

**PROJECT**  
*Teacher's Guide*

# EXTENDED PROJECT

H856  
For first teaching in 2015

## Using museums and galleries

Version 1



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This guide is intended to support teachers and students in using museums and galleries to enrich, inform and inspire student research and work. It contains suggested activities, case studies and information about getting the most from a museum visit.

# Why use museums?

Museums and galleries can contain a rich diverse range of object and artefact. Each of these objects has its place in history and can be a means of helping us to unfold a narrative of a particular place, time or attitude. A simple object, when explored thoroughly, might reveal how people once lived, their attitude towards religion, society or nature or how they used maths, science or materials. By encouraging students to explore objects with a critical and questioning attitude we help them to understand the interdisciplinary nature of study, how to contextualise and how to critically analyse – all skills that will help in their EPQ and in further study.



Interior view of the Fitzwilliam Museum, Cambridge.



# Using museums and galleries to support and build research skills

By Professor Abigail Harrison Moore, Head of School of Fine Art, History of Art and Cultural Studies, University of Leeds, UK.

## The Extended Project Qualification

Students are encouraged throughout the EPQ to 'use a wide range of resources **critically**, analyse data effectively and apply their findings to good effect'. This means that they need to start by assessing the research field in which their topic is located, looking at both primary and secondary sources, and comparing research materials to test and analyse them and to show clear links between sources of information and the themes of their project.

There are multiple resources within museums and galleries that will enable students to develop and evidence these skills. Within this guide you will find case studies and questions that will help you to use museums and galleries effectively in your teaching and to confidently harness the many and rich cultural resources that the UK has to offer, in every village, town and city. Many of these can be accessed for free, and the majority of learning and curatorial staff are only too ready to support teachers to develop bespoke opportunities for students.



Roman 'Swiss Army Knife'. Compound utensil with three-pronged fork, spatula, pick and knife. Iron and Silver. Middle Roman Period. Fitzwilliam Museum.

## How to use primary resources for research and building research skills

Good, effective research starts with a question and this guide will also help you to think about ways in which museum and gallery sources can both help generate the questions and look to answer them. Questions ensure that students are both critical of their own work, and, as importantly, critical of others' work. To be critical does not mean being polemical, and I will provide you with some ways to demonstrate this in your teaching.

Curiosity is key...students need to find a subject/project that really engages them. They need to want to know more and be excited by the research question, and museums and galleries are excellent spaces to develop curiosity, through the material objects on display and the questions that they raise.

### Example of an exercise: Asking questions

**Having identified their potential field of study, send your students into the galleries to find one object that seems to fit with their subject. Ask them why they chose the object? What did they do to find out more about the object? And what questions do they still have? Where could they go to find out more information?**

**This not only helps them to understand that all subjects can be explored in any museum or gallery, and that they should not be limited to a museum of medicine if they are studying medicine, or an art gallery if they are studying art, but it also helps them to identify how the research process starts...by asking questions that lead to more questions, and to think about how many different types of sources they might use.**



There are many different resources for research. The library is often the obvious starting point, but students should be encouraged to think about archives, museums, galleries, heritage sites etc. Encourage them to be aware of the role of the institution in shaping the ideas inside. Ask them, for example, to find out who runs the gallery? Is it public or private? Who funds its work? This helps to develop an understanding of the context of research sources, which can feed back into the development of their critical reading skills. And, of course, the museum and gallery can help students to gain an understanding of the key differences between a primary and secondary source, to help them consider this in their reading.

## What is the difference between criticality and polemic?

Encourage your students to look up 'criticality' in the dictionary they will find definitions that include 'skilful judgement' and 'thoughtful analysis'. 'Polemic' is defined in the *Oxford English Dictionary* as 'a strong verbal or written attack on someone or something'. I encourage my students to think about the difference between these definitions. To be critical is not to 'attack' but to carefully review the resources they are using, comparing them with each other to identify their positive and negative attributes and the things one might learn from and use in their work, obviously encouraging them to carefully reference the source.

## Putting things in context

In order to help understand why a certain text, object or image was produced at a certain time and to critically analyse it we need to understand its specific context of production; **when** it was made and for **whom**? We also must be aware of the moment of reception; the context in which we are reading/viewing it and how this might affect the way we respond. A really useful text is John Berger's *Ways of Seeing* (1972), both the BBC series and the book. But students should be encouraged to also read this critically, as it too was a product of its time and context.

### Example of an exercise:

**Ask your students to read 'Ways of Seeing' and think about what was happening in the UK in 1972 and how Berger was responding to this context. Encourage them to take this process into the museum or gallery. Ask them to choose an object/image and use the information available in the museum to identify the context of production. Then ask them to think about the context in which they are viewing it, both in terms of the museum or gallery, but also in terms of their wider life, for example where they live, what year it is, where else they have visited, the books they read or the films they watch.**



Museums and galleries provide a wealth of ways not only to find new sources for research, but also to develop key research skills. I have worked with young people in museums for many years, and have evidence that not only do they enjoy the experience, they benefit academically by improving their subject knowledge and research skills but by also developing cognitive skills that the Sutton Trust have identified as enabling young people to bridge educational gaps both in terms of progress in school (Sammons et al., 2015) and advancement to 'high status universities' (Jerram, 2013). One of their most recent publications, 'Subject to Background', also highlighted the importance of every child benefiting from enrichment beyond the curriculum. Feel free to use this to persuade your leadership team to allow you to take a trip to your local museum or gallery....



# The benefits of working in and with museums and galleries

## Case Study I: Discovery days – Enjoying research and presentation



*Students in the Stanley and Audrey Burton Gallery, University of Leeds, photo credit; University of Leeds.*

**Discovery Days**, a project developed in partnership with The Devonshire Educational Trust and the University of Leeds, aims to introduce young people to museum and gallery collections and encourage them to develop research, critical thinking and presentation skills. We have delivered the days at Chatsworth, Bolton Abbey, Leeds Art Gallery and The Hepworth Wakefield, working with a wide range of object types, in very different locations and with a diversity of schools and year groups. The day follows a tried and tested path, although museums and galleries can build in different research techniques if they wish, including practical techniques such as sketching.

The students start with a tour of the collections. They are then challenged in groups (that deliberately mix up students to ensure that they have to develop team building skills) to prepare a 10 minute presentation on one object in the collection. The only rule is that everyone in the group has to speak, even if it is only to say their name...they always end up saying more than this! They need to use a range of research techniques to develop their presentation. We provide them with a variety of research resources, from catalogues to letters and diaries, including both textual and visual sources. They do not have access to the internet! They also have the opportunity to interview someone who has knowledge of the collections. At Chatsworth and Bolton Abbey, this is the Duke of Devonshire. At The Hepworth Wakefield they meet the Director. They have to develop the questions as a group and select two people to conduct the interview. They get one chance to practice and then do their presentation in front of an audience and receive feedback, both positive and carefully critical, from an academic and a senior member of the museum staff. Terrifying but always rewarding.

We have completed both quantitative and qualitative research on the impact of the Discovery Days. One of the key outcomes

to date has been seeing both young people and their teachers gain confidence in their potential. Each time we run an event we start with teachers expressing their fear that their pupils will not have the ability to do the presentation, and, as one of the teacher said recently, after a day at The Hepworth Wakefield, 'it showed me what they were capable of and they walked taller back to the bus'. The skills developed cover the whole range of requirements for the EPQ but also are transferable across multiple subjects, and the days help show pupils and teachers alike how valuable museums and galleries are as places of learning and development.

## Case Study II: Using primary sources to understand reactions to the Industrial Revolution – Interdisciplinary research skills



*Students in the Museums of the History of Science and Medicine, University of Leeds, photo credit; University of Leeds.*

This activity developed out of two key requirements - to introduce young people to the very interdisciplinary nature of my research and my subject of art history and to develop their understanding of the need to use a wide range of primary sources in their research and to understand the need to read across diverse sources. It also helped to introduce young people and teachers to the special collections on campus, as most people do not know that universities often own fascinating and wide-ranging museum, gallery and archive collections.

We start with a very familiar theme, the industrial revolution, and I frame the session via a research question; 'How did artists and designers respond to the industrial revolution and try to change the lives of working people in England in the nineteenth century?'

The session starts with a short lecture, that takes in Engel's *Condition of the Working Classes*, looks at the inventions that led to massive social, political and economic change, thinks about

the role of the textile industry, critically reads a section from Dickens' *Hard Times*, and concludes by looking at the designs of A.W.N. Pugin, John Ruskin, William Morris and Phillip Webb. All in half an hour!

We then use a range of the University of Leeds special collections, not only to look at objects and texts that directly relate to the lecture, but also to think about why we need to read across a range of sources critically.

We start with a copy of *The Leeds Mercury* from 1850. We use this to introduce students to the need to look at the actual paper, rather than using an on-line search of a database. What happens when we look both at the article we thought we wanted to read, and those also published on the same day? This leads to a discussion of how search engines work; who funds research and how this might impact on what is published; why a keyword search will always be limited and the importance of understanding the context of research.

We then link the newspaper to a Register of Burials in a Leeds cemetery from the same date. This helps us think about why names would appear in both the newspaper and the burial record, what we can see by reading the ages of those buried, and the way the cause of death was recorded as 'decline', 'convulsion', 'decay' etc. We note that the main cause of death is not cited. This would have been cholera, but this disease was not well known at the time.

This enables us to move onto a set of photographs of the Quarry Hill 'Unhealthy' area from the period, and think about what we can see, and what we can't. For example, if we had the ability to smell the streets pictured, we would very quickly identify the cause of death – poor sanitation. From this we look at acts of law, and local authority reports from the time.

We conclude by looking at a range of sources that link to our artists, designers and writers. Amongst these are two copies of Ruskin's *The Stones of Venice*. These are used to explore the importance of looking at the actual objects rather than the text on-line. One is a Kelmscott version, produced on handmade paper and with hand-block printing. Its materiality tells us about the design credos of the arts and crafts movement and its call to return to hand-craftsmanship as a response to increasing industrialisation. The other reveals a bookplate that shows that the copy belonged to Charles Dickens and was dedicated by Ruskin to the author. I always ask the question 'what does this show us?', and most of the time the students respond 'that Dickens read Ruskin'... falling into the trap that helps demonstrate that we must take care not to read too much into a source. It shows us that Dickens had a copy of Ruskin, physically linking our story of literature and design, but does not offer evidence that he read it!

This type of activity can be used with a range of sources, in different types of museum and gallery, to address a wide range of research questions. The students love the opportunity to see the objects but also learn about the research process, and at the end of the activity we ask them to list the types of primary sources they might look for in their own projects.



*Mosque Lamp. Clear glass, free blown with lugs and enamelled. Circa 1355 Fitzwilliam Museum.*

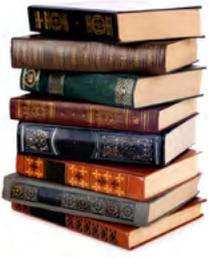
# The difference between a primary and secondary source?

A primary source is a document or physical object which was written or created during the time under study. These sources were present during an experience or time period and offer an inside view of a particular event.

A secondary source interprets and analyses primary sources. These sources are one or more steps removed from the event. Secondary sources may have pictures, quotes or graphics of primary sources in them.

## Example of an exercise:

**Ask your students to identify a primary source and a secondary source in the museum or gallery. Ask them to say why they have categorised them as such. [Remember the museum shop will often be the main place to find secondary sources...]**



## How to work across sources?

It is important that students use a number of sources and are able to read across them, i.e. to compare and contrast them. This does not require them to identify one as being particularly *right* or *wrong* but to be aware of how they differ and where they fit in terms of their context. I am often asked by students 'How many sources do I need to use?', and the simple answer is enough to be able to answer the question in as full a way as possible in the time allocated!

**Example of an exercise: Ask your students to compare and contrast two objects/images and think about where they differ and where one informs the other. Was one object/image produced before the other one? Could the designer/artist have seen the other one?**

Every academic starts a new project by reviewing the literature, not just texts but also images and objects, on their theme and by setting themselves a research question that challenges or extends the questions previously asked. Starting with a question that is drawn from a review of the work that has been done already helps us to be critical, test boundaries, and find new answers or new methods/techniques. This exercise also enables students in the museum or gallery to begin to develop their understanding of the research process.



Interior view of the Fitzwilliam Museum, Cambridge.

# A teacher's guide to looking at artefact

**Kate Noble – Education Officer, Fitzwilliam Museum, Cambridge**

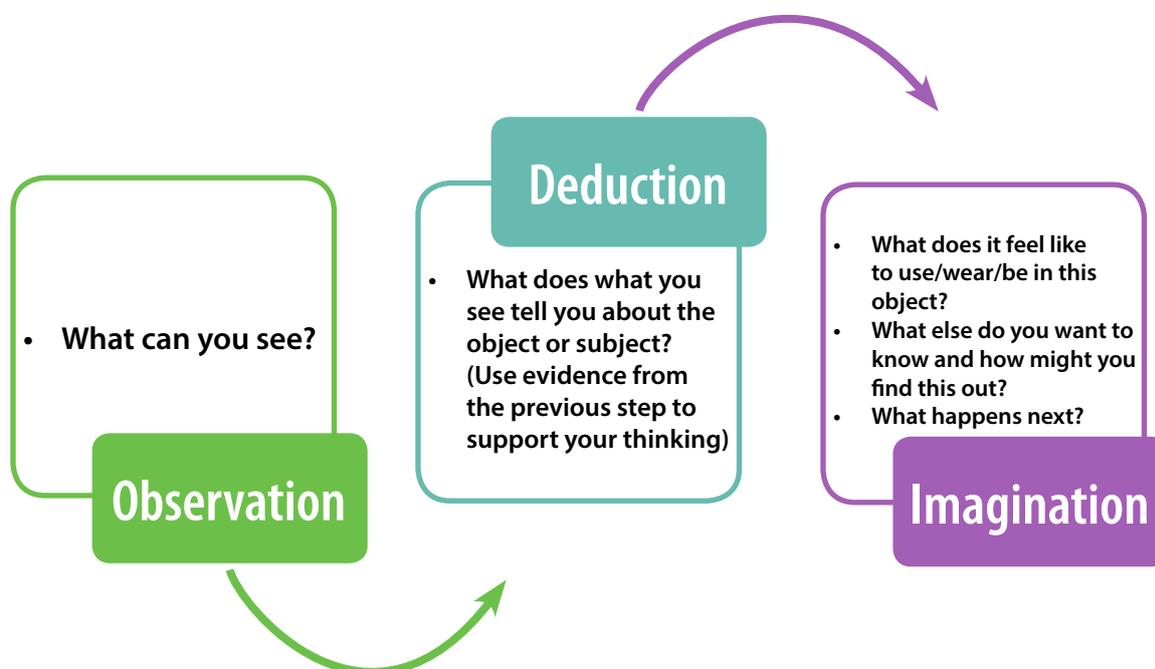
**'Looking at art invites, rewards and encourages a thoughtful disposition, because works of art demand thoughtful attention to discover what they have to show and say.'**

**(Perkins, 1994, p4)1**

Works of art can provide a meaningful and tangible context for thinking carefully and deeply as described in Perkins' quote above.

By taking the time to look at something really closely, ask questions about what it represents, where it came from and how it was made students can discover many exciting avenues to explore within their own studies.

There are three simple steps you can use to introduce to your students how to look at paintings and objects.



These three simple steps model good research practice in that they start with the in depth observation, analysis and examination of a primary source and then move towards building an argument supported by evidence gained through careful looking. The third and final step encourages students to bring in their own personal experience, understanding and imagination to extend and deepen their interpretation based on a social constructivist model of learning.

The following activities have been designed to demonstrate how objects and paintings can be used as a starting point for a research project. Suggested prompt questions are highlighted in italics.

Using real objects as a starting point will deepen students' engagement with them so if possible plan a visit to your local museum or gallery as part of this project. Once you have modelled how to look at an object with the group you could

allow students time to wander round and explore independently. They might then come away with an idea for their own EPQ. If this is not possible, contact your local museum or gallery and see if they have handling objects available for schools to borrow. Alternatively, you can use reproductions as hand-outs or digital resources within the classroom. Museums are also places where research happens and is shared with the public through displays and exhibitions. Students could be encouraged to think about how they might share their own research outcomes as part of the EPQ, perhaps in the form of an exhibition proposal.



Interior view of the Fitzwilliam Museum, Cambridge.

## Activity 1: Looking at objects: ammonite vs. armour

By taking two seemingly unrelated objects and asking students to compare them you can encourage the development of simple research skills.



Steel armour circa 1510-20 Fitzwilliam Museum.



Ammonites hystrix Phillips, 1829 Sedgwick Museum.

### Step 1 – Observation

Make a list of all the similarities between the ammonite and suit of armour.

What can you see?

Think about pattern, texture, surfaces, materials

What is the function of the object?

Is there anything missing?

## Step 2 – From observation into deduction

Ask the group to share their responses from the previous activity

If you start with the physical properties of the object you can soon lead on to similarities around function around the idea of protection.

Prompt questions:

*How would changing the material change the function?*

*Could you have suit of armour made from paper?*

*Or rubber?*

*Or marble?*

*Think about the origins of the raw materials that these objects are made out of.*

*What changes have happened?*

*How do you turn a lump of ore into steel?*

*How do you turn a sheet of steel into a suit of armour?*

*How does a living creature become a fossil?*

*Both objects would have originally contained a living thing.*

*How do you feel about that?*

*How does the function of the object inform the design?*

*The jointed design of the armour enables the wearer to move.*

*Can you think of other connections to the natural world? Think about other animals which have armoured shells such as woodlice, beetles and armadillos.*

## Step 3 – Imagination

*How has the design of armour developed since medieval times? Sheet armour is designed to protect from impact weapons such as axes, swords and daggers. Once the gun was in widespread use on the battle field sheet armour was much less effective.*

*How have advances in materials science influenced the design of protective wear for work and home? Think, for example, of the design of a bicycle helmet or the high tech sportswear worn by modern day athletes.*

*Can you think of other examples from natural world where the design has changed, adapted or evolved in response to environmental change?*

*Suits of armour were custom made for the individual wearer. Not everyone would have been able to afford a full suit of armour. If you couldn't afford a full suit, which items would you have chosen to offer you protection on the battlefield?*

*Can you design and create your own suit of armour for protection on a battlefield at a period of history of your own choice. What materials would you choose to use and why? Can you explain what design decisions you have made and why?*



*Whole composite steel armour, in the Maximilian fashion, circa 1510-20. Fitzwilliam Museum.*

## Activity 2: Looking at paintings - The Last of England

Looking at paintings is often like detective work. You have to spend time examining the evidence and then put it all together to try and work out what is happening in the picture.



Ford Maddox Brown. *The Last of England*, 1860. Fitzwilliam Museum.

### Step 1 – Observation 1

*Spend 5 minutes looking at this painting.*

*Make your looking organised- start at the top of the picture and let your eyes move down gradually from side to side. You might want to stop and look at some areas in more detail than others. Just take your time and explore every millimetre of the picture.*

### Step 2 – Observation 2

*Choose your favourite part of the painting and describe it to the rest of the group or a partner.*

*What made you choose this detail?*

### Step 3 – Deduction

*What do you think is happening in this picture? You need to provide evidence for your deduction from the picture.*

For example,

The two figures at the front of the painting are in a relationship. I can tell this because they are holding hands.

It is a very wet, windy and unpleasant day to be on a boat trip. I can tell it is raining because I can see the rain dripping off the umbrella and the sky is grey. I can tell it is windy because the ribbon on the woman's bonnet is blowing and the sea is rough.

They are leaving Dover on a very long journey. I can tell this because I can see the white cliffs of Dover in the background. I know they are going on a long journey because of the cabbages

tied to the front of the boat. Fruit and vegetables were taken on long journeys to prevent scurvy, a disease caused by vitamin c deficiency.

The people we can see are from Victorian times and are not wealthy. I can tell they are Victorian because of the style of their clothes. I can tell that they are poor because the lady has a blanket wrapped around her rather than a warm coat. If they had more money they would have bought a ticket for the cabins below the deck where they would be sheltered from the elements.

The couple at the front are anxious about their journey and that the lady is cold. I can tell this by their facial expressions, the way in which she is tightly gripping the man's hand and the colour of her skin.

The lady is carrying a baby. I can tell this by the shape of her cloak and the little pink fingers clasped in her hand,

## Activity 4 – Imagination

*This painting is based on a real person that the artist knew. See what you can find out about who these people are and discover if they made it to their destination.*

*Why would this couple take such a dangerous journey with such a young child?*

*What happens next? Perhaps you could write a play, poem or story about their adventures?*

*If you could interview the people on this boat, what would you ask them?*

*Can you relate this painting to your own experiences or to those of people you might know?*

*Migration is an extremely relevant issue within our modern world. Can you find examples of contemporary artists, poets or writers who have responded to this same theme?*



# Who's who in a museum



## Who's who in the museum – An insight into some of the different roles

### Technician and Exhibitions Assistant

Works with curators, technicians and the Designer and Exhibitions Officer to make sure our exhibitions happen – that the objects arrive, exhibitions open on time, and the spaces are cleared for the next show.

*'For a recent exhibition incorporating several museums, I was responsible for the installation of all the objects. There were not only paintings and sculpture, but also a skeleton of a dodo, a model of Crick and Watson's double helix, and weaponry from the Museum of Archaeology and Anthropology – so it was a real challenge and a huge responsibility.'*

David Evans, Technicians and Exhibitions Assistant

### Designer

Designs all the graphics for the Museum – all the marketing materials like banners, posters and advertisements. They also design and layout publications, including some of the exhibition catalogues, and the graphics that go in exhibitions.

Ayshea Carter, Museum designer, gives the following example of a recent job: *'While negotiating loans for the exhibition 'Tomb Treasures of Han China', some of the objects' lenders wanted to see that we could actually show all this material. So I rendered the entire exhibition in digital 3D – created the four galleries and each object's dimensions, to show how it would work. For the actual exhibition, I made info panels leading visitors from the terra cotta soldiers guarding the entrance all the way to the burial chamber itself. Working with those objects – the soldiers, the Jade suits – when those are actually in front of you, there's simply nothing else like it.'*

Ayshea Carter, Museum designer

### Gallery Attendant

For many members of the public they are the face of the museum and it's important that they are welcoming, professional and sensitive to visitors' needs.

*'We also maintain the balance between letting people enjoy the galleries whilst ensuring the safety of the objects – which can be challenging in a gallery full of objects!'*

Siobhan Lee, Gallery Attendant

### Education Officer

Organises activities to engage the public with the museum collection, liaises with schools, colleges and teachers to promote the use of the collections and activities of the museum. Develops education resources and works with diverse groups to engage them with the museum.

*'The Arts Award offers a flexible framework so we can help the participants experience the Museum in an enjoyable way. I had a girl who didn't want to be here – she almost left the first day of her week here. We looked at Picasso and she said she could relate to him – she*

*thought, like her, he was off-the-wall; didn't do things the normal way. By the end of the week, she excelled and was chosen from all the participants to speak to the Arts Award Moderator!'*

Lucy Sercombe – Arts Award Co-ordinator

### Keeper of collections

Responsible for the items in a collection and other members of staff.

*'I'm responsible for a Department of three full-time staff, with a growing collection of around 240,000 coins, medals and currency from all over the world. One aspect I love about my job, and feel passionately about, is teaching – both about the objects and what we can learn from them. For example, we have a 12th-century Islamic coin – not remarkable in itself, except that it was discovered in Wattisham, Suffolk, pointing at trade links between medieval England and the Islamic world.'*

Adi Popescu, Keeper of Coins and Medals.

### Secretary to the Keepers

A varied role that includes preparing for an exhibition or helping with research or enquiries from the public.

*'Recently I transcribed a benefactor's notebooks – Dr. J. W. L. Glaisher, a Fellow of Trinity College, who bequeathed the core of the Museum's collection of Delftware in 1928. His notebooks document why he purchased each object: his father took him to see balloon ascents, for example, and we have several objects commemorating ascents. Museums aren't lifeless buildings, but collections of objects with real people and stories like Glaisher's behind them.'*

Anna Lloyd-Griffiths, Secretary to the Keepers

### Conservator

Responsible for the conservation of paintings, sculptures and other museum objects.

*'I worked on a Rembrandt self-portrait that had been de-attributed when it came to the National Trust a few years ago, but there was a researcher who wanted the case reopened. I removed three layers of varnish, after which you could see the subtlety and precision that's typical of Rembrandt. It's like a big puzzle: before we started, there were only a few pieces to be assessed; afterwards, there are a lot more, and they all encourage the idea that, yes, this is by Rembrandt himself.'*

Christine Kimbriel, Painting Conservator

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