

English Literature

General Certificate of Secondary Education

Unit **A662/01**: Modern Drama

Mark Scheme for June 2011

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the texts which candidates have studied;
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

AO1	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
AO2	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
AO4	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

	% of GCSE				
	AO1	AO2	AO3	AO4	Total
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are seven marks at each band.
 - **Highest mark:** If clear evidence of the qualities in the band descriptor is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (ie they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptor.
 - further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (eg) high Band 3 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **27**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
 - present information in a form that suits its purpose;
 - use a suitable structure and style of writing.

A662F: Modern Drama

Foundation Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
3	27-21	<ul style="list-style-type: none"> a developed personal response to the text use of appropriate support from detail of the text 	<ul style="list-style-type: none"> good overall understanding that writers' choices of language, structure and form contribute to meaning/effect 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are mainly accurate meaning is clearly communicated
4	20-14	<ul style="list-style-type: none"> reasonably organised response to the text use of some relevant support from the text 	<ul style="list-style-type: none"> understanding of some features of language, structure and/or form 	<ul style="list-style-type: none"> text is legible some errors in spelling, punctuation and grammar meaning is clearly communicated for most of the answer
5	13-7	<ul style="list-style-type: none"> some straightforward comments on the text use of a little support from the text 	<ul style="list-style-type: none"> a little response to features of language, structure and/or form 	<ul style="list-style-type: none"> text is mostly legible frequent errors in spelling, punctuation and grammar communication of meaning is sometimes hindered
6	6-1	<ul style="list-style-type: none"> a few comments showing a little awareness of the text very limited comment about the text 	<ul style="list-style-type: none"> very limited awareness of language, structure and/or form 	<ul style="list-style-type: none"> text is often illegible multiple errors in spelling, punctuation and grammar communication of meaning is seriously impeded
	0	<ul style="list-style-type: none"> response not worthy of credit 	<ul style="list-style-type: none"> response not worthy of credit 	

QUESTION 1a (27 marks)	ALAN BENNETT: <i>The History Boys</i>
	<p>Act Two: “<i>Hector is in sombre and distracted mood.</i>” to “<i>The boys are still a bit abashed.</i>”</p> <p>What do you think makes this such a moving moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Hector’s situation and behaviour here • the way the boys speak to him • how their feelings change as the extract develops.
<p>NOTES ON THE TASK:</p> <p>This is a highly charged moment in the play, chronologically (though not dramatically) following Hector’s interview with the Headmaster and the extremely poignant “Drummer Hodge” scene with Posner at the end of Act One. There is a lot of material to work with here and it is important to be receptive to a range of ideas and references and not to expect exhaustive coverage. It is hoped that the first bullet point will encourage most candidates to contextualise the passage and consider the reasons for Hector’s “sombre and distracted” mood here in terms of the fact that the Headmaster has told him that he must share his Oxbridge classes with Irwin and must retire early because his fumbling of his pupils on the motorbike has been observed.</p> <p>Strong answers are likely to respond to the way the boys are initially ebullient and unaware of Hector’s distress and may sympathise with Hector’s growing frustration and eventual outburst. The handling of the third bullet point is likely to be the key discriminator and answers which explore Bennett’s stage directions and try to engage with the significance of Posner’s compassion for Hector, as opposed to Scripps’s and Dakin’s apparent awkwardness and discomfort with the situation should be highly rewarded.</p>	

Question 1b (27 marks)	ALAN BENNETT: <i>The History Boys</i>
	<p>What do you think makes Rudge such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>Most answers should be able to identify Rudge’s self-perceived intellectual inferiority to the other boys and comment on his minimal participation in Hector’s lessons, his slavish note-taking in Irwin’s, his discomfort in interview situations, his sense of being patronised by his teachers and contrast this with his apparent pride in his physical and sporting prowess. Strong answers may perceive an underlying determination to succeed and down-to-earth realism in Rudge’s approach to both his sport and his studies, commenting on his apparent enthusiasm to follow Irwin’s advice and find an “angle” and his acknowledgement of Dorothy Lintott’s lessons having provided a solid foundation to build on. His ultimate material success as an entrepreneurial builder may also be cited as well as his awareness of his father’s association with Christ Church which, arguably, he uses to secure his place at the college. Answers which focus selectively and in detail on the differences in Rudge’s attitudes to those of his contemporaries should be well rewarded. Any explicit attention to Rudge’s contribution to the humour and wider themes of the play, perhaps in terms of his comments on history and popular culture will merit high reward.</p>	

QUESTION 2a (27 marks)	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p>Act One: "WILLIE MOSSOP comes up trap." to "...lives at Hope Hall".</p> <p>What do you think makes this such an entertaining and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs. Hepworth's words and behaviour • how Hobson replies to her • what is revealed about Willie Mossop.
<p>NOTES ON THE TASK:</p> <p>This extract is the first time Willie Mossop appears in the play and most answers are likely to pick up on the first bullet point and see that whilst Willie is clearly a skilled workman, described as "a treasure" by Mrs Hepworth, he is also "stunted mentally by a brutalized childhood", a cowed and fearful individual expecting a blow when Mrs Hepworth offers him her visiting card and then having some difficulty in reading it.</p> <p>It is hoped that stronger answers may address the "entertaining" strand of the question through the second and third bullet points, exploring the humour in the difference between Hobson's autocratic treatment of his daughters immediately before this passage and his stumbling deference to Mrs Hepworth here, his attempts to dismiss Willie when Mrs Hepworth praises his work and suggests that Hobson underpays him, and the way Mrs Hepworth gives him short shrift whenever he speaks. Any explicit attention to the contrast between Hobson's language and behaviour to Mrs Hepworth's face and his manner when she has left, in terms of the play's wider concerns of social class and equality or the extract's expositional nature in introducing Willie's potential, despite unpromising appearances, should merit high reward.</p>	

QUESTION 2b (27 marks)	HAROLD BRIGHOUSE: <i>Hobson's Choice</i>
	<p>What do you think makes Maggie such an admirable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>This is an open question with plenty of scope for a personal response and a great deal of relevant material at candidates' disposal, so it is important to be receptive to a variety of ideas, textual references and possible lines of reasoning and not to expect exhaustive treatment. Answers will move up the mark range depending upon the degree of personal engagement with the text and use of the text in support. Most answers can be expected to focus on Maggie's strength of character, her willingness to stand up to Hobson, her no-nonsense, determined and hard-working attitude which brings ultimate success. Stronger answers are likely to address her intelligence and business acumen, both in terms of the way she initially manages Hobson's shop and in her awareness of and faith in Willie's potential, despite everyone else's scepticism, and also in the way she develops the plan which forces Hobson to allow her sisters to marry the men of their choice. Any response that explicitly deals with her softer, more feminine side, her growing affection and admiration for Willie, seen in her retention of the flower as a keepsake and reminder of her wedding day, her ultimate willingness to care for her father, albeit on her terms, in contrast with her sisters' selfishness, should gain high reward.</p>	

QUESTION 3a (27 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>Act One: “<i>EDDIE: It’s after eight.</i>” to Beatrice: “<i>...a wife again, Eddie?</i>”</p> <p>What do you find so fascinating about this conversation between Beatrice and Eddie?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Eddie says about Catherine • what he says about Rodolpho • the way Beatrice responds to Eddie.
<p>NOTES ON THE TASK:</p> <p>This is a somewhat tense exchange, which reflects Eddie’s growing unease over the incipient relationship between Rodolpho and Catherine. Eddie’s fatherly protectiveness over Catherine is beginning to take on a more disturbing possessiveness and it is hoped that most answers should be able to respond to the first bullet point and show a clear awareness of Eddie’s attitude here and his mistrust of Rodolpho. “Fascinating” is a broad term and there could be a range of approaches, but stronger answers may well focus upon the second bullet in terms of the way Eddie describes Rodolpho and consider some of the language and how this hints at what Eddie sees as Rodolpho’s suspect sexuality, as well as Eddie’s growing possessiveness over Catherine. Differentiation is likely to emerge most clearly in the handling of the second and third bullet points and any response that is able to pay explicit attention to the way Beatrice tries to allay Eddie’s concerns and her mounting uneasiness at the intransigence of his attitude, culminating in her own revelation about their marital relationship, should be highly rewarded.</p>	

QUESTION 3b (27 marks)	ARTHUR MILLER: <i>A View from the Bridge</i>
	<p>What do you think makes the relationship between Catherine and Rodolpho such a memorable and important part of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>It is hoped that most answers should be able to respond to the way in which Rodolpho’s arrival and Catherine’s obvious attraction to him highlight her emergence from girlhood into womanhood. Successful answers may well focus on the way in which Rodolpho’s uninhibited behaviour, his singing and natural exuberance, for example, make him attractive and exotic to Catherine, and how the girlish and immature behaviour she initially displays with Eddie (and, to some extent, Beatrice) are replaced with the burgeoning sense of her own independence and sexuality which she shows with Rodolpho.</p> <p>Differentiation is likely to emerge from the way answers are grounded in the text and provide detail and support in a selective manner. Stronger answers may be able to consider the relationship in terms of its wider contexts and explore not only what it reveals about Catherine and Rodolpho, but also about Eddie and his growing possessiveness, which culminates in the confrontation when Catherine announces her intention to leave with Rodolpho and become his wife. Any explicit attention to the relationship’s dramatic function as a catalyst, precipitating the final, tragic, dramatic confrontation between Eddie and Marco, must be highly rewarded.</p>	

QUESTION 4a (27 marks)	J.B. PRIESTLEY: <i>An Inspector Calls</i>
	<p>Act Three: "MRS BIRLING (to Birling) I'm sorry, Arthur..." to INSPECTOR: "...your power to grant her."</p> <p>What do you think makes this such a dramatic and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Eric's situation at this point • how he behaves towards his parents in this extract • how the Inspector speaks to the Birling family here.
<p>NOTES ON THE TASK:</p> <p>This is a particularly tense and dramatic exchange, with feelings running high, Eric's involvement with Eva/Daisy and her pregnancy having already been exposed by the Inspector's questioning along with his theft of money from his father's office. Successful answers should be able to take the hint in the first bullet point and clearly establish the contexts of the passage, commenting on Eric's remorseful state of mind at this point in the play and his ignorance of his mother's part in Eva/Daisy's tragic end. Stronger answers may explore the dramatic conflicts in the relationship between Eric and his parents here, perhaps in the contrast between Eric's sympathy for Eva/Daisy and Mr. Birling's more pressing preoccupation with covering up Eric's theft of money from the office, or in Eric's comments to both his parents about their lack of understanding, particularly his impassioned, almost violent confrontation with his mother after the revelation of her part in the death of Eva/Daisy. The handling of the third bullet point is likely to be a key discriminator, and any explicit attention to the Inspector's dramatic function here in orchestrating events or the impact of his words in terms of the play's wider themes of collective responsibility and, indeed, the differences between the attitudes of the younger and older generations, should be highly rewarded.</p>	

QUESTION 4b (27 marks)	J.B. PRIESTLEY: <i>An Inspector Calls</i>
	<p>What do you think makes Gerald Croft such a memorable character in the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>It is hoped that the wording of the question will move answers away from conventional character study and encourage examination of Gerald's dramatic function within the play. There is clearly a great deal of relevant material that candidates may call upon, so it is important to be receptive to a range of ideas and references and not to expect exhaustive coverage. Many responses may choose to focus on Gerald's relationship with Sheila and its apparent breakdown as a result of his involvement with Eva/Daisy. Differentiation may well arise from the extent to which answers can engage with Gerald's attitude to his part in the tragedy and his behaviour in the final act of the play. Stronger answers may explore what appears to be his genuine remorse at his part in Eva/Daisy's downfall and subsequent suicide – even the Inspector admits that Gerald "had some affection for her and made her happy for a time" – and contrast this with his apparent willingness to revert in the final act, when it appears that the Inspector may not have been genuine. Answers which make any attempt to deal with his dramatic function in the final act or link his behaviour there with his sycophantic deference to Mr. Birling in Act One will merit high reward.</p>	

QUESTION 5a (27 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	<p>Act One, Scene Seven: “FRANK: <i>Why couldn’t you relax?</i>” to “RITA:… <i>And that’s why I’m staying.</i>”</p> <p>What makes this such a moving and important moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation between Frank and Rita here • Rita’s words and behaviour • how the extract ends.
<p>NOTES ON THE TASK:</p> <p>Most answers should be able to respond to what could be seen as an uncharacteristically poignant and serious conflict of viewpoints here and tune in to the hint in the first bullet point to establish the context of Frank’s initial exasperation at Rita’s non-appearance at his dinner party and the sense of intellectual and social inferiority that caused her to default. Differentiation is likely to emerge from the extent to which answers can engage with the sources of the conflict and with Russell’s language here. Stronger answers may explore the moving nature of Rita’s situation and pick up on her sense of dislocation as a cultural “half-caste”, not yet belonging in Frank’s world, but no longer feeling part of her own. The third bullet point may encourage some answers to engage successfully with the importance of this moment within the play’s wider contexts and explore the significance of the decision Rita makes in her final speech of the scene. Any such response should merit high reward.</p>	

QUESTION 5b (27 marks)	WILLY RUSSELL: <i>Educating Rita</i>
	<p>How do you think the relationship between Frank and Rita changes during the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>The question is extremely open and there is a wealth of material from which candidates may select to form an argued personal response, so it is important to be receptive to a variety of lines of reasoning and textual detail. As always, the answer’s band and mark will depend on the knowledge of and engagement with the text and the extent to which it can explore how Frank’s and Rita’s relationship develops. Most answers will be likely to comment on the clash of cultural backgrounds that typifies the early stages of the relationship and perhaps cite details of misunderstandings stemming from this. Stronger answers may be able to explore Frank’s unease at having to change Rita and compromise her freshness and originality to achieve her aims, his growing fondness for her and the gradual decline of his influence over her. Similarly, Rita’s burning desire to change, some of the affectations to which this leads and Frank’s response to them, may be a feature of stronger responses. Any explicit attention to the way the relationship changes, arguably for the worse, as Rita becomes more educated and more comfortable with university life or to the final reconciliation should merit high reward.</p>	

QUESTION 6a (27 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	<p>Act Two: "OSBORNE: <i>Did Stanhope tell you...</i>" to "TROTTER: <i>because of a damn may-tree!</i>"</p> <p>What do you find so moving about this conversation between Osborne and Trotter?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what Trotter says here • Osborne's reactions to him • what this extract reveals about life in the trenches.
<p>NOTES ON THE TASK:</p> <p>It is hoped that most answers will find plenty of material from the bullet points, particularly the first, and are likely to display an understanding of Trotter's love of his home and garden, of his concerns about Stanhope's drinking and of Osborne's friendly and engaging personality. Stronger answers may show an understanding of some of the undercurrents and tensions here, perhaps in Raleigh's minimal contribution and clear discomfort at Trotter's comments about Stanhope, Osborne's skilful changing of the subject and the way he directs the conversation towards the less painful and contentious topic of gardening, enthusiastically embraced by Trotter. The third bullet point is likely to be the key discriminator and answers which can address the "moving" strand of the question and demonstrate an understanding of the play's wider contexts in features such as the strain of warfare on Stanhope, Raleigh's shock at the way his boyhood friend has been changed by war and the poignancy of Trotter's and Osborne's small talk about life at home should be well rewarded.</p>	

QUESTION 6b (27 marks)	R.C. SHERRIFF: <i>Journey's End</i>
	<p>What do you think makes the relationship between Stanhope and Raleigh such a memorable part of the play?</p> <p>Remember to support your ideas with details from the play.</p>
<p>NOTES ON THE TASK:</p> <p>The relationship between Stanhope and Raleigh is so central to some of the play's important themes, such as the strain that war places on individuals and the destruction of innocence engendered by warfare, that there is, therefore, a great deal of material to work with here and it is important not to expect exhaustive treatment. The extent to which answers can move beyond conventional character study and examine the effect of the relationship on an audience in a carefully selective and focused way is likely to be the key discriminator here. Successful answers may well focus upon the obvious tensions between the two shown in Raleigh's arrival in the trench, Stanhope's less than enthusiastic welcome, their shared history (including Stanhope's relationship with Raleigh's sister) and the letter censorship incident. Stronger responses are likely to be able to move beyond Stanhope's antagonism and explore Raleigh's reactions to the changes in his boyhood friend, his growing understanding of the pressure Stanhope is under and his unwavering loyalty to him. Any response which can show explicit attention to the wider themes of the play in Stanhope's attempts to shield Raleigh from the brutal realities of war, for example when the Colonel selects him for the raid, or to the final, moving acknowledgement of their friendship on Raleigh's deathbed, will merit high reward.</p>	

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