

GCE

Classics: Classical Greek

Unit **F373**: Classical Greek Verse

Advanced GCE

Mark Scheme for June 2015

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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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Question			Answer	Marks	Guidance	
					Content	Levels of response
1	(a)		Sections (glossed words are underlined):	30	<p><i>The passage has been divided into 7 sections, each worth 4 marks.</i></p> <p><i>Award up to 4 marks per translated section according to the 4-mark marking grid (in right-hand column). Then award a mark out of 2 for fluency of English according to the 2-mark grid (also in right-hand column).</i></p> <p><i>The translations given to the left of this column are suggestions only; examiners should use their own judgment as to the accuracy and quality of the translations made by the candidates.</i></p>	<p>Marks for each section should be awarded as follows:</p> <p>[4] All or almost all of the meaning conveyed (as agreed at Standardisation).</p> <p>[3] Most of the meaning conveyed.</p> <p>[2] Half the meaning conveyed; the rest seriously flawed.</p> <p>[1] Very little meaning conveyed, or isolated words known.</p> <p>[0] No elements of meaning conveyed; no relation to the Greek at all.</p>
1	(a)	(i)	ἦλθον δὲ Τροίαν οὐχ ὅσον δοκοῦσί με γυναικὸς οὖνεκ', (Lines 1-2)	4		<p>N.B.: Consequential errors should not be penalised.</p> <p>Marks for fluency of English should be awarded as follows:</p>
1	(a)	(ii)	ἀλλ' ἐπ' ἀνδρ' ὃς ἐξ ἐμῶν δόμων δάμαρτα ξεναπάτης ἐλήσατο. (Lines 2-3)	4	<p>Accept 'her' for δάμαρτα on the grounds that it sounds better in English, having come after the synonymous γυναικὸς in the Greek.</p> <p>Exercise discrimination with translations of ξεναπάτης. Good candidates may turn it into a verb, e.g. 'who deceived his host and stole ...'</p>	<p>[2] Expressed fluently and stylishly. Consistently successful improvements on a literal translation.</p> <p>[1] Occasional improvements on a literal translation.</p> <p>[0] No or very little improvement on a literal translation.</p>

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1	(a)	(iii)	<p>κεῖνος μὲν οὖν δέδωκε σὺν θεοῖς δίκην (Line 4)</p> <p>And so he / that man has paid the penalty, with the gods' help,</p>	4	Accept the bare 'with (the) gods', but consider rewarding more thoughtful renderings with the fluency mark.	
1	(a)	(iv)	<p>αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλληνικῶ. (Line 5)</p> <p>both he / himself and his land, which has fallen by the Greek spear.</p>	4	'Which <u>have</u> ' = minor error?	
1	(a)	(v)	<p>ἦκω δὲ τὴν Λάκαιναν ... ἄξων· (Lines 6 and 8)</p> <p>I have come (intending) to take the Spartan woman away;</p>	4		
1	(a)	(vi)	<p>— οὐ γὰρ ἠδέως ὄνομα δάμαρτος ἦ ποτ' ἦν ἐμὴ λέγω — (Lines 6-7)</p> <p>— for I do not say with pleasure the name of the wife who was once mine —</p>	4	Allow 'for it is not pleasing to say...' even if there is no 'for me' with it.	
1	(a)	(vii)	<p>δόμοις γὰρ τοῖσδ' ἐν αἰχμαλωτικοῖς κατηρίθμηται Τρωάδων ἄλλων μέτα. (Lines 8-9)</p> <p>for she has been numbered with (the) other Trojan women in this tent for prisoners.</p>	4	Accept any of the possible translations of <i>δόμος</i> : a candidate cannot be expected to be fully aware of the context in an unseen. Accept a present tense rendering of <i>κατηρίθμηται</i> . Allow 'Trojans' on the principle that a glossed word is neither credited for its meaning nor penalised (but can be for its grammar).	

Question			Answer	Marks	Guidance
1	(b)		<ul style="list-style-type: none"> Alternative #1: To kill her [at Troy] 	1	<p>The bracketed phrases are not essential for full marks.</p> <p>A bare 'or' for μή κτανῶν should not be credited – not a full enough answer.</p>
			<ul style="list-style-type: none"> Alternative #2: To take her back to [the land of] Argos [1] alive / not having killed her [1]. OR Alternative #2: [If I wish,] to spare her / to let her live / not to kill her / having spared her / having let her live / having not killed her [1] [and] take her back to [the land of] Argos [1]. 	2	
1	(c)	(i)	<ul style="list-style-type: none"> To take her to [the land of] Greece / Hellas [1], by ship / by sea-going oar [1], to hand her over [1] to be killed / to kill her [1]. 	4	The bracketed phrases are not essential for full marks.
1	(c)	(ii)	<ul style="list-style-type: none"> As punishment / compensation / satisfaction for (<i>or</i> to compensate, etc.) ... 	1	The bracketed phrases are not essential for full marks.
			<ul style="list-style-type: none"> ... [all] those whose loved ones ... 	1	
			<ul style="list-style-type: none"> ... died in / at Troy. 	1	

Question		Answer	Marks	Guidance
1	(d)	<p>Ἑλληνίδ' ἐς γῆν κᾶτ' ἐκεῖ δοῦναι κτανεῖν, ποιναὺς ὅσοις τεθναῖσ' ἐν Ἰλίῳ φίλοι.</p> <p>Allow short on first syllable of τεθναῖσ' (mute and liquid). Allow anceps (or long) on second syllable of Ἰλίῳ.</p>	4	<p>(4) Eleven or twelve feet correct. (3) Between eight to ten feet correct. (2) Between five to seven feet correct. (1) Between two to four feet correct. (0) One or no feet correct.</p>
1	(e)	<p><i>Possible points:</i></p> <ul style="list-style-type: none"> • ἀλλ' εἶα – 'but come now'. • χωρεῖτ' ἐς δόμους and/or κομίζετ' αὐτήν – use of imperative. • Violent image of Helen being dragged by the hair (by a number of ὀπάονες, to boot). • Angry description of Helen's hair as 'bloodstained'. • μαιφονωτάτης is superlative. • Position of verbs χωρεῖτ', κομίζετ', πέμψομέν. <p><i>Candidates may think of others.</i></p> <p>Notes: Comment on εἶα is valid, even though the word is glossed. However, do not award 2 marks if it is described as an 'imperative'. Award 1 or 2 marks, at your discretion, for relevant discussion of μαιφονωτάτης, even if the word is not translated with complete accuracy: some credit should be given for its negative sense and the fact that it is superlative.</p>	6	<p>In general, allow 2 marks for a fully developed point, 1 mark for a less well developed point. Candidates may achieve 6 with three solid points or with two solid points and a couple of flawed or less developed ones, etc.</p> <p>A fully developed point [2 marks] will consist of a relevant quotation from the text, translated into English or commented upon in such a way that it is clear the candidate understands it [1 mark], plus a sensible comment about it which links the citation to the question [1 mark].</p> <p>Points should also be clearly differentiated and avoid overlapping if they are to gain 2 full marks – e.g., a candidate should not receive 2 x 2 marks for pointing out that there are imperatives in both line 17 and line 18.</p>

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2	(a)	<p>The Priest makes a number of points which both flatter Oedipus (by, e.g., describing how he defeated the Sphinx) and appeal to his senses of duty and pity by characterising him as the best and only man for the job of ridding the city of its plague.</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: <i>θεοῖσι ... οὐκ ἰσοιμενόν σ'</i> – although the Priest states explicitly that he is not equating Oedipus with the gods, this line at least raises the possibility. • 2: <i>οἶδε παῖδες</i> – children are always good for pulling at the heartstrings. • 3: <i>ἀνδρῶν ... πρῶτον</i> – flattering, and suggesting that he is the best or only man for the job. • 3-4: <i>ἔν τε συμφοραῖς βίου ... ἔν τε δαμόνων συναλλαγαῖς</i> – suggesting comprehensive excellence, emphasised by repetition of <i>ἔν τε</i> and chiasmic relationship of <i>συμφοραῖς βίου</i> and <i>δαμόνων συναλλαγαῖς</i>. • 5-6: Reference to Oedipus' previous success in saving the city of Thebes. • 6: <i>σκληρᾶς ἀοιδου</i> – dramatically allusive reference to the Sphinx. • 7-8: Oedipus' success was achieved unaided by any other mortals. Note repetition of <i>ἐκ-</i> prefix to suggest being thoroughly drilled in something, and <i>οὐδὲν ... πλέον</i> suggesting the complete absence of any 'advantage' in mortal terms. • 8-9: Oedipus does, however, have divine resources (<i>προσθήκη βίου</i>). • 9: <i>λέγει νομίζη θ'</i> – not just <i>said</i>, but <i>believed</i>. • 9: <i>ἡμῖν ὀρθῶσαι βίον</i> – 'to have set right our life' – dramatic statement of the effect of Oedipus' previous achievement. This is, of course, what the Priest wants him to do again. Cf. also lines 16 and 21. • 10: <i>νῦν δ'</i> – emphasising the connection between Oedipus' previous achievements and what they wish of him now. 	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is given opposite. Although candidates should cite examples from throughout the printed passage (not just a limited section of it), it should be stressed that they will not be required to mention all of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p>	<p>AO1</p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2</p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • 10: Flattering <i>κράτιστον</i> ... • 10: ... and <i>πᾶσιν</i> ('in the opinion of all'). • 11: Emphasising the number and proximity of the people currently supplicating him (<i>πάντες οἶδε</i>). • 12: Desperate-sounding <i>ἄλκῆν τιν' εὐρεῖν ἡμῖν</i>. • 12-15: The Priest is happy for Oedipus to receive assistance from either the divine or the mortal sphere on this occasion (cf. lines 7-8). • 16-17: Anaphora of imperative <i>ἴθ'</i>. • 16: Flattering <i>ὦ βροτῶν ἄριστ'</i>. • 16: Imperative <i>ἀνόρθωσαν πόλιν</i> (inspiring word choice?). Reprised in line 21, and cf. line 9. • 17: Imperative <i>εὐλαβήθηθ'</i>. • 17-18: <i>σὲ νῦν μὲν ἦδε γῆ σωτήρα κλήζει</i> – flattering, and emphasising the city's dependence upon Oedipus – appealing to his protective instinct. • 18: Enjambement of <i>σωτήρα κλήζει</i> to emphasise the above. • 18: <i>τῆς πάρος προθυμίας</i> – reminds Oedipus of his previous success, and hints that he has a reputation which he has to live up to. • 19-20: restatement at length of preceding idea, but with a hint of emotional blackmail about it: 'Let us not remember of your reign that we were stood up straight only to fall later.' • 21: reprise of <i>ἀνόρθωσον πόλιν</i> with added demonstrative <i>τήνδ'</i> for further emphasis, and <i>ἀσφαλεία</i> to complete the idea. 			

Question		Answer	Marks	Guidance	
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	(b)	<p><i>Passage 2B</i> (from the dialogue between Oedipus and Teiresias) provides some examples of suspense-inducing dramatic irony, hinting and foreshadowing which a candidate might use in answering the question:</p> <ul style="list-style-type: none"> • 1-2: Teiresias hints at the incestuous nature of Oedipus' relationship with Jocasta. • 2: οὐδ' ὄρᾶν may refer both to Oedipus' current ignorance and to his later self-inflicted blindness. The theme of sight/blindness is ubiquitous in the play. • 3-4: Oedipus suggests that Teiresias will not be able to continue his accusations with impunity – although that is in effect exactly what he does. • 4: The truth about Oedipus certainly has <i>σθένος</i> in one sense ... • 5: ... As Oedipus confirms (<i>ἀλλ' ἔστι</i>), although it is not in the way he intends. • 5-6: <i>πλὴν σοί ... εἶ</i> - Oedipus denies that truth resides in Teiresias, as he is blind in ears, mind and eyes. This is literally true in the case of the latter, and this will of course be literally true of Oedipus later, whereas at the moment he is the one being metaphorically blind. • 7-8: Teiresias states the above explicitly. N.B. emphatic double negative οὐδεὶς ὃς οὐχί. • 9-10: Because Teiresias is 'sustained by darkness alone' (i.e., blind) he cannot harm Oedipus or anyone else 'who sees the light'. ('Darkness' and 'light' might also be used metaphorically.) Oedipus refers to himself as <i>ὄστις φῶς ὀρᾷ</i> – but this will not be literally true for long. • 11-12: It will not be Teiresias who harms Oedipus, but Apollo – hinting at the source of the original prophecy about Oedipus' fate, in attempting to avoid which Oedipus has only succeeded in fulfilling it more circuitously. <p><i>Rest of play.</i> Suitable examples of suspense, dramatic irony, hint and suggestion are scattered <i>passim</i> throughout <i>Oedipus Tyrannus</i>:</p>		<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Good answers will give an overall assessment of the ways in which Sophocles spices the plot of Oedipus Tyrannus with suspense and irony, and will furnish examples of hint, suggestion and foreshadowing in the words of his characters (AO2 evaluation). Responses should show a detailed knowledge of the speeches, dialogue, plot and events of the play, and use examples from them to answer the question effectively (AO1/AO2 analysis).</i></p> <p><i>It is assumed that a good answer will</i></p>	<p>AO1 Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2 Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

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			<ul style="list-style-type: none"> • E.g., lines 60-61, ... ὡς ἐγὼ οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ - irony: Oedipus says that none of his suppliants are as sick as he to show his sympathy with their concerns, but he is also literally the 'sickness' that is infecting Thebes. • There are numerous references by Oedipus to the murderer of Laius and how doggedly he will pursue him: <ul style="list-style-type: none"> • e.g., lines 137-141 – very ironic, foreshadowing the fact that Oedipus will indeed do violence against the killer of Laius – himself. • e.g., lines 219-220 – despite what he says, Oedipus is far from being a stranger to the deed (viz., Laius' murder). • Teiresias' dialogue with Oedipus contains many hints (and later explicit statements) about the truth of the situation. • There are numerous references to Oedipus' metaphorical blindness (such as lines 370-373), which foreshadow his literal blindness at the end of the play. • There are numerous examples of dramatic irony as Oedipus misunderstands the words of the other characters, e.g. 1078-1079. 		<p><i>contain judicious reference (a) to Passage 2B, printed in the Insert, and (b) to relevant lines or passages throughout the remainder of the play, including but not limited to the four sections prescribed for study in Greek.</i></p>	
			Total for Section A	50		

Question		Answer	Marks	Guidance	
				Content	Levels of response
3	(a)	<p>In Passage 3A, Pheidippides is putting forward the argument that it is right for children to beat their elders. This is obviously not meant to be taken as a serious argument, although it may arguably be shocking</p> <p><i>Possible points:</i></p> <ul style="list-style-type: none"> • 1: Pheidippides sounds like a speaker in a law court or public meeting brushing aside someone interrupting him. The comic <i>frisson</i> is provided by the fact that he is actually talking to his own father about a very personal and domestic grievance. • 3: Strepsiades uses kindness and concern as justifications for beating his son. • 4; Twisting Strepsiades' words (note repetition of Strepsiades' verb <i>ἐννοέω</i>), Pheidippides claims a similar justification for beating his father. • 4-5: Illogical (and therefore comic) claims that beating Strepsiades would also be an act of benevolence, and that all beatings are acts of benevolence. • 4-5: N.B. shotgun repetition of two <i>prima facie</i> incompatible verbs, <i>ἐννοεῖν ... ὀπττεῖν ... ἐννοεῖν ... ὀπττεῖν</i>, to emphasise the equation being made and its comic absurdity. • 6-7: <i>πῶς ... τοῦμόν δὲ μή</i>: Pheidippides does not consider that different circumstances might apply in the different cases of adults and children. (With our contemporary perspective we might agree with him, but the original audience would have often used corporal punishment on children.) • 7: <i>ἔφυν ἐλεύθερος</i> – comically irrelevant, as the argument is not about the chastisement of slaves. • 8: Parody of Euripides, <i>Alcestis</i>, line 691. • 9: Pheidippides finally anticipates one of the key objections to his argument ... • 10: ... and counters it with a claim (in the form of a proverbial saying) that only makes sense in comedy! 	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Examiners will be responsive to any approaches taken by candidates which answer the question and demonstrate knowledge of the text. A list of possible points is given opposite. Although candidates should cite examples from throughout the printed passage (not just a limited section of it), it should be stressed that they will not be required to mention all of these points. It is also quite possible that candidates may come up with other valid points of their own.</i></p>	<p>AO1</p> <p>Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2</p> <p>Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			<ul style="list-style-type: none"> • 11-12: He now appears to be justifying severer chastisement of the old than the young, ignoring the fact that he is countering his own argument in line 10! • 13: Strepsiades makes an assumption, though a reasonable one. • 14-17: Pheidippides argues that someone must have proposed the law that a father should not be beaten in the first place, and persuaded his contemporaries by argument to accept it – and therefore it is open to him to do the same (which, incidentally, he is now equipped to do) and change/revise the law. (Of course, he has already started beating Strepsiades without getting the law changed first – see line 1376.) • 17: Use of the verb ἀντιώπτειν implies that beating one's father is a 'reasonable countermeasure'. • 18-19: Pheidippides, speaking on behalf of young people like himself (εἶχομεν ... ἀφίεμεν ... δίδομεν; contrast αὐτοῖς, the older generation), generously concedes that his law will not operate retrospectively, and beatings previously received by the young people will remain unavenged. Humour in the legalistic detail. • 20-21: Pheidippides makes a comparison with nature, citing in particular cockerels, who were traditionally believed to fight their fathers. • 21-22: Humans are no different, except that they propose decrees – humour from the foible which Aristophanes chooses to highlight as the 'characteristic' human activity. • 23-24: Strepsiades stretches this point <i>ad absurdum</i> and mocks it by asking bathetically why humans don't eat faeces and sleep on a wooden porch. • 25: Tone of ᾧ τᾶν. • 25: Pheidippides cannot say why Strepsiades' animal analogy is not valid but his is, and so he resorts to an appeal to the authority of Socrates. 			

Question		Answer	Marks	Guidance	
				Content	Levels of response
	(b)	<p><i>Passage 3B</i> portrays Socrates as a pretentious pseudo-scientist with delusions of grandeur:</p> <ul style="list-style-type: none"> • 1: The affectionate diminutive <i>Σωκρατίδιον</i> detracts from his dignity. • 2: With <i>τί με καλεῖς</i> and <i>ὠφήμερε</i> (found chiefly in 'high poetry') Socrates comes over as a god addressing a mortal. • 4-5: A surreal image (<i>ἀεροβατῶ</i>) and a word with double meaning (<i>περιφρονῶ</i>), which Sommerstein neatly turns into 'descry'/'decry', and which Strepsiades interprets to mean that Socrates despises the gods. • 6-13: Socrates gives a ludicrous justification of his methodology, parodying the ideas and language of the contemporary philosopher/scientist Diogenes of Apollonia. • 14-15: Strepsiades increases the absurdity with his bathetically misguided interpretation of what Socrates is saying. <p><i>Rest of play:</i></p> <p>It is clear that the main business of Aristophanes is to be funny rather than accurate. He conflates for comic purposes many different kinds of Sophist, rhetoric teacher (e.g. lines 98-99, 112-115, 1399-1405) and (proto-)scientist (e.g. lines 95-97, 144-152, 152-166, 187-188, 191-194), then ironically associates this crude composite with the philosopher who probably had the least to do with any of these types, Socrates. (<i>Passage 3B</i> makes a direct claim for his involvement in pseudo-science, and line 260 does the same for rhetoric.) The fact that Socrates was a local personality and had recognisably 'ugly' features may partially explain this choice. The denizens of the <i>φροντιστήριον</i> are also depicted stereotypically as pale, barefoot shadows of men (e.g. lines 103, 120).</p> <p>Expect candidates to show detailed knowledge of the various ways in which philosophers and other 'intellectuals' and their teachings are portrayed in the play. A reasonable conclusion to make would be that</p>	25	<p><i>Answers must be marked using the level descriptors in the AO1 10-mark marking grid and the AO2 15-mark marking grid at the end of the mark scheme, taking into account QWC when placing the answer within the band.</i></p> <p><i>Good answers will categorise, analyse and exemplify the different ways in which Aristophanes satirises intellectuals in Clouds, and make some attempt to judge whether his constitutes a serious 'attack' (AO2 evaluation).</i></p> <p><i>Responses should show a detailed knowledge of the speeches, dialogue, plot and events of the play, and use examples from them to answer the question effectively (AO1/AO2 analysis).</i></p> <p><i>It is assumed that a good answer will contain judicious reference (a) to Passage 3B, printed in the Insert, and (b) to relevant lines or passages from throughout the remainder of the play,</i></p>	<p>AO1 Level 5: 9–10 Level 4: 6–8 Level 3: 4–5 Level 2: 2–3 Level 1: 0–1</p> <p>AO2 Level 5: 13–15 Level 4: 9–12 Level 3: 6–8 Level 2: 3–5 Level 1: 0–2</p>

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			the play is indeed a satire on intellectuals, but not necessarily intended as an attack (even when there are such unfavourable depictions as in lines 177-179), as Aristophanes' true target is the audience's laughter; but, of course, any well-reasoned and well-evidenced conclusion is acceptable. Candidates with wider knowledge may well make good use of Plato's <i>Apology</i> and/or <i>Symposium</i> to justify their opinions; such references will be welcome, but full marks will be achievable using the prescribed text alone.		<i>including but not limited to the three sections prescribed for study in Greek.</i>	
			Total for Section B	50		

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