

**A LEVEL**

**Examiners' report**

# **DRAMA AND THEATRE**

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**H459**

For first teaching in 2016

**H459/45 Summer 2024 series**

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## 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 answers 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.

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## Paper 45 series overview

The paper deals with a single Assessment Objective – *demonstrate knowledge and understanding of how drama and theatre is developed and performed* – and is examined through how *Sweeney Todd* is interpreted for performance to others, by a director.

The musical needed to be deconstructed, analysed, dismantled, exposed, explored, experimented with and interpreted before being shaped into a credible performance.

This requirement led to some exciting, innovative and unusual ideas for production. While it is not expected that each one of the four strands in the level descriptors grid will be in evidence in equal measure in both responses, there were marks for responses that recognised directing is a layered and often collaborative process.

It was expected that candidates would refer to acting and design as well as simply telling everyone what to do or following the stage directions from the text. Costume, props and technical effects played a part in many responses. The use of contemporary technology to tell the story and explore/highlight the social, cultural and historical context was often well exploited, but sometimes ignored.

A few candidates discussed budgets that a director might have or wish for. This was a relevant aspect of the directorial vision, as the reality of financing has to be addressed, even though imaginary limitless resources were accepted as part of the vision.

The specification makes clear that production process and theatrical practices should be part of the learning. While many candidates referred to Brecht and Stanislavski, some Artaud, Lecoq, and a handful mentioned Frantic Assembly, there were several references to how the study of practitioners, dead or alive, had informed their ideas and experiments, with inspiration drawn and ideas applied from the work of practitioners whom candidates had studied and live theatre they had seen.

In some responses, there was a sense that practical work had rarely been undertaken on and around the text as part of candidates' journeys, with candidates forgoing outlining their vision in place of close-language analysis. When discussing practitioners, sometimes there were misconceptions such as 'I will use naturalism inspired by Brecht', or any mention of a practitioner's particular method was superficial or simplistic, or candidates simply explained the definition of that method/technique without discussing why or how they are utilising this as a director. Illustrations of processes and theories could be implicit, if explained.

### Assessment for learning



Besides reading and discussing the play text, work through a number of practitioner-inspired drama exercises, exclusively from the directorial viewpoint.

- Use techniques and ideas from Brecht, Stanislavski, Boal, Artaud, Grotowski, Berkoff and Katie Mitchell in turn to interpret a particular section.
- Encourage students to direct their peers in those particular sections and try them out in front of an audience.

There are some activities at the end of the [Sweeney Todd Teaching Guide](#) on Teach Cambridge for you to start with.

In *Sweeney Todd*, the influence of Victorian melodrama is integral to understanding how the show was created and works in performance. Many candidates discussed Grand Guignol style which is secondary but can be helpful when discussing directorial ideas. The use of Brecht and/or Stanislavski had more substance, with clear reasonings, and aided in some creative and original staging.

### Practical links to the question

When discussing the social, cultural and historical contexts, the most successful candidates avoided simply stating all they knew but they outlined this in the practical sense, for example:

- highlighting how the musical is set within a patriarchal society but the character of Mrs Lovett challenges the gender norms, directing Mrs Lovett to be loud and boisterous to show her strength
- using a small stage to represent the cramped conditions and poverty resulting from the industrial revolution and the surge in population, as well as dry ice machines to further present the smog and pollution of London at the time
- using immersive promenade staging and other theatrical elements such as Artaud's Theatre of Cruelty to keep the audience as close as possible to the horror of the performance text.

Some candidates had been prepared with generalised directorial responses, using questions from previous exam series to craft interpretations before knowing the wording of the questions. While that kind of formulaic or pre-prepared response is understandable, it limits candidates' creativity and originality. Centres should not offer candidates ready-made directorial ideas, but help them work towards finding, exploring and presenting their own.

Many candidates were confident of the role of the director – one being all things to all people – and successful responses covered a wide range of areas of responsibility of the director; directing performers, set design, lighting design, costume design, prop and set design. In some successful responses, there was use of levels and colour theory to present semiotics.

The understanding of how staging underpins a performance was well understood. Whether to use a proscenium arch, thrust, traverse, in-the-round or site-specific layout was crucial to realising the vision. Staging is particularly important in a drama to bring forth dynamics and emotions and successful candidates outlined this both in written form and in annotated diagrams. Some candidates also considered the health and safety aspect needed in such configurations as seen in site-specific/promenade performances. Less successful candidates' choice of stage configuration and vision/justification seemingly did not match up, for example, choosing 'proscenium arch staging for a more immersive and intimate feeling', while some candidates with clear artistic visions were very specific with their choice of staging – some even named the venue of the theatre specifically, drawing from live theatre visits from throughout their AS/A Level studies.

With Question 1 about a given extract and Question 2 about the whole musical (in which candidates may discuss the extract) there may be some overlap in responses. Even when opening paragraphs were identical, each question was marked as a free-standing entity. However, in this exam series, many candidates did not discuss the extract in Question 2 but opted for other moments within the musical, often tackling 2–3 key moments in their response.

Some felt that copious background and/or biographical information on Sondheim, Grand Guignol, and Victorian/Edwardian London, first performances or political connections were needed and this was seen particularly in the introduction. Only when such information was made relevant to addressing the question from the directorial viewpoint were they truly helpful, which was more so relevant in Question 2 of this exam series, with most successful candidates drawing from this knowledge and making links to their own directorial vision/concept throughout their response.

The handwriting of a small minority of candidates presented something of a challenge for examiners and it was noted that several candidates opted to type their work, including the annotations in Question 1. In this instance it may be prudent for centres to aid candidates who are typing to number or mark their annotations on the extract with a dash/shape, rather than candidates feeling that they need type out chunks of the dialogue before outlining their annotations. Centres may wish to give thought in future

sessions to advising candidates on handwriting or word processing. Additionally, centres may wish to remind candidates to write the question number in the margin if requiring additional paper/picking up from an earlier point later in the question booklet.

### OCR and other support



There are OCR resources for this component and for the text: [Teacher Guide - Sweeney Todd](#)

[A Noise Within Northern Study Guide](#) is a useful, thorough pack from their production of the show.

### Misconception



A misconception which appeared across the exam series was related to where the text sat within the musical theatre genre. As Question 2 asked candidates to discuss the historical, social, cultural contexts, some candidates outlined Sondheim's original intentions and misunderstood where *Sweeney Todd* fits within the development of musical theatre. In some cases, candidates outlined musicals which inspired *Sweeney Todd* which opened years after *Sweeney Todd* and some candidates dealt in absolutes such as 'death had never been seen or discussed in musicals before' / 'all previous musicals had only portrayed happy events'. Centres may wish to revisit where *Sweeney Todd* fits in within the musical theatre genre.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>understood the role of the director and how to outline a director's vision/communicate meaning to an audience</li> <li>had a strong grasp of subject specific terminology and used this confidently to outline their dramatic vision</li> <li>focused on the given question(s) at hand, referring both implicitly and explicitly to the specific question throughout their response</li> <li>demonstrated learning from directorial and practitioner practices and processes, methods, techniques and applied them accurately and specifically for their directorial focus.</li> </ul>	<ul style="list-style-type: none"> <li>analysed the language of the text, rather than discussing how the text would be performed</li> <li>produced very few annotations for Question 1 or simply repeated what they had mentioned in the opening essay</li> <li>did not discuss the question at hand, for Question 2, reverting to prepared responses inspired by questions in the previous exam series.</li> </ul>

## Question 1

- 1 As a director, describe and justify your vision for directing the actors in this extract to create character dynamics and explore emotions. Annotate the script to show how you would do this.

[30]

This question is not in two parts – the explanation and the annotations are marked holistically with successful candidates aiming to balance the two. Annotations should generally support and expand on the account of the vision written in the opening. Less successful candidates wrote in extensive detail for the first part/body of the essay, much of the detail was then missing from the annotation part of the response.

Some candidates felt that the single page of lines offered before the extract was a limit to their account. It is not. They may continue on the extra pages after the extract, if they wish. The question asks for a description and a justification of the directorial vision. Successful candidates used the first part of the question to outline their vision, explain why and give a shaping/overview as to how this will be achieved and then went on to provide through annotations with detailed examples of how this is achieved/brought to life – page to stage.

If examiners felt as they read the response that they could visualise the extract on stage, that it worked, that it achieved the directorial vision and demonstrated character dynamics and emotions, and that it was a series of credible ideas, then they gave marks for responses accordingly. How directors' creative and artistic choices influence how meaning is communicated should be present in this response.

Annotations took many forms. Some candidates drew lines across page from text to note, occasionally, some drew thumbnail sketches of blocks/rostra, levels, while many discussed vocal and physical skills, with volume, tone, proxemics, eye-line and levels being among the most commonly discussed. Some saw annotations as space to confine themselves to the actors' perspective, as needed for this specific question. A minority used annotations to mention influences from practitioners they had studied. Less successful responses touched on design ideas with no reference to how this links to the actors within the extract or how this would be used to demonstrate character dynamics and emotions.

## Exemplar 1

As a director, my vision to create character dynamics is to play into the class differences that Hal Price was so enthusiastic about portraying in *Sweeney Todd*. To do this, I would have the beadle inhabit a slightly camp, self-assured confidence and have him speak in a slow, controlled manner. This should enforce his power and authority as he calmly controls this scene. One instance that this would be effective is when Mrs Lovett first enters and the beadle says 'Good afternoon Mrs. Lovett. Fine instrument you've acquired' as he stays sat down. He should keep his eyes on the harmonium and the 'good afternoon' should sound uninterested as if he doesn't want to speak to her at all. By contrasting this with the exploration of Mrs Lovett's array of emotions it will make her seem less controlled and more flustered, showing that the power does not reside with her. When Mrs L interrupts the Beadle with 'Complaints', she should laugh almost manically and put her hands on his shoulders or back. This reflects Mrs L's desperation to keep him from discovering the truth and her nervousness with the exaggerated uncomfortable laugh. This can contrast her later emotions of defeat and anger as she asks 'just how many bells are there?' This should help to explore the emotions of this extract and to inspect the dynamics between the characters during this extract.



<p>BEADLE: Mrs. Lovett! Mrs. Lovett!</p> <p>MRS. LOVETT (<i>Climbing the stairs, looking for TODD</i>): Mr. Todd! Mr. Todd!</p> <p>BEADLE (<i>Notices the harmonium, sits down, and sings from a song book, accompanying himself</i>): Sweet Polly Plunkett lay in the grass, Turned her eyes heavenward, sighing, "I am a lass who alas loves a lad Who alas has a lass in Canterbury. 'Tis a row dow diddle dow day 'Tis a row dow diddle dow dee ..."</p> <p>MRS. LOVETT (<i>Enters, clapping</i>): Oh, Beadle Bamford, I didn't know you were a music lover, too.</p> <p>BEADLE (<i>Not rising</i>): Good afternoon, Mrs. Lovett. Fine instrument you've acquired.</p> <p>MRS. LOVETT: Oh yes, it's my pride and joy.</p> <p>BEADLE (<i>Sings, as she watches him uneasily</i>): Sweet Polly Plunkett saw her life pass, Flew down the city road, crying, "I am a lass who alas loves a lad Who alas has a lass loves another lad Who once I had In Canterbury. 'Tis a row dow diddle dow day, 'Tis a row dow diddle dow dee ..." (<i>He speaks, leafing through the pages</i>) Well, ma'am, I hope you have a few moments, for I'm here today on official business.</p> <p>MRS. LOVETT: Official?</p> <p>BEADLE: That's it, ma'am. You see, there's been complaints —</p> <p>MRS. LOVETT: Complaints?</p> <p>BEADLE: About the stink from your chimney. They say at night it's something foul. Health regulations being my duty, I'm afraid I'll have to ask you to let me take a look.</p> <p>MRS. LOVETT (<i>Hiding extreme anxiety</i>): At the bakehouse?</p> <p>BEADLE: That's right, ma'am.</p> <p>MRS. LOVETT (<i>Improvising wildly</i>): But, it's locked and ... and I don't have the key. It's Mr. Todd upstairs — he's got the key and he's not here right now.</p>	<p>3</p> <p>→ wasn't expecting to know/remember her name, click his fingers too.</p> <p>→ Sing-song voice to show his relaxed + self-important energy (comedic contrast)</p> <p>→ Shrieky + panicked - contrasting energy to Beadle</p> <p>5</p> <p>→ grinning + singing happily, moving shoulders to 'dance' in time with the music</p> <p>10</p> <p>→ comes in with a panicked, rushed pace but a large fake, exaggerated smile</p> <p>→ Stays sat down, looks Mrs L up + down when he says 'fine instrument' to show contrasting class dynamics</p> <p>20</p> <p>→ does it in a show-off way as if bragging to Mrs L, has a snobby sneer on his face + repeatedly looks over at Mrs L for nods of approval.</p> <p>25</p> <p>→ when he pause before 'official' business + say 'official' in a rushed volume to show he thinks he is very important.</p> <p>30</p> <p>→ interrupt him with an exaggerated laugh and puts her hand on his back - trying to flirt her way out</p> <p>35</p> <p>→ lean back from her, put out a hand to separate them, then wipe his hand on his trousers to show he thinks he's better than her</p> <p>40</p> <p>→ slight pause after but to show her panic, when she says 'it's locked' she should have a fake sad look on her face. Turn over</p> <p>45</p> <p>50</p>
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BEADLE: When will he be back?		→ looks her up + down again
MRS. LOVETT: Couldn't say, I'm sure.		→ turns around to start wiping counter tops — to escape from Beadles questions
BEADLE ( <i>Finds a particular song</i> ): Ah, one of mother's favorites ...	55	
( <i>Sings</i> )		
If one bell rings in the Tower of Bray, Ding dong, your true love will stay. Ding dong, one bell today In the Tower of Bray ...	60	
Ding dong!		
TOBIAS ( <i>Joining in from the bakehouse</i> ): One bell today in the Tower of Bray ... Ding dong!	65	→ really enthusiastic, loud + clear tone to eliminate childish joy.
BEADLE ( <i>Stops playing</i> ): What's that?		
MRS. LOVETT: Oh, just my boy — the lad that helps me with the pies.		→ catches herself saying 'my', shakes her head quickly after 'my boy' then corrects to 'the lad'
BEADLE: But surely he's in the bakehouse, isn't he?	70	
MRS. LOVETT ( <i>Almost beside herself</i> ): Oh yes, yes, of course. But you see ... he's — well, simple in the head. Last week he run off and we found him two days later down by the embankment half-starved, poor thing. So ever since then, we locks him in for his own security.	75	→ draw out vowel syllable in 'yes, yes' to make it seem unsure + guilty
BEADLE: Then we'll have to wait for Mr. Todd, won't we?		
( <i>Sings</i> ) Clear his throat	80	→ 'won't we' said with a slightly impatient tone + an eye roll
But if two bells ring in the Tower of Bray, Ding dong, ding dong, your true love will stray. Ding dong —		→ suggests he wants attention / to be complimented + listened to.
( <i>Speaks</i> )	85	
Since you're a fellow music lover, ma'am, why don't you raise your voice along with mine?		Pause before 'ma'am' — look her up + down to suggest Beadle doesn't think she should be called 'fellow music lover' Beadle touches his heart to make him seem more deep + educated
MRS. LOVETT: All right.	90	→ <del>say</del> through gritted teeth smile
BEADLE ( <i>Sings</i> ): If three bells ring in the Tower of Bray ... Ding dong!		
MRS. LOVETT ( <i>Another "inspiration"</i> ): Oh yes, of course! Mr. Todd's gone down to Wapping. Won't be back for hours. And he'll be ever so sorry to miss you. Why, just the other day he was saying, "If only the Beadle would grace my tonsorior parlor I'd give him a most	95	→ her put palm on her forehead as if she's just had a revelation + a new memory has come.
	100	

stylish haircut, the daintiest shave — all for nothing." So why don't you drop in some other time and take advantage of his offer?

105

BEADLE: Well, that's real friendly of him. *(Immovable, he starts to sing another verse)*

If four bells ring in the Tower of —

MRS. LOVETT: Just how many bells are there?

110

BEADLE: Twelve. *(Resumes singing)*

Ding dong!

MRS. LOVETT *(Resigned)*. Ding dong!

115

TOBIAS: Ding dong!

BEADLE: Ding dong!

120

BEADLE, MRS. LOVETT and TOBIAS: Then lovers must pray! ... *(During this, TODD enters, reacts on seeing the BEADLE)*

125

MRS. LOVETT *(With a huge smile of relief)*: Back already! Look who's here, Mr. T., on some foolish complaint about the bakehouse or something. He wants the key and I told him you had it. But ...

130

*(Coquettishly, to the BEADLE)* ... there's no hurry, is there, sir? Why don't you run upstairs with Mr. Todd and let him fix you up nice and pretty — there'll be plenty of time for the bakehouse later.

135

BEADLE *(Considering)*: Well ... tell me, Mr. Todd, do you pomade the hair? I dearly love a pomaded head.

140

MRS. LOVETT: Pomade? Of course! And a nice facial rub with bay rum too. All for free!

BEADLE *(To TODD)*: Well, sir, I take that very kindly.

145

TODD *(Bowing to the BEADLE)*: I am, sir, entirely at your — disposal. *(The two men exit. MRS. LOVETT hesitates, then speaks)*

150

MRS. LOVETT: Let's hope he can do it quietly. But just to be on the safe side, I'll provide a little musical send-off.

5

\* off-beat to show his exaggerating his music knowledge to seem impressive.

Mrs L big sign of relief - realises he's not moving + slumps into a chair nearby

Slightly irritated - sharp pronunciation

down in energy + sarcastically delivered

same childish enthusiasm

totally in his own word, eyes shut + rocking side to side w the music, slightly off-beat

Todd storms in + changes whole energy - expression shifts from gloomy to a fake forced smile when he reacts to seeing the Beadle.

She should laugh slightly + immediately go over to him + hold onto his arm to show her reliance on him.

pat Beadles arm + wink when she says 'plenty of time for the bakehouse later'

when Beadle says 'pomade' - extend the vowel sounds to make it sound almost comically posh.

First 'Pomade?' shows actual confusion - looks at Lovett then excitedly exclaims 'of course!'

pause before disposal - builds tension

Exemplar 1 shows the first page, with the essay, and the annotated extract and is an example of a response opening which avoids any background or historical context and gets straight into addressing the given question at hand.

The response addresses the relevant question confidently, with references to theatrical practices throughout. The response understands how directorial decisions convey meaning to an audience and how the text may be performed.

Annotations support the points made on staging the extract and are full and detailed for the majority of the extract. The full response was given 24 marks, a high Level 4.

## Question 2

- 2 As a director, explain and justify how you could stage a performance of *Sweeney Todd: The Demon Barber of Fleet Street* to highlight the historical, social and cultural context of the musical.

[30]

This question asked for an explanation and a justification for a production highlighting the historical, social and cultural context of the musical. Candidates drew from many contexts such as Victorian London, penny dreadfuls, the industrial revolution, class system – particularly the dehumanisation of the working class, cannibalism, justice system, social hierarchy, patriarchy and gender roles and melodrama.

Design elements were often called in to support the discussion, with particular focus on semiotics to show the cramped and unsanitary living conditions in the Victorian era, for the caged life of Johanna, for the treatment of vulnerable people and rather than sticking to the demon Todd has been created to be, brought out the humanity in him by highlighting the societal evils that made him wear the mask of anger and revenge.

In many cases candidates had been taught to focus on three scenes to represent the whole work to answer Question 2. This is entirely acceptable.

## Exemplar 2

Sondheim stated that he desired to write a 'musical thriller' and a 'horror story', meaning that the thrill and horror that was so valued in the past has continued into modern media. The shock-value of the gore worked effectively when marketing to a Victorian audience but now the desensitisation due to improved graphics in violent games and increased special effects in movies has led to the shock factor being lost. To work around this, my production of Sweeney Todd will be a promenade performance with a touch-real, immersive recreation of a Victorian street as the set. I was inspired by 'Punch-drunk' a modern theatre group that came to popularity due to their new, immersive style of theatre. To highlight the historical, social

and cultural contexts of the musical, I would stage specific moments in an exaggerated way to comment on the context. ~~Also~~

During the scene ~~where~~ following the shave contest in St. Dunston's Square, Piell ~~then~~ visits ~~the~~ Todd's bunsen parlour with the intention of blackmailing him by using the knowledge of Todd's real name (Benjamin Barker) and old life. This results in Piell's murder by Todd. I would stage this murder to reflect the grand guignol style of theatre from its historical past. To do this, as Todd bashes Piell, I would use a Fresnel with a red gel over it to gradually increase the red lighting in an overly dramatic way. I would use white paint to act as the blood from Piell's neck and as Todd bashes him in the face and neck, I would spray the white over Todd and the walls. I would do this because by using a significantly large amount of blood, <sup>+ using a different colour for the blood</sup> it will reflect the grand guignol <sup>+ help to increase the ~~viewer~~ factor</sup> context of the musical. Additionally during this scene I can highlight the historical context of the Penny Dreadfuls. By exaggerating the use of blood and red lighting I will be highlighting the demand that existed for gore and horror. I can highlight the historical context additionally in the final scene when Tobias murders Mr Todd. I would stage this scene so that Tobias is directly behind



Todd so he can pull his head up by his hair and slit his throat for the audience to see. To allow it to look real I would use a bag of fake blood under a layer of latex and tissue paper to make it look like Tobias' is really cutting his skin.

To highlight the cultural ~~historical~~ context of the musical I would draw inspiration from 'Cris Lane' a series of art works <sup>from the time</sup> designed to depict the drunken backstreets of London. I would use these pieces of art to help design my main street for Mrs. Lovett's pie shop and Todd's tansorial parlour to sit on. The cultural context behind alcohol is referenced a few times in the musical, firstly by Todd as he suggests that Tobias asks Mrs. Lovett for a 'nice big top of Cris' to which Tobias replies with intense enthusiasm, 'cor thanks mister'. Tobias then reveals that they would give the children gin in the workhouse to help them sleep. To highlight how ~~very~~ important alcohol was to the culture of the time, I would stage it to have multiple ~~ext~~ ensemble cast members lying outside of pubs or drunkenly asleep on benches and have the extraneous actors overlook them completely, by suggesting that no one notices the drinks suggests that it is a common thing to see and highlights the damage that cultural drinking can have. To further this, when Tobias asks Mrs. L for the gin that Todd suggested he ask for, Mrs. L can be completely unphased by the



event. She should simply fetch the prop bottle and pour them both a drink. Then I would stage it so Tobias is clearly visible from inside the shop so the audience can watch Tobias downing the glass of gin, this should make them feel slightly uncomfortable, which is my goal. It is my goal because by making the audience uncomfortable by this, it should open a dialogue about the ~~the~~ macho culture ~~as~~ around drinking and make the audience conclude that it is harmful on their own.

Lastly, to highlight the social context, I would focus on presenting Johanna as an uneducated and vulnerable girl to reflect the belief the men held that they had a right to a woman. The Judge's bewilderment as to why Johanna still doesn't love him is a comical way to highlight this ~~my~~ misogyny. By staging the scene where the audience is introduced to <sup>adult</sup> Johanna and she sings <sup>'Green Fien'</sup> ~~'Green Fien'~~ and 'Linnet bird', I would have her windows to her bedroom designed to look like there are bars across them to give the impression of imprisonment. When the Beadle is suggesting that the Judge undergoes a shame to attempt to seduce Johanna he sings 'ladies, my lord, are weak'. ~~This~~ All of these references suggest that there is already a strong reference to <sup>the</sup> social context of 1846, but also the later social context 30 years later, when Bond wrote the musical...

The candidate discussed knowledge and understanding of the social, cultural and historical contexts and outlined their concept in relation to this in their opening. They then come back to touch on this and further develop their initial points, with their justifications, across different moments in the text.

Within the response the question is discussed with thorough, detailed points, making links with contextual influences and theatrical practices.

The response demonstrates well developed knowledge and understanding of how the musical is constructed and may be staged, using some interesting and innovative production ideas which have been justified throughout.

Question 2 was given Level 5, 30 marks.

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### 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


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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.