworks/productions.html>

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

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

The National Archives Learning Curve www.learningcurve.gov.uk/index/keystage4 (Other keystages may also be useful). Rich wide ranging history archive, authentic testimony, case histories, documents, pictures. Ideal for adding personal life stories to historical research or for use creating a documentary drama.

www.getintothetheatre.org/ 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/ are very high quality and useful if doing work specifically related to space exploration

Other forms of Support

In order to help you implement the new GCSE Drama Specification effectively, OCR offers a comprehensive package of support. This includes:

Published Resources

OCR offers centres a wealth of quality published support with a fantastic choice of 'Official Publisher Partner' and 'Approved Publication' resources, all endorsed by OCR for use with OCR specifications.

Publisher partners

OCR works in close collaboration with three Publisher Partners; Hodder Education, Heinemann and Oxford University Press (OUP) to ensure centres have access to:

- Better published support, available when you need it, tailored to OCR specifications
- Quality resources produced in consultation with OCR subject teams, which are linked to OCR's teacher support materials
- More resources for specifications with lower candidate entries
- Materials that are subject to a thorough quality assurance process to achieve endorsement

Hodder Education is the publisher partner for OCR GCSE Drama.



Hodder Education is producing the following resources for OCR GCSE Drama for first teaching in September 2009, which will be available in Spring 2009.

OCR Drama for GCSE Student's Book
David Cross and Christopher Reynolds
ISBN: 978 0340 98340 9
Published: 26/06/2009

OCR Drama for GCSE Teacher Support resource disc
David Cross
ISBN: 978 0340 98339 3
Published: 26/03/2010

Approved publications

OCR still endorses other publisher materials, which undergo a thorough quality assurance process to achieve endorsement. By offering a choice of endorsed materials, centres can be assured of quality support for all OCR qualifications.



Endorsement

OCR endorses a range of publisher materials to provide quality support for centres delivering its qualifications. You can be confident that materials branded with OCR's "Official Publishing Partner" or "Approved publication" logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher's materials rests with the publisher.

These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification. Any resource lists which are produced by OCR shall include a range of appropriate texts.

OCR Training

A full range of training events provide valuable support, for the delivery and assessment of OCR qualifications:

Get Ready...

An overview of new OCR specifications

Get Started...

For teachers preparing to deliver or already delivering OCR specifications

Get Ahead...

For teachers wanting to improve delivery and assessment of a current OCR specification

Lead the way...

To encourage creativity and innovation

View up-to-date event details and make online bookings at www.ocreventbooker.org.uk or view our new training e-books at www.ocr.org.uk/training. If you are unable to find what you are looking for contact us by e-mail training@ocr.org.uk or telephone 02476 496398.

e-Communities

Over 70 e-Communities offer you a fast, dynamic communication channel to make contact with other subject specialists. Our online mailing list covers a wide range of subjects and enables you to share knowledge and views via email.

Visit <https://community.ocr.org.uk>, choose your community and join the discussion!

Interchange

OCR Interchange has been developed to help you to carry out day to day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate a free access to candidate information at you convenience. Sign up at <https://interchange.ocr.org.uk>

Frequently Asked Questions

Applicable to all units:

Is there any order units have to be taken in?

To achieve certification, candidates must complete a “terminal assessment” worth at least 40% of the overall mark required for that certificate.

This means that:

Candidates may submit one of the following ‘terminal’ combinations in the series of certification:

1. Examination (A583)
2. Controlled Assessment (A581) and Controlled Assessment (A582)

When can candidates sit the units?

There are two assessment points, January and June. Any completed unit may be submitted at either of these points.

A581 is available in January and June

A582 is available in January and June

A583 is available in June only.

Can candidates re-sit units?

Candidates may re-sit each unit once before entering for certification. They may enter for the qualification an unlimited number of times.

Will my Moderator be the same for each unit?

You will have a separate moderator for each unit.

How will I know who my moderators and examiner are?

They will be allocated to you by OCR and will contact you shortly after their agreement trial (this is their training session as moderators of examiners)

How much help and guidance can I give students?

As much as you like during the Preparation and Exploration phases, these are part of teaching time. Once the controlled assessment or examination starts the candidates work without teacher direction. The teacher is there to supervise and guide, provide any resources needed, 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.

Unit A581 From 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 complimentary 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.

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 purposes of parity of assessment all candidates should stick to this. Candidates are permitted to learn lines at home in preparation for rehearsals.

Can candidates take their working notebooks home?

No the Working Notebook is completed under controlled assessment conditions and is handed in to the teacher/supervisor at the end of each session.

When do they create the Working Notebook?

This is done as and when relevant throughout the 10 hours of rehearsal, and in an additional hour after the final performances.

How long should the performances last?

No performance should last longer than 10 minutes, 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 3 minutes exposure for each candidate. However this is not a simple arithmetical yardstick e.g. two candidates on stage together in a duologue could meet the minimum requirement in a 3 minute performance. You would not expect such a duologue to last longer than 6 minutes maximum.

What do I have to send to the moderator?

1. A DVD of all the performances 2. The working notebooks of a sample of candidates representing the full range of candidates at the centre, top, middle and bottom.

Unit A582 Drama in the Making

Do the three items for assessment have to relate to each other?

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

What type of items are legitimate for assessment?

Anything that involves the candidate applying the point of view or mindset of the Deviser, Designer, Director, or Performer. One of the items must be a rehearsed improvised scene (Performer) and at least one other context must be covered.

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 or a rough model of the setting for drama; costume ideas that work; lighting ideas; sound effects; make-up designs.

As a Deviser: A script outline for a more extended improvised drama; a monologue for a character 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: improvised group scene; a monologue; a piece of physical theatre; a demonstration of a particular acting style e.g. melodrama.

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. Each item will be worked on one at a time, presented, then move on to the next item work on it, present it.

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 presentation, 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.

What do I send the moderator?

1. A DVD of all the presentations. 2. The working notebooks of a sample of candidates representing the full range of candidates at the centre, top, middle and bottom. Models and bulky items are not to be sent these will be seen on the DVD.

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 for the candidates to select from.

When does the paper arrive in schools and when can it be opened?

The paper will arrive in schools in December 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 6 weeks preparation and exploration work the candidates can conduct with their teacher prior to the examination.

What support is it legitimate to give the candidates?

During the 6 week Preparation and Exploration phases the teacher can give all the guidance and support they wish. This continues to be teaching time. Once the 10 hour examination starts then the candidates work without teacher guidance or feedback. The teacher is there to provide any resources needed, organise equitable 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 Notebooks home?

No all work is done during the 10 hours and the teacher collects them in after each session.

Do we have to make a DVD of the performances?

Yes, guidance appears in the support materials.

At the end of the 10 hours what happens?

Candidates have a further period of up to 1 hour to complete their Working Notebook adding their final evaluation. Centres can also 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. The examiner visits on the pre-arranged day agreed by centre and examiner. This to be as close to the completion of the examination as possible.

Guidance on planning the Controlled Assessments

This guidance relates to both unit A581 From 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 which 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 which 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 unit. 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.

Tasks for the controlled assessment will be set by the centre and can be negotiated with candidates prior to the commencement of the assessment. The tasks must be devised to ensure that they provide the opportunity for candidates to meet the Assessment Criteria, including marks at the highest level.

The controlled assessment should take place in the optimum conditions and environment for candidates to achieve their best work.

www.ocr.org.uk

OCR customer contact centre

General qualifications

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Email general.qualifications@ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

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