

English Literature

General Certificate of Secondary Education

Unit **A662/02**: Modern Drama (Higher Tier)

Mark Scheme for January 2012

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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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Subject-specific Marking Instructions**ROLE OF THE EXAMINER**

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. 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 HIGHER TIER: The maximum mark for the paper is **40**.
- 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.

Question		Indicative Content	Marks	Guidance
1	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>It is to be hoped that most answers will be able to respond in some detail to the situation here – the new teacher being “tried out” – and comment on the light-hearted, but slightly barbed teasing of the boys, Irwin’s robust response about the quality of their essays, Rudge’s astute summing-up of Irwin’s somewhat cynical approach to history and how the quick-fire dialogue contributes to the dramatic pace of the extract.</p>	40	<p>Differentiation is likely to stem from the extent to which answers can engage with Bennett’s language here and locate both the sources of humour and the way Bennett presents the contrasting methods and philosophies of Irwin and Hector. The strongest may declare themselves in their explicit attention to the “ways” of the question and explore not only the dramatic build up of the extract and the subtlety of its language, for example in Irwin’s use of rhetorical devices for effect, but also relate it to some of the play’s central concerns, such as the nature of history and teaching, through consideration of the dramatic effectiveness of Scripps’s brief, but tellingly ironic narratorial comment on the formality of Irwin’s methods or the boys’ reactions to Irwin’s question about why Hector locks the door of his classroom.</p>
	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>Scripps’s role as what may be seen as an “engaged narrator”, his relationships with the other boys, particularly Dakin, his religious beliefs, his honesty and his compassion for Posner and Hector are likely to provide a great deal of potentially relevant material, so it is important to be receptive to a range of ideas and approaches.</p>	40	<p>Differentiation may be achieved from the extent to which answers are able to move beyond conventional character study and consider the effects of Bennett’s portrayal of Scripps on the other characters and, especially, on an audience. Stronger answers may be able to focus explicitly on the “How” of the question and really scrutinise the playwright at work in Scripps’s dramatic function as “engaged narrator”, who comments on events and viewpoints, for example Irwin’s first appearance at the school or his attempts to encourage the boys to distance themselves from historical events, such as the Holocaust. The strongest may declare themselves in their close attention to the wider contexts of Bennett’s methods here and explore the ways in which Scripps’s growing mistrust of and resistance to Irwin’s methods contrasts with Dakin’s growing admiration for him, perhaps considering Scripps’s comments on Irwin’s “arguing for effect” and his ironic dismissal of this as “...not history. It’s journalism.” in the light of his own eventual chosen profession.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>Hobson has just been told, in no uncertain terms, by Doctor MacFarlane that his chronic alcoholism is killing him and that the only answer to his problems is for Maggie to come and live with him and keep "a tight rein on him all the time". Maggie has bluntly stated her own position that she is now a married woman with other calls on her time and observed that Hobson has three daughters, any one of whom could look after him. Most answers are likely to find plenty of material in the attitudes of Maggie and her younger sisters towards Hobson's illness and the effects of this on an audience, in Alice's and Vicky's calculating and conniving attitudes, Vicky's broad hints about her pregnancy, Alice's snobbishness and Maggie's insistence on respect for her husband from her father.</p>	40	<p>Strong answers are likely to focus explicitly on the "ways" of the question to explore the playwright at work in the contrasts between Maggie's straightforward stating of the situation, Alice's high-handedness and Vicky's effusive greeting to Hobson, which is gainsaid by her subsequent body language, Hobson's response to the attitudes of his younger daughters and how these things contribute to the humour of the extract. The strongest answers may well become evident in their explicit attention to both strands of the question and not only explore the dramatic detail of the extract, but also develop an understanding of its wider significance in terms of some of the play's themes of Self-Improvement, Love and Marriage, Equality and Choice, perhaps in Vicky's and Hobson's failure to recognise that Maggie and Willie's marriage is one of equals or in Hobson's grudging and unconvincing acquiescence to Maggie's demand that he puts on a collar and tie before Will comes as a sign of Hobson's impending capitulation and defeat.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Harold Brighouse: <i>Hobson's Choice</i></p> <p>This is an open question, though "totally" might be an entirely predictable and justifiable answer. There is, however, a great deal of relevant material at candidates' disposal, so it is important to be receptive to a variety of arguments and textual references. Whilst it would be difficult to ignore Hobson's intransigent and autocratic attitude towards his daughters, his cavalier, even brutal treatment of Willie Mossop and his growing alcoholism as contributory factors in his downfall, some may cite the plot devised by Maggie to force her father to finance the marriages of his two younger daughters, along with Alice's and Vickey's later rejection of Hobson when he hopes for their help, as significant factors also. The focus of the question is on Brighouse's writing and stronger answers are likely to show an understanding of Hobson's lack of vision in his failure to realise Willie's potential and, indeed, Maggie's admirable qualities in contrast to the selfishness of her sisters, or in his ineffectual bluster when confronted by Maggie's <i>fait accompli</i> or by the "new" Willie Mossop at the end of the play.</p>	40	<p>The strongest may reveal themselves in an explicit appreciation of Hobson's downfall in its wider contexts, for example his inability to move with the times and see the growing social and gender equality that is at the core of the play. Some may even find a little sympathy at the totality of his defeat and meek acquiescence at the end of the play. In all events, it is the quality of the argument and the support that will determine the band and mark rather than the line adopted.</p>

Question		Indicative Content	Marks	Guidance
3	(a)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>Most answers should be informed by an understanding of the dramatic contexts of the extract, immediately preceding the final tragic confrontation between Eddie and Marco.</p>	40	<p>Detailed attention to Rodolpho's attempt to warn Eddie and then to effect a reconciliation with him, in the hope that this will placate Marco, Eddie's stubborn intransigence, his refusal to accept Rodolpho's apology, Beatrice's mounting terror and desperation, the powerful visual impact of Marco's appearance and how these factors contribute to the build-up of suspense and the apparent inevitability of the tragedy to come may well characterise strong answers. Explicit attention to the dramatic nature of Beatrice's final, desperate plea to Eddie, its effect on both Catherine and Eddie in terms of its impact of bringing shocking and unadmitted self-knowledge into the open or to the wider issues of honour, reputation and identity that are so central here, and in much of Miller's other work, should be highly rewarded.</p>
	(b)	<p>Arthur Miller: <i>A View from the Bridge</i></p> <p>The question is an extremely open one and there is clearly a wealth of material from which candidates may select to frame a response, so it is important to be receptive to a wide range of possible choices and to be aware that the interpretation of what constitutes a "moment" will, of course, vary. Answers may refer to Eddie's protective and increasingly obsessive behaviour towards Catherine, his sometimes confrontational and defensive behaviour towards Beatrice, his growing mistrust of Rodolpho, the boxing tuition scene, his discovery of Rodolpho and Catherine together and the confrontation that stems from this, either of the two major interviews with Alfieri when Eddie seeks the lawyer's advice, Eddie's phone call to the Immigration Bureau or, of course, his final confrontation with Marco.</p>	40	<p>The band and mark will depend on the answer's knowledge of, and engagement with the text and character, with its ability to respond to the disturbing nature of Eddie's behaviour in the chosen moment(s) and, as the focus of the question suggests, with its ability to explore the way Miller writes.</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>Most successful answers should be aware of the dramatic nature of the situation in terms of the apparent release of tension due to the phone call that Gerald has just made, which seems to expose the Inspector as a hoax, and may be able to comment on how this causes Mr and Mrs Birling and, to some extent, Gerald Croft to revert rapidly to their self-satisfied complacency of the play's opening scene, seeming to have learned nothing from the Inspector's visit.</p>	40	<p>Detailed attention to the conflict this causes between the Birlings and their children, perhaps in the contrast between Mr Birling's somewhat ironic mockery of the Inspector's tone, as opposed to his children's genuine remorse and horrified response to his attitude, and how this contributes to the dramatic build-up to the final phone call, may typify stronger answers. The strongest may declare themselves in their explicit attention not only to the dramatic structure of the extract, but also to the dramatic implications of the final phone call and explore Priestley's wider concerns of social responsibility and the consequences of neglecting it, seen in Sheila's reiteration of the stark warning in the Inspector's parting speech.</p>
	(b)	<p>J. B. Priestley: <i>An Inspector Calls</i></p> <p>It is hoped that the focus of the question will discourage conventional character study and move answers towards a consideration of Priestley's methods and the effect of the relationship on an audience in a carefully selective and focused way. Most answers should be able to find fruitful areas for comment in the Inspector's questioning of Sheila and Gerald and their reactions to what they find out about one another, Sheila's open remorse and willingness to accept responsibility for her part in Eva/Daisy's downfall in contrast with Gerald's initial, rather cowardly attempt to persuade Sheila to help cover up his involvement and his later propensity to revert when it appears that the Inspector may not have been genuine.</p>	40	<p>Stronger answers may be able to focus explicitly on the "ways" of the question and really scrutinise the playwright at work, perhaps in the way Priestley gives an early indication of some cracks in the solidity of the relationship in the opening scene and in the ambivalence of Gerald's apparently genuine regret at Daisy's fate, despite his seeming failure to learn anything from it. The strongest are likely to be typified by their close attention to what Sheila and Gerald, and indeed an audience, learn about the relationship and how it changes as a result of what is revealed, and their clear understanding of the relationship's dramatic significance in terms of the play's wider concern of social responsibility. Any consideration of the future of the relationship, or whether it has one, in the light of the second phone call, should merit high reward.</p>

Question		Indicative Content	Marks	Guidance
5	(a)	<p>Willy Russell: <i>Educating Rita</i></p> <p>Most answers should be able to locate the dramatic contexts of the extract, immediately following Rita's return from Summer School, providing further evidence of her growing self-confidence and diminishing dependence on Frank, and identify the humour of Rita's affected voice and Frank's irritated reaction to it.</p>	40	<p>"Significant" is a broad term, but stronger answers may be able to see the undercurrents behind the humour and explore Frank's concerns about the changes in Rita as a result both of the influence of Trish and of her growing confidence with the "proper" students, who she had once held in awe, and may detect more than a hint of intellectual pride in her satisfaction at demolishing the argument of her fellow student. The strongest answers are likely to explore Russell's language, not only in the way it contributes to the humour of the extract but also in the contrast between the note of irritation creeping into Frank's tone and Rita's increasingly confident and varied diction, shown in her "sparkling wine / champagne" analogy and see this in terms of the way their relationship is, ironically, changing and deteriorating as Rita benefits from Frank's teaching and moves unwittingly away from his influence and forward on her journey to becoming an educated woman.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>Willy Russell: <i>Educating Rita</i></p> <p>This is a very open question with a great deal of potentially relevant material at candidates' disposal, so it is important to be receptive to a range of possible arguments as long as they are grounded in the text and appropriately supported. Close attention to the "To what extent . . ." wording of the question, to the detail of Russell's portrayal and the shaping of an argument are more important than the line adopted. It is likely that many answers will be in broad agreement with Rita's assessment that Frank has been a good teacher for her and may explore his ability to respond to and channel her raw enthusiasm, his sympathy for her difficulties in escaping from her familiar working-class background onto a different social and intellectual sphere and his concern not to compromise the freshness and originality of her viewpoints. On the other hand, Frank's drinking, his attitude to his students (including Rita initially), to the university authorities and his somewhat unteacher-like fondness for Rita, which tips dangerously close to obsession at one point, may legitimately be seen as negative factors.</p>	40	<p>Differentiation is likely to spring from the extent to which answers can avoid a straightforward character study and adopt a genuinely evaluative approach which focuses selectively on Frank as a teacher. Stronger answers may be able to explore the final meeting between the two characters and consider Rita's statement that she now has choices that she didn't previously have as a result of Frank's teaching. Answers that closely engage with Russell's language and writing to explore the way Frank is able to meet Rita half-way, despite the cultural gap at first, and respond to the freshness of her approach, notwithstanding his unwillingness to compromise her originality, and consider not only what Frank gives Rita, but also, paradoxically, what he takes away, will merit high reward.</p>

Question		Indicative Content	Marks	Guidance
6	(a)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>It is hoped that most successful answers will be aware of the expository nature of this early exchange and will respond to the striking contrast presented to an audience between Hardy's view of Stanhope's weakness for whisky and volatility of temperament and Osborne's clear defensiveness, loyalty and admiration for his friend and company commander.</p>	40	<p>The extent to which answers can look beyond the moment to consider Sherriff's methods and the impact of this encounter on an audience in a carefully selective and focused way is likely to be the key discriminator. Stronger answers may be able to explore Osborne's tone here and how his language reveals his attitude to the way Stanhope is perceived by others in his "bear-baiting", "cock-fighting" and "freak-show" analogies, or consider the wider implications of Hardy's revelations about the incongruity between Stanhope's home background and his behaviour in the trenches and on his last leave. The strongest may declare themselves both in their clear focus on the dramatic conflicts of the extract and their appreciation of its dramatic function in introducing the central character of Stanhope to the audience, but also in their exploration of the play's wider themes as they are manifested here: the toll which warfare takes on individuals and the fierce comradeship forged between men at war, shown in Stanhope's trust in Osborne by telling him, to Hardy's surprise, the embarrassing details of his loss of control over the bridge game.</p>

Question	Indicative Content	Marks	Guidance
(b)	<p>R.C. Sherriff: <i>Journey's End</i></p> <p>It is hoped that the wording of the question will lead answers away from the conventional character study to consider the detail of Sherriff's portrayal and its effect on an audience. Clearly this is a very open question and Stanhope is such a central character that there is a great deal of relevant material to work with, so it is important to be receptive to a range of possible lines of reasoning and references. Whilst many successful responses are likely to focus on Stanhope's positive traits (his hardworking attitude, his fierce loyalty to his men, his relationship with Osborne and Osborne's obvious admiration for his qualities, his willingness to volunteer himself for hazardous tasks such as the raid in which Osborne dies), others may well choose to consider his drinking, his volatile and unpredictable temper, his treatment of Raleigh in the letter censorship incident and in the aftermath of the raid, his threat to shoot Hibbert and may agree with Hardy's expressed view that Osborne would be the better leader. Close attention to the "How far" wording of the question and to the shaping of an argument are much more important than the line adopted.</p>	40	<p>Answers which display a genuinely evaluative approach to Sherriff's presentation of Stanhope's flawed heroism and focus selectively on him as a leader to consider the playwright's wider concerns, for example the strain that war and leadership place upon men and the destruction of innocence, should be highly rewarded.</p>

Higher Tier Band Descriptors

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
1	40 – 35	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of text cogent and precise evaluation of well-selected detail from the text 	<ul style="list-style-type: none"> sensitive understanding of the significance and effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate and assured meaning is very clearly communicated
2	34 – 28	<ul style="list-style-type: none"> clear and well-developed critical response to the text clear evaluation of relevant detail from the text 	<ul style="list-style-type: none"> clear, critical understanding of the effects of writers' choices of language, structure and form 	<ul style="list-style-type: none"> text is legible spelling, punctuation and grammar are accurate meaning is very clearly communicated
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 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

Answers will demonstrate:				
Band	Marks	AO1	AO2	QWC
Below 4	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 – 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 	

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