

**GCE**

**Drama and Theatre**

Unit **H059/05**: Drama and Theatre performer role – Exploring performance

Advanced Subsidiary GCE

**Mark Scheme for June 2017**

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
All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	Blank page
	Unclear
	Knowledge
	Knowledge and understanding
	Poorly expressed
	Not answered question
	Repeat
	Tick
	Cross
	Effective evaluation
	Vague
	Odd or incorrect grammar
	Point being made
	Just/Justification

**SECTION A** – 20 mark Questions. The Assessment Objective for this section is AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed

<p><b>Level 5: 17–20 marks</b></p>	<p>Excellent response: clear understanding of text and question; well structured, coherent argument consistently developed. Extensive use of examples to illustrate all points. Sophisticated discussion of how theatrical process and practices could be used to communicate with the audience. Wide range of examples of how creative and artistic choices influence actors and performers. Thorough knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Extensive understanding of how performance texts are constructed to be performed and convey meaning through performance. Thorough knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 4: 13–16 marks</b></p>	<p>Accomplished response: broad understanding of text and question; well-structured argument with examples to support all points made. Detailed and effective discussion of how theatrical process and practices could be used to communicate with the audience. A range of examples of how creative and artistic choices influence actors and performers. Sustained knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Developed understanding of how performance texts are constructed to be performed and convey meaning through performance. Secure knowledge of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>Level 3: 9–12 marks</b></p>	<p>Competent understanding of text and question; argument has a clear line of development with examples to evidence most points made. Clear, competent discussion of how theatrical process and practices could be used to communicate with the audience. Relevant examples of how creative and artistic choices influence actors and performers. Secure knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning. Secure understanding of how performance texts are constructed to be performed and convey meaning through performance. Some understanding of how performance texts are informed by their social, cultural and historical contexts.</p>

<p><b>Level 2: 5–8 marks</b></p>	<p>Basic understanding of text and main elements of question; some structured argument evident, with some examples to support points                  Sufficient understanding of text and question to construct an argument, may be pedestrian, with some development.                  Plain, workable discussion of how theatrical process and practices could be used to communicate with the audience.                  Some relevant examples of how creative and artistic choices influence actors and performers.                  Some knowledge of how conventions, forms and techniques are used in drama and live theatre to create meaning.                  Some understanding of how performance texts are constructed to be performed and convey meaning through performance.                  Some evidence of understanding of how performance texts are informed by their social, cultural and historical contexts is shown.</p>
<p><b>Level 1: 1–4 marks</b></p>	<p>Limited understanding of text and question examples ineffective, few or no examples to support points.                  Limited evidence of understanding of how theatrical process and practices could be used to communicate with the audience.                  May show some awareness of how creative and artistic choices influence actors and performers.                  May show some awareness that conventions, forms and techniques are used in drama and live theatre to create meaning.                  May show some awareness of of how performance texts are constructed to be performed and convey meaning through performance.                  Little or no understanding of how performance texts are informed by their social, cultural and historical contexts.</p>
<p><b>0 marks</b></p>	<p>No response or no response worthy of any credit.</p>

Question	Guidance	Marks
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Question	Guidance	Marks
1	<p><b>1. “Conflict can and should be handled constructively; when it is, relationships benefit.”</b></p> <p><b>Explain how a present-day director could approach the performance text to draw the audience's attention to the efforts of a character to manage or resolve conflict.</b></p> <p><b>Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.</b></p> <p>This question requires focus on at least one character who faces conflict and how they attempt to handle this conflict. It requires students to consider how a director would approach this role or roles.</p> <p>Good answers will make it clear how a director would explore the theme of conflict in relation to how a character or characters attempt to deal with it and how it affects their relationships with others.</p> <p>Good answers will refer to acting techniques and how a director might explore the imperfections or flaws of characters when approaching the conflict, for example how Hamlet’s tragic nature affects how the character handles or resolves conflict. It might also look at how a director displays the attributes of characters who do manage to successfully resolve conflict and their strengths.</p> <p>Good answers will link the attempts of characters managing conflict to the play’s context and discuss how a director can make the ideas about conflict relevant to their audience. For example, the continuing relevance of Oh What A Lovely War's satirical messages about conflict.</p> <p>A good answer might explore the idea of conflict in terms of a character’s motives and how a director would ensure that an actor portrays these motives. They may consider how conflict can be linked to an individual character’s motives and desires, or arising from his or her involvement in a military conflict. They may explore how these motives and desires affect how a character behaves and interacts with those around them.</p> <p>A good answer will explore how a director wants to influence, teach or shape the audience’s views of the conflict and how it is handled and so will use a specific dramatic style. For example, in Oh What a Lovely War, options to communicate the play's didacticism could</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>involve discussion of the relative merits and contexts of practitioner-based ideas such as those of Brecht and Stanislavski.</p> <p>A good answer might explore how a director conveys the idea of both external and inner conflicts faced by a character and how conflicts can impact on a character's thinking. For example in <i>Black Watch</i>, how events previously witnessed in Iraq and conflicts may impact on the character in the present. A good answer could explore how a director can convey the complexity of the character's emotions.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
2	<p><b>Discuss how an actor could use physical expressions in their interactions with others to demonstrate their character's determination to overcome conflict.</b></p> <p><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.</b></p> <p>This answer requires a detailed understanding of one character from their chosen play and their interactions that convey their wish to conquer conflicts. They must then use this understanding to inform their ideas of how an actor can communicate this character's desire to overcome their conflict through physical expression.</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>Good answers may refer to rehearsal techniques that explore the character’s desire or motivation to overcome the conflict. However, they will identify how this rehearsal work can inform a performance by referring to certain moments from the opening of their chosen play. The answer may also be practitioner-based and link to ideas about physical performance styles, for example exploring the practices of Stanislavski, Brecht, Lecoq, Grotowski.</p> <p>Good answers will cover a variety of physical acting ideas and expressions an actor may use within their interactions in the opening scenes such as facial expression, physical action, gesture and movement, and will explore how these physical expressions can be used to convey messages about their character’s determination to overcome conflict or troubles.</p> <p>Good answers may show a detailed understanding of relationships that are important to the character in helping their role to overcome their conflict and will explore how an actor uses physical expressions to convey details about their beneficial relationship, such as the relationships and camaraderie between Cammy and his fellow squaddies in Black Watch. The answer will show a detailed exploration of the physical interactions the men use to help them overcome conflicts together, or as part of a unit.</p> <p>Good answers might also consider the idea of power, rank or a professional status within the interactions in the opening scenes and consider how physical expressions could be used to convey the idea that one character has more power. The answer may explore how the struggle for power could be the source of the conflict or it could affect how characters interact. Answers might also acknowledge how this power balance seen in the opening scenes might change as the play progresses.</p> <p>Good answers may explore the character’s interactions with the audience as well as with other characters when demonstrating the role’s desire to overcome conflict. The answer may link the fictional character’s conflicts to the play’s real-life context and explore how the opening scenes establish important contextual ideas relevant to the audience. For example, the opening of Hamlet introduces the main conflict in the play, that after the death of the King, the throne has not been inherited by his son Hamlet. Shakespeare’s audience would relate this to their own times as the ageing unmarried Queen Elizabeth would not be succeeded by a son. The answer might then explore how, because of the audience’s understanding of the situation, the character might, through their physical expressions and stage devices, establish a relationship with the spectator from the start.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	



Question	Guidance	Marks
3	<p><b>“Like branches on a tree, we grow in different directions but our roots remain the same.”</b></p> <p><b>Discuss modern rehearsal techniques an actor could use to expose the aspects of difference that exist in the relationships their character has within a family situation.</b></p> <p><b>Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.</b></p> <p>This answer focuses specifically on how an actor can prepare a character using modern rehearsal techniques. This answer only requires reference to rehearsal techniques used with one character when exploring their differences to family members and from one performance text however candidates may choose to explore more than one character in different scenes.</p> <p>Good answers may refer to practitioner-based rehearsal techniques which will ensure that the actor understands the motivations behind each character and how they differ from family members. As the question is about exploring the differences between their character and the family members, the rehearsal techniques will involve their chosen character and perhaps differing or contrasting characters within the family.</p> <p>Candidates may also refer to using technology in their answer, including recording rehearsals to view their own performance.</p> <p>Candidates will outline their own ideas for rehearsing actors. Appropriate examples will be given which clearly identify how the understanding gained from these techniques could be shown at specific moments in the performance text. Rehearsal techniques will be chosen that help to bring out the differences, such as the physical or vocal differences, or visual and spatial differences.</p> <p>Good answers will show an accurate and detailed understanding of the character(s) they have chosen to focus upon. It would be expected that a strong candidate would refer to three or four techniques in some detail. The differences explored between characters should be clearly outlined and these may be connected to genre conventions, such as how Lear’s fatal flaw of excessive pride, or</p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p>hubris, relates to his treatment of his daughters.</p> <p>Good answers will show how rehearsal techniques chosen also suit the performance style of the play or the playwright's intentions. For example, how Brecht's requirement of actor objectivity requires the rehearsal techniques chosen for the <i>The Caucasian Chalk Circle</i> should develop the actor's understanding when exploring their role's relationships with others.</p> <p>For good answers, candidates should demonstrate that they have understood the depth of their character and are clear about how the rehearsal techniques used in practice today will help to communicate this to an audience.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
4	<p><b>Explain how a director could vary the pace of the action in order to demonstrate the shifts of power within a family situation.</b></p> <p><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this question.</b></p> <p>This question focuses upon how the opening of the performance text might be directed with a focus upon pace to convey messages about changes or shifts of power within a family setting.</p> <p>Good answers will explore a variety of ways a director could explore the alterations in pace in a family setting by exploring performance aspects such as the rate of delivery of dialogue between family members and how this may alter throughout the opening, the pace and variance of rapidity of characters' actions and reactions, gestures and movements; the use of pause and silence and how these features affect the pace of the opening and show shifts of power within family hierarchies.</p> <p>Good answers will also look at how stage directions and sound effects can offer suggestions about pace, such as the how the off stage tolling of the funeral bell in the <i>House of Bernarda Alba</i> might be used for impact. The answer will explore how actors' movements and pace may be aligned to sound effects and create a rhythm on stage. It might also explore how directors could consider using</p>	20 (AO3)

Question	Guidance	Marks
	<p>accessories or props to help maintain a pace and convey details about a character's power.</p> <p>A good answer will explore the idea that pace can be dictated by the style of the play and the dramatic conventions demanded by the playwright. For example, Brecht's staging of the 'play within a play' and his use of the singer to narrate a tale at the start of the Caucasian Chalk Circle will affect the pace and delivery of the opening. As seen in <i>The Life and Death of Joe Egg</i>, where a performer may step out of their character, and/or act out other characters, this may also affect pace. Such performance methods may not necessarily be naturalistic and may require a different creative interpretation.</p> <p>A good answer will also consider how the use of contrasts are used in the opening of the chosen play, possibly exploring the use of different locations and settings, or two different families/ groups of people, or differences between genders, and how these differences or contrasts could be conveyed through pace to reveal messages about changing power relations in each differing environment.</p> <p>Good answers will also consider how deeper messages are conveyed to the audience through the power shifts and how such messages are relevant today, for example, Brecht's political stance in the opening of <i>Caucasian Chalk Circle</i>. The answer may explore how these more serious messages can affect pace.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
5	<p><b>"A hero is an ordinary individual who finds the strength to persevere and endure in spite of overwhelming obstacles."</b></p> <p><b>Discuss how the use of costume design could communicate a character's heroism.</b></p> <p><b>Justify your ideas with examples from at least three scenes from the performance text you have chosen for this question.</b></p> <p>This question focuses specifically upon costume design and how it can be used to reflect a character's heroism within moments of the chosen performance text. <b>The question requires the costume design for one character.</b> Makeup and hair may be considered features of the design but an answer focusing on entirely or predominantly on these to the exclusion of worn items may not be awarded a mark</p>	20 (AO3)

Question	Guidance	Marks
	<p>above band 3.</p> <p>The ideas for costume design should be practical for the requirements of the play. Answers may explain how the costume can be adapted for the different requirements of different scenes/scene changes. Good answers are likely to consider the symbolism or realism in the design, the use of colour, fabrics or materials used, the fit, the condition or state of the costume and how the costume is worn; also how it relates to other design elements is integrated into a design concept, as well as the physical requirements for the character-for example, whether the costume needs to allow an actor freedom to move freely, perform expansive gestures etc.</p> <p>Good answers will give well chosen examples of moments, from the play, when the costume will transition or change to meet the demands of the performance text. Top answers will link back to the question and consider the idea of how costume could be used to emphasise the character's 'ordinary' nature, or their 'strength'.</p> <p>The cultural context should be clearly considered and justified to reveal a clear awareness of the period and genre of the setting of the performance text. The costume should also be discussed in terms of the overall style of the play and how it can be made relevant for today's audiences. A good answer will explore the demands of the original play and its cultural context, or contextual influences as well as considering the demands of staging the play for a modern day audience. For example, the costume design For The Love of a Nightingale would need to consider the contemporary audience that the play is being performed for and how Ovid's original story has influenced Wertebaker</p> <p>Sketches of designs, with annotations outlining justifications for ideas should be credited where understanding is shown which meets the marking criteria. Sketches may be considered as a means of exemplification of the written answer. No credit is available or should be given for the quality of design work as this is not within the scope of the question.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	
6	<p><b>Discuss how an actor could use both vocal control and variations in vocal usage to emphasise the motivations and decisions behind a villain's actions.</b></p> <p><b>Justify your ideas with examples from the opening scenes of the performance text you have chosen for this</b></p>	<p><b>20</b> (AO3)</p>

Question	Guidance	Marks
	<p><b>question.</b></p> <p>This answer requires a detailed understanding of the character identifiable as a villain and an awareness of how this understanding could be communicated during performance through vocal features.</p> <p>Good answers may also refer to rehearsal techniques which will ensure the actor understands the motivations behind the villain's actions. They will give examples of these and identify how this could be shown at certain moments of the text.</p> <p>Good answers will draw clear links between the rehearsal techniques and stage practices. Good answers will also show a strong understanding of the opening scenes of the performance text and how the character's villainous actions fit in to the overall plot or contribute to the style of the play, for example how Iago's actions contribute to Othello's tragic downfall later on in the play.</p> <p>Good answers will consider how control and variation of vocal elements including such aspects as pitch, tone, pace, use of emphasis, range, volume, diction and accent can be used to emphasise the motivations and reasons behind the villain's actions.</p> <p>Good answers may consider how their use of the villain's vocal usage relates to other characters in their opening scene to emphasise this character's villainous intent from the start. An answer may explore the more subtle aspects of character and consider how an actor could use vocals to conceal villainous intent or desire.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors.</p>	

**SECTION B** – 40 mark question.

The Assessment Objectives for this section are AO3 (10 marks) and AO4 (30 marks). Candidates are awarded a mark for AO3 and AO4 which are combined to create their mark for the question.

**AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.**

<p><b>AO3</b> <b>Level 5:</b> <b>9–10 marks</b></p>	<p>There is a sophisticated and sustained technical discussion, which is accurate, detailed and makes appropriate usage of all relevant vocabulary. There is extensive use of examples to illustrate all points.</p> <p>Excellent and highly developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a highly developed and sustained line of reasoning which is coherent and logically structured.</i></p>
<p><b>AO3</b> <b>Level 4:</b> <b>7–8 marks</b></p>	<p>There is an accomplished and well-developed technical discussion, which is mostly accurate, detailed and makes appropriate usage of relevant vocabulary and with examples which support all points made.</p> <p>Well-developed understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a well-developed line of reasoning which is clear and logically structured.</i></p>
<p><b>AO3</b> <b>Level 3:</b> <b>5–6 marks</b></p>	<p>There is a competent technical discussion, which is clear and broadly accurate and makes appropriate usage of a much relevant vocabulary and with examples which evidence most points made.</p> <p>Competent understanding of how meaning is communicated to an audience in a live performance.</p> <p><i>There is a clear line of reasoning presented with some structure.</i></p>
<p><b>AO3</b> <b>Level 2:</b> <b>3–4 marks</b></p>	<p>There is a basic discussion of technical elements which may be pedestrian or is sometimes accurate, showing usage of some appropriate vocabulary with some examples to support points made.</p> <p>Some understanding of how meaning is communicated to an audience in a live performance.</p>

	<i>The information has some relevance and is presented with a basic structure.</i>
<b>AO3 Level 1: 1–2 marks</b>	Limited technical discussion, which is rarely accurate and draws on a limited range of vocabulary with few, if any examples. Minimal understanding of how meaning is communicated to an audience in a live performance. <i>The information has some relevance, but is communicated in an unstructured way.</i>
<b>0 marks</b>	No response or no response worthy of any credit.

**AO4: Analyse and evaluate their own work and the work of others.**

<b>AO4 Level 5: 25–30 marks</b>	Sophisticated interpretation of the performance style, and an excellent evaluation of how creative and artistic choices made by the director convey meaning to an audience. There is extensive use of examples to illustrate all points. Highly developed evaluation of the live performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
<b>AO4 Level 4: 19–24marks</b>	Accomplished interpretation of the performance style, and a skilful evaluation of how creative and artistic choices made by the director convey meaning to an audience with examples which support all points made. Confident evaluation of the live performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
<b>AO4 Level 3: 13–18 marks</b>	Secure interpretation of the performance style, and a clear evaluation of how creative and artistic choices made by the director convey meaning to an audience with examples which evidence most points made. Competent evaluation of the live performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.

<b>AO4 Level 2: 7–12 marks</b>	Basic interpretation of the performance style, and a basic evaluation of how creative and artistic choices made by the director convey meaning to an audience with some examples to support points made. Basic evaluation of the live performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
<b>AO4 Level 1: 1–6 marks</b>	Limited interpretation of the performance style, and a limited evaluation of how creative and artistic choices made by the director convey meaning to an audience with few, if any examples. Little or no evaluation of the live performance including how dramatic techniques and conventions, semiotics, and proxemics, and design contribute to the creation of a theatrical performance.
<b>0 marks</b>	No response or no response worthy of any credit.



Question	Guidance	Marks
7*	<p><b>Evaluate a live performance you have seen, explaining how the production created a distinctive staging of the performance text. At the start of your answer state the name, venue and date (month and year) of the live performance you have seen.</b></p> <p><i>Quality of extended response is assessed in this question.</i></p> <p>The focus of the question is on the candidate's understanding of the conventions of a particular style of drama, and the extent to which these could be seen in the live performance they attended.</p> <p>The question asks the candidate to evaluate how the production managed to create a distinctive or original version of the performance text.</p> <p>There should be a broad coverage of both performance and production elements.</p> <p>Specific examples should be given to support any evaluative statements about the performance.</p> <p>The most successful responses are likely to be those that link understanding of performance conventions with evaluation as to how well they were used in performance, offering specific examples rather than simply listing all aspects of the production.</p> <p><b>Responses are likely to include:</b></p> <p>The professional context of the live performance that the candidate has seen, and the production values evident in the performance.</p> <p>The dramatic content of the live performance, the style of the drama, and the conventions usually associated with this style.</p> <p>Any aspects that appeared at odds with perceived approaches to the live performance and any specific interpretation evident in the production seen, or any conventions used that help make the staging of the play distinctive or original.</p>	<p><b>10</b> (AO3) <b>30</b> (AO4)</p>

Question	Guidance	Marks
	<p>The impact the live performance had on the candidate as an audience member.</p> <p>The positive and/or negative impacts of the live performance seen.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors</p>	

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

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**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

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