

**GCSE (9-1)**

**Examiners' report**

**DRAMA**

**J316**

For first teaching in 2016

**J316/04 Summer 2024 series**

# Contents

Introduction .....	3
Paper 4 series overview .....	4
Section A overview .....	5
Question 1 .....	6
Question 2 .....	7
Question 3 .....	9
Question 4 .....	11
Question 5 .....	12
Question 6 .....	14
Question 7 .....	16
Question 8 .....	17
Section B overview .....	18
Question 9* .....	19

## Introduction

Our examiners' 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. A selection of candidate responses is also provided. 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.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

### Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

## Paper 4 series overview

This was another very good year in terms of the overall level and quality of candidate responses. Most centres responded positively to this year's paper and it was again evident that most centres had thoroughly prepared candidates for this exam. The general overall quality of candidate responses was again good, which reflects the excellent work that centres are completing in order to thoroughly prepare candidates for the exam.

All examiners commented very favourably on the quality of the work presented for examination in all nine questions and it was evident that most candidates were well informed and often highly detailed in their responses. Many question responses reflected a depth of knowledge and understanding and it was clear that centres had engaged in much excellent practical preparation and exploratory work. This had allowed candidates to explore and develop a very sound base of knowledge and understanding of their chosen text. It was clearly evident from the majority of candidates' responses that they knew their texts very well indeed.

It was also pleasing that all seven set texts had once again been utilised by centres. *Blood Brothers* was again the most popular choice of texts used, although there was some increase in the use of some of the other six texts. In general, many candidates had performed effectively and there were more candidates who performed well this year and fewer candidates who scored very low marks.

Examiners reported how encouraged they were with the way centres had prepared candidates to be able to meet the variety of requirements in this paper. It was also noted many times by all examiners that most candidates had coped well with the requirements of this examination and were very well prepared for all potential aspects of the paper.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>• read the question carefully and responded appropriately to the specifics of each question</li> <li>• had prepared for all aspects of the exam well</li> <li>• understood and used theatrical terms and concepts appropriate to the text, question and play seen</li> <li>• showed a good understanding of technical, directional and performance aspects</li> <li>• had a clear understanding of how a director, actors and designers work to communicate ideas in performance</li> <li>• gave precise ideas, supported by justification linked to the text and plays seen: meaning, themes, ideas, characters</li> <li>• did not over answer questions and run out of time</li> <li>• linked response back to their understanding of question, text and play seen.</li> </ul>	<ul style="list-style-type: none"> <li>• mis-read the question or did not answer the question</li> <li>• missed the opportunity to use the keywords from the exam questions to keep the question in focus</li> <li>• lacked explicit detail in their work and missed the relevance of keywords and/or responded to a different aspect entirely</li> <li>• started on Question 9 and missed/did not complete earlier questions in Section A</li> <li>• used detailed description within responses but did not answer the question</li> <li>• gave a pre-planned response rather than answering the specific question</li> <li>• offered vague descriptions when trying to support opinions on the live theatre review</li> <li>• had little understanding of the difference between description and analysis.</li> </ul>

## Section A overview

This section of the examination requires candidates to study and explore one chosen text from a list of seven plays identified within the specification. There are eight questions, each requiring a different response to a variety of skills needed to explore, develop and perform their chosen text.

Candidates need to develop a good knowledge of the whole of the play from a Director, Actor and Designer perspective, with understanding informed by the original intentions of the playwright: the social, cultural and political context of when it was written; the creative challenges of the text for the Director, Actor and Designers and how they could be met; the impact of the text on an audience and the potential responses to key moments; the role and impact of characters within the piece; the use of semiotics, signs and signals; and how characterisation can be explored, developed and presented in performance.

Many candidates had developed their understanding in most areas of their chosen text and their responses within the exam were often well informed and creative, with many candidates often successfully giving full and developed responses to most questions. Many candidates demonstrated a clear understanding and justified/explained their responses in this section. It was once again evident that centres had fully prepared candidates for all potential areas of study in this section and encouraged candidates to be concise with their responses to early questions. Candidates were good at offering a level of detail required to meet the requirements of each question and responses were often precise, well-constructed and informative.

### Question 1

1 From the list below, choose the character from your performance text.

Suggest **two** items of costume the actor could wear in **one** key moment.

Explain what the item of costume shows about the character.

<i>Blood Brothers</i>	Mrs Lyons
<i>Death of a Salesman</i>	Willy
<i>Find me</i>	Verity
<i>Gizmo</i>	Ben
<i>Kindertransport</i>	Faith
<i>Missing Dan Nolan</i>	Pauline
<i>Misterman</i>	Thomas

Name of character .....

Key moment .....

Item of costume 1 .....

What it shows about the character .....

.....  
.....

Item of costume 2 .....

What it shows about the character .....

.....  
.....

[4]

This question was answered well by nearly all candidates. Most candidates identified two appropriate costumes and then explained what each showed about the character.

**What did candidates do well?**

Most candidates structured their response in appropriate detail and addressed the question in a way which allowed them to clearly state their chosen costume and then concisely describing what each showed about the character. Few candidates had not used the character listed in Question 1.

**What did candidates find a challenge?**

Any potential costume was acceptable. However, some candidates offered props: knife, photo, book, and so on. No credit could be given here as they are clearly a prop and not wearable or part of a costume.

### Question 2

2 Using the same character from Question 1, select the line from your performance text.

Suggest **two** different ways the actor playing this role could use their **voice** to deliver the line effectively.

Explain how using the **voice** in this way would tell something about the character to the audience.

<i>Blood Brothers</i> : Mrs Lyons	I curse the day I met you. You ruined me.
<i>Death of a Salesman</i> : Willy	Ben! Ben, where do I...? Ben, how do I...?
<i>Find me</i> : Verity	I won't go back there all by myself. I don't want to!
<i>Gizmo</i> : Ben	What's your real name then? Your first name?
<i>Kindertransport</i> : Faith	Where's the body for these feet? The hand for these fingers?
<i>Missing Dan Nolan</i> : Pauline	It's very strange, very strange... but people don't just vanish into thin air.
<i>Misterman</i> : Thomas	Your mammy will be saved for she is the Mother of Righteousness!

Name of character .....

Use of voice 1 .....

What it tells the audience about the character .....

.....  
.....

Use of voice 2 .....

What it tells the audience about the character .....

.....  
.....

[4]

This question was answered well by the majority of candidates. Candidates accurately identified two appropriate uses of voice and explained how each tells or implies something to the audience about the character.

**What did candidates do well?**

Examiners reported that most candidates structured their response in appropriate detail and it was noted that most candidates were concise in their detail on this question for the marks available. For the few candidates who had used the same, wrong character from Question 1 (not one that was listed), they were still positively rewarded with this question as long as they responded in relation to use of voice.

**What did candidates find a challenge?**

Only a few candidates did not respond appropriately to this question, tending to offer a physical movement or how lighting could aid the delivery of the line. No credit could be given unless a use of voice was stated.

### Question 3

3 Choose a character from your performance text.

Name of character .....

Identify **three** facial expressions you would use as an actor playing this character to show what the character is feeling at **one** key moment in your performance text.

Explain how the facial expression shows what the character is feeling.

Key moment .....

Facial expression	What the character is feeling at that moment
1	
2	
3	

[6]

This question was answered well by most candidates. Most candidates identified three facial expressions and then explained how each revealed what the character was feeling at one key moment in the text. Most candidates offered a generalised facial expression: sad, happy, angry, concerned, and so on, which was acceptable. Most explained, often with clear understanding, what the facial expression revealed and what the character is feeling.

**What did candidates do well?**

Most candidates structured their response in appropriate detail. The most successful addressed the question in a way which allowed them to clearly state their chosen facial expression and then concisely explained what each showed about what the character is feeling.

**What did candidates find a challenge?**

Most candidates fully answered this question. However, some described when and why they would use their chosen facial expression, rather than explain how the facial expression shows/reveals a feeling. No credit could be given here unless an aspect of feeling was implied.

## Question 4

- 4 Suggest **three** ways lighting would create atmosphere for the **closing scene/section** of your performance text.

Lighting effect	How this creates atmosphere
1	
2	
3	

[6]

This was a well answered question. It was evident that centres had explored the potential for a variety of lighting effects in performance and candidates were fully aware of many different types and stated how each could be used to create atmosphere. There was some excellent knowledge and understanding of lighting in general.

### What did candidates do well?

Most candidates were concise in their responses, listing three lighting effects clearly and how they would use these to create an atmosphere. Only a few candidates responded with an overly detailed response, in far more depth required for the marks available.

### What did candidates find a challenge?

Some candidates clearly listed a lighting effect but described when they would use this and did not address what was asked for by the question (how lighting creates atmosphere). Only a handful of candidates did not use the defined appropriate moment (the closing scene/section).

### Question 5

5 You are performing your performance text on a **proscenium arch stage**.

Explain **three** advantages and/or disadvantages of using this stage for your performance text.

Advantage/Disadvantage 1 .....

.....  
.....  
.....  
.....  
.....

Advantage/Disadvantage 2.....

.....  
.....  
.....  
.....  
.....

Advantage/Disadvantage 3.....

.....  
.....  
.....  
.....  
.....

**[6]**

Responses to this question were varied. Most candidates answered with good knowledge and understanding of a proscenium arch stage and clearly identified generalised practical advantages/disadvantages for using this type of staging in a performance. However, many candidates did not offer any links to how this staging style could affect their chosen text, which prevented them achieving a Level 3. It was acceptable for candidates to discuss 'End On' staging for this question, due to the very close similarity in staging style.

**What did candidates do well?**

Many candidates described in detail the staging style and described a range of examples for advantages/disadvantages of this. The best responses linked this clearly to their chosen text, revealing a sound knowledge and understanding of how this could affect their chosen text with specific scene/moment examples selected to illustrate this.

**What did candidates find a challenge?**

Some candidates did not link the choice of staging, proscenium arch, specifically to the text.

## Exemplar 1

Advantage/Disadvantage 2... The proscenium arch stage also acts as...  
 a window into the performance<sup>ing</sup> ~~adding to the~~  
~~realism. For example,~~ making the performance less...  
 engaging as it doesn't feel immersive as the audience  
 and actors are very separate. For example, during the pontoon  
 scene the audience will feel very separate from the action.

This example shows clearly how the candidate has responded appropriately to the question. They identify a potential advantage for using a Proscenium Arch stage and link this to a specific moment/aspect from their text. Many candidates did not link their responses to their text.

**Assessment for learning**

Reading the question fully should be impressed on all candidates by centres. When responding to any question, always respond or link specifically to the chosen text, with examples as necessary.

## Question 6

6 Choose **one** character from your performance text.

Name of character .....

As an **actor**, explain how you would **prepare** to perform this character for **one scene/section** of your performance text.

Scene/section .....

.....

.....

.....

.....

..... **[8]**

Responses to this question were varied. Most candidates answered with good knowledge and understanding of how to perform a character. However, some candidates did not respond appropriately to the aspect of 'prepare' and did not offer any planning/rehearsal aspects, which prevented them achieving higher level grades.

**What did candidates do well?**

Many candidates described in detail how they could use a range of rehearsal/preparation techniques often with examples of clear character development for this. The best responses linked this clearly to the chosen specific scene/moment and selected examples to illustrate this.

**What did candidates find a challenge?**

Candidates concentrated purely on how to perform the chosen character with no reference to preparation.

## Exemplar 2

Scene/section The start of the play

I would start by using the improvisation method of power balance to understand how much control she has during this scene. At the start, we see Helga as a more <sup>motherly</sup> loving character who quickly slips into more controlling so, during this preparation method, I would move from sitting on the sofa to standing on it to help gauge her power and find the vigour with which the lines should be delivered. Even Furthermore, I would identify Helga's objective and super objective for this scene to understand her motivations. This helps to put meaning behind ~~the whole~~ each line and deliver a strong and realistic performance as well as helping to understand the character's emotion better. For example, <sup>for the opening,</sup> I would argue Helga's super objective is to prepare her daughter for the trip she is about to make. I would also do research into the historical, social and cultural situation of a <sup>woman</sup> ~~person~~ like Helga during the second World War to gain a better understanding of her life outside of the play so that she feels to the audience like a more real, fleshed out character. For example, being Jewish under the Nazi regime would have been very dangerous and terrifying. Thus, she might be quite on edge and anxious during this scene. Finally, I would research how to perform a German accent in order to accurately convey the way Helga would talk and the cadences and typical ~~emp~~ <sup>emphasis</sup> of emphasis for someone speaking English in a German accent. This would help to further convey where she is from and the situation she is in to the audience as well as helping <sup>me</sup> ~~the audience~~ to immerse myself in her character. [8]

This response shows how the candidate has responded appropriately to the question. They identify a range of preparation/rehearsal techniques and link this clearly to the specific section from the text.





## Section B overview

This section of the examination required candidates to study, evaluate and analyse the acting skills of one or more performers from their chosen performance and review why/how the performers use of skills impacted on them and the audience. The quality of responses from candidates for Section B was strong with many candidates having much to say about the performance they had watched. The best responses had fully explored the wording of the question, focusing on performance skills and highlighted a genuine engagement from the candidates.

In general, there were many high scoring candidates who embraced the demands of the question in terms of acting skills and how the performers impacted on them as an audience member. It was clear that many candidates were well prepared for this question. As in previous years, the choice of play was highly varied and many incorporated the use of digital performances, which is perfectly acceptable. It was again pleasing that the majority of candidate responses in this section were often detailed, thoughtful and displayed a full range of subject specific terminology to enhance the responses. Many candidate responses were insightful and balanced, often revealing the candidates' understanding of how the performers' skills engage the audience and offering concise and thoughtful evaluation of their enjoyment in how this was achieved. Only a very small minority of candidates answered this question referring to the same performance text to the one they had studied for Section A. Many examiners noted that most candidates seemed to have engaged with the productions seen, and often responded well as members of the audience. A wide variety of acting techniques and skills were discussed and evaluated, revealing a very sound knowledge and understanding of the chosen performance.

One issue again noted by examiners was that there still appeared to be a number of 'pre-prepared' theatre reviews. Many candidates often made detailed and direct reference to the 'playwright's intentions', 'set design, 'lighting', and so on, with no links to the wording requirements of this year's Section B question. Some of these candidates had prepared a potential response which covered every aspect of the performance in limited depth and did not focus on the specifics of the question, rather offering a generalised overall review of the performance. These responses often did not include any reference to the skills of the actors/performers. Candidates who did not respond to the question requirements inevitably often only accessed lower band marks.

### Key point: irrelevance in responses will not be rewarded

After many years of highlighting this, there are still a significant number of candidates who offer an introduction and conclusion to their Section B response which has no relevance to the question at all. It should be impressed on all candidates by centres that only responses that are relevant to the question can be rewarded by the mark scheme.

## Question 9\*

**9\*** Evaluate the acting skills of **one or more main** performers in the live performance you saw.

Consider how they communicated meaning to the audience.

In your answer, you could consider:

- acting ability
- movement and physicality
- mime and non-verbal communication
- use of performance space and levels
- use of props and costume
- the relationship between the performer and the audience.

You must use appropriate drama and theatre terminology.

[30]

### What did candidates do well?

It was pleasing that the vast majority of candidates had prepared well for this question, which allowed them to answer the question positively in a variety of ways. Most candidates did not have problems with answering the question fully and accurately.

### Candidates who scored well in this question often responded to, discussed and evaluated many of the following aspects:

The response was clearly focused on the skills of the actor and there was clear evaluation, not description, of the impact of these skills on the candidate as an audience member.

The candidate was well prepared for this question, with very clear ideas/plans/structures in place to allow full responses to be given to the wording of the question.

The impact that the actors' skills had on the candidate as an audience member was at the heart of the response.

Higher scoring candidates discussed a variety of performance skills and evaluated how successful these were used in relation to the impact this had.

Evaluation of the performers' skills and their impact on them, as an audience member, was embedded throughout the response.

The candidate's use of specialist drama and theatre terminology was highly developed and integrated throughout their response.

Candidates offered a highly developed understanding of how performers communicate meaning to an audience in a live performance. Their line of reasoning throughout their response was well developed, sustained, relevant and logically structured.

The positive and/or negative impacts of a range of acting and performance skills were discussed surrounding the performance and the candidates' enjoyment.

Clear examples were offered to support their evaluative statements, focusing on the performance and the role/impact of a range of skills and techniques used.

Clear examples were used which were relevant to the performance seen, not dependent on the script.

The impact on the candidate as an audience member was discussed in detail in relation to the use of a range of skills and techniques.

### **What did candidates find a challenge?**

Using the time allocated to this question to its full potential was again an issue for some candidates.

Some candidates spent a great deal of time describing in detail the play, plot and key themes/messages given within the piece, but did not link this back to the question.

Some candidates focused on an understanding of the text, rather than evaluating the performance.

Some provided an introduction/conclusion that had little focus on the question.

Less successful candidates were descriptive rather than evaluative.

Candidates who offered a 'pre-prepared' response did not adapt this to meet the question's needs.

Subject specific language and terminology was often limited in these responses.

Basic opinions were expressed on the production which focused on description rather than analysis.

Examples given to support the candidates' analysis lacked specific detail.

Some less successful responses discussed or compared aspects of their Section A text, which had no relevance to the Section B question at all.

Some candidates did not grasp the essence of the question and offered a simplistic and undeveloped line of reasoning.

Some candidates struggled to move beyond the lower levels due to a lack of precision in their analysis and evaluation often making sweeping statements in order to move onto their next point.

A few candidates who had watched recorded versions of a live show, focused on camera angles, lens movement and editing, rather than acting skills.

## Exemplar 3

In September 2023, I went to see 'The Book Thief' originally written by Markus Zusak and then turned into a musical, directed by Lotte Wakeman. 'The Book Thief' is a beautiful story of tragedy but also hope set in 1940s Germany during World War 2. The key message, which was shown effectively throughout, was about the power that words have and how twisting words can create chaos and how manipulative words ~~can~~ be.

This candidate response exemplifies a common error. The candidate has written a 16-line introduction, using significant and valuable time that could not be rewarded with any potential marks as it makes no reference to acting skills.

**Some live performances used**

*The Woman in Black*

*The Ocean at the End of the Lane*

*Peter Pan*

*One Man Two Guvnors*

*Noughts and Crosses*

*Treasure Island*

*Frankenstein*

*Billy Elliot*

*Things I Know to Be True*

*Bouncers*

*Romeo and Juliet*

*Teechers*

*To Kill a Mockingbird*

*An Inspector Calls*

*The Play That Goes Wrong*

*The Lion, the Witch and the Wardrobe*

*War Horse*

*The Curious Incident of the Dog in the Night-time*

*Cinderella*

*Wonderland*

*A Christmas Carol*

*Othello*

*Hamilton*

*Macbeth*

*Falling*

*Shawshank Redemption*

*Canterville Ghost*

*Small Island*

*Witness for the Prosecution*

*Charlie and the Chocolate Factory*

*Life of Pi*

*Matilda*

*Juliet*

*Kinky Boots*

*Hex*

*Jekyll and Hyde*

*Cookies on Line*

*Lord of the Flies*

*War Horse*

*Shrek The Musical*

*Standing at the Sky's Edge*

*DNA*

*Rise Up*

*The Lion King*

*Annie*

*Wuthering Heights*

*Beautiful Thing*

*Henry V*

*Everyone's Talking About Jamie*

*Can I Live?*

---

# 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](#).

## Keep up-to-date

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](#).

## OCR Professional Development

Attend one of our popular professional development courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

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.

## Signed up for ExamBuilder?

[ExamBuilder](#) is a free test-building platform, providing unlimited users exclusively for staff at OCR centres with an [Interchange](#) account.

Choose from a large bank of questions to build personalised tests and custom mark schemes, with the option to add custom cover pages to simulate real examinations. You can also edit and download complete past papers.

[Find out more](#).

## Active Results

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](mailto: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.

Call us on  
**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**

For more information visit

 **[ocr.org.uk/qualifications/resource-finder](https://ocr.org.uk/qualifications/resource-finder)**

 **[ocr.org.uk](https://ocr.org.uk)**

 **[facebook.com/ocrexams](https://facebook.com/ocrexams)**

 **[twitter.com/ocrexams](https://twitter.com/ocrexams)**

 **[instagram.com/ocrexaminations](https://instagram.com/ocrexaminations)**

 **[linkedin.com/company/ocr](https://linkedin.com/company/ocr)**

 **[youtube.com/ocrexams](https://youtube.com/ocrexams)**

## We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



**I like this**



**I dislike this**

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2023 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.