

English Literature

General Certificate of Secondary Education

Unit **A663/02**: Prose from Different Cultures (Higher Tier)

Mark Scheme for January 2011

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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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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:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
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 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.

**A663H: Prose from Different Cultures
Higher Tier Band Descriptors**

Answers will demonstrate:				
Band	Marks	AO4 ***	AO2 **	QWC
1	40-35	perceptive exploration and critical evaluation of a wide range of links between texts and their contexts and/or the significance of texts to readers in different contexts	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	thoughtful exploration and evaluation of a range of links between texts and their contexts and/or the significance of texts to readers in different contexts	critical insight into 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 • meaning is very clearly communicated
3	27-21	some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers	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 very clearly communicated
4	20-14	some understanding of links between texts and their contexts and/or the significance of texts to their readers	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
Below 4	13-7	some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers	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 • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded
	6-1	a few comments showing a little awareness of context-related issues	very limited awareness of language, structure and/or form	
	0	response not worthy of credit	response not worthy of credit	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
Question 1(a):	Chapter 3: <i>Crooks stood up from his bunk...to ...and some stamped their feet.</i> How does Steinbeck make this such a shocking moment in the novel?
<p>Notes on the task: This is one of the rawest moments in the novel: Crooks is moved (possibly buoyed up by ideas of freedom stirred up by the talk of the ranch) to stand up for himself and his rights; for once self-respect overcomes prudence and he pays the price. Many candidates will focus on Curley's wife's brutal treatment of Crooks, explaining the exact nature of her main threat, and commenting on her abusive tone and insulting address. More comprehensive responses will give considerable attention to Crooks: the pride and dignity that lead him to speak up and that are lacerated by her words; the act of self-abasement that he commits in response to her threats. Higher band answers may well be boosted by providing some social context – explaining how the racism and fierce hierarchical structure of ranch life allows Curley's wife to wield such power over the men. Such comments will allow candidates to access the higher bands in AO4. Curley's wife's behaviour is difficult to defend here – she's a much more sympathetic character in the next chapter – but sensitive responses may cite the frustrations building up in her, and her impulse to lash out when her overtures are repulsed. Answers at band 4 and above will use quotation effectively to illustrate Curley's wife's viciousness, Crooks' reactions (assertive then defensive) and, possibly, Candy's rather limp attempt to stand up for Crooks.</p>	

Text:	JOHN STEINBECK: <i>Of Mice and Men</i>
Question 1(b):	Explore the ways Steinbeck makes the ending of the novel so moving. Remember to support your answer with details from the novel.
<p>Notes on the task: There are many aspects of this final scene that tug at the heart strings: Lennie's incomprehension and helplessness; the overwhelming awfulness of what George has to do and the courage and control he displays in bringing himself to do it; the tense build up to the climax with its ironic (or not) religious overtones; the bathetic ending. Candidates may concentrate on Lennie's hopeless situation, remembering the baleful threat of the vicious Curley (who draws inexorably nearer) to 'shoot the guts outta that big bastard myself'. Comments linking Lennie with Candy's dog and the jungle law that condemns both should be well rewarded. Perceptive answers may well move away from a focus on Lennie's situation to a consideration of George's: the frustration and impatience with Lennie are all gone and are replaced by the grim resolve to do as he must, while ensuring Lennie knows nothing about it. There is determination, fear, guilt, and love in George's words, and effective answers should explore some or all of these emotions. The final captivating evocation of their 'little place', with which George distracts Lennie at the end of his life, is especially moving as it represents the collapse of all of their hopes – and perceptive answers may well make effective reference to Steinbeck's use of the dream motif to give a strong emotional force to his description of Lennie's last moments.</p>	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2(a):	Chapter 10: <i>Tim Johnson was advancing at a snail's pace... to ...He didn't know what hit him.</i> How does Lee make this such a tense and exciting moment in the novel?
Notes on the task: It is clear from the behaviour of everyone except Atticus that this is a serious business: the streets, like Dodge City before a shoot-out, have cleared, with the townsfolk peeking out from behind their screen doors; Heck Tate is in a funk and it is up to Atticus to shoulder (literally and metaphorically) the responsibility. The incident comes in the chapter where Jem and Scout bemoan the fact that their father is 'feeble' and the reader, like the children, has had no intimation that Atticus is in fact a crack shot, which adds to the suspense of the build-up as well as a touch of humour. The 'High Noon' flavour of the scene is further enhanced by the description of the shot: 'With movements so swift they seemed simultaneous'. The dog having a human name also helps to enhance the Wild West, almost mythic, mood created here. As well as in the contrast between Atticus's coolness and the high anxiety of everyone else, tension is created by the description of the dog: its strange, slow, undoglike behaviour; its implacable intention to advance on the men. Other aspects of Lee's writing that create tension include the use of dialogue (a liberal sprinkling of exclamation marks) and cinematic techniques like time slowing down and quick cutting from character to character. There is plenty of material for candidates to engage with; answers that are predominantly narrative should not be well rewarded.	

Text:	HARPER LEE: <i>To Kill a Mockingbird</i>
Question 2(b):	Explore how Lee makes Boo Radley such a memorable and moving character in the novel. Remember to support your ideas with details from the novel.
Notes on the task: Much of the first half of the novel concerns the transformation of Boo from a stock character out of melodrama or the Gothic novel, into a human being. The reader realises fairly quickly – more quickly than Jem and a lot more quickly than Scout – that he is kind, creative, has a sense of fun, and is pathologically shy. The reader anticipates the point in the story where the demonisation of Boo will stop, and our strong curiosity about what he is really like will be satisfied. So, in spite of the fact that he appears for a few pages only just before the end, Boo is a large presence in the novel and a fascinating and wholly sympathetic character. He is also structurally important, as the yardstick by which Scout's progress towards enlightenment is measured. Boo engages our sympathy because of the harsh, intimidatory treatment he received from his father and elder brother both before the start of the novel, and after (the cement in the tree). The nature of the coercion he must have suffered to keep him locked away for so long, we can only – along with the people of Maycomb – speculate about. Arthur's appearance at the end is hugely moving; the touches that make it so, (Scout's easy tenderness, Atticus's formal thank you) provide a powerful contrast to the way he has been treated up to then. This question provides candidates with every opportunity to display 'sensitive understanding' which is a band 1 descriptor.	

	MEERA SYAL: <i>Anita and Me</i>
Question 3(a):	Chapter 1: <i>We reached Mr Ormerod's shop... to ...what I had done to deserve it.</i> How does Syal's writing in this extract vividly reveal the character of Anita and the effect she has on Meena?
Notes on the task: This question could be split into two, but, since the focus switches back and forward, action and reaction, it is easier and as effective to approach it inclusively. Syal skilfully manages to show us Anita through nine year old Meena's eyes, and also from her older, narrator's perspective and what the younger girl takes for confidence and sophistication, we see as brashness and a much more studied insouciance. The 'sauntering', 'excited stage whispers' and 'clumsy dead-arm punches' are designed for Meena's benefit, and she is fascinated. Meena is solitary, while Anita has 'cohorts' with whom she links arms; they go to secondary school and wear 'badges' and 'cropped-off ties'; they laugh raucously; they make up outrageous stories that Meena believes. Anita is obviously in control: 'She...spun round scowling, the other girls' smiles melted...'. Effective answers may well make good use of the colourful imagery that describes Meena's strong feelings: admiration, inadequacy, self-consciousness, nervousness, in for example, 'my heart...flipping like a fish'.	

	MEERA SYAL: <i>Anita and Me</i>
Question 3(b):	In what ways does Syal encourage you to like and admire any TWO of the following characters? Uncle Alan; Mrs Worrall; Hairy Neddy; Mr Ormerod Remember to support your ideas with details from the novel.
Notes on the task: Although straightforward in its focus on character, this question demands a high level of familiarity with the text as these people tend to weave in out of the narrative, often not staying around for long each time they appear. Uncle Alan's tireless work for the community, Mrs Worrall's devotion to her husband and kindness to Meena, Hairy Neddy's actions when the dog is run over, Mr Ormerod's response to the short-changing accusation from Meena are all key incidents in relation to this question, though they are relatively minor in the whole scheme of the novel. Differentiation will occur as candidates appreciate and analyse the cohesive role they all play, helping those around them, pulling the community together. Chapter Three, which takes us inside the Worrall house, provides a rich source of textual detail in quotations such as, 'this uncomplaining attendance of a broken, unresponsive body, the wiping of spittle and shit, the back-breaking tugging and loading and pulling and carrying...'. Effective answers may well locate such details and offer specific insights into how Syal's language creates a vivid image.	

	AMY TAN: <i>The Joy Luck Club</i>
Question 4(a):	Chapter 10: <i>I couldn't save Rick in the kitchen to ...my mother's horrified eyes.</i> How does Tan's writing make this such an entertaining moment in the novel?
Notes on the task: 'Entertaining' focuses on the comedy in the situation centred on Rick's obliviousness to the impression he is making. His brash American openness and confidence are amusingly contrasted with the pained politeness of Lindo. His faux pas include: bringing French wine and drinking too much of it; insisting on using chopsticks and dropping his food in his lap; taking too much food on some occasions and not enough on others. The strict conventions of the Chinese dinner table sail entirely over his head. It culminates in the incident of the soy sauce where he fails to realise it's his job to refute Lindo's falsely modest claims about the food. The scene is described by Waverly who is desperate for her mother's approval of Rick and mortified by his blunders, while, at the same time, also able to see everything through his American eyes. So she is torn. Higher band answers may comment on the way Tan's description emphasises the humour in the scene: his chopstick technique, 'like the knock-kneed legs of an ostrich' ; his act of vandalism on the food, as he shakes 'a riverful of the salty black stuff on the platter, right before my mother's horrified eyes'.	

	AMY TAN: <i>The Joy Luck Club</i>
Question 4(b):	One of the most tragic characters in the novel is An-mei's mother, the fourth wife of Wu Tsing. Explore the ways Tan's writing encourages you to admire and sympathise with her. Remember to support your ideas with details from the novel.
Notes on the task: The mother of An-mei, who is unnamed, lives a life full of misfortune and cruel treatment. Her story is told in considerable detail in chapters 2 and 13, and some candidates will do little more than recount the events of her life. However, in order to achieve highly they will need to illustrate how, when she is widowed, she becomes the victim of a harsh and inflexible social code. She is married to a scholar and her life is stable and respectable until he dies; then she is raped by Wu Tsing, trapped into becoming his concubine, spurned and humiliated by her family, and by second wife who forces her to hand over her son, until finally she kills herself so that her daughter can have a better life. Opportunities to look at Tan's writing can be found in the episodes in the house in Ningpo where she is ignored, insulted, slapped; where they try to prevent her from seeing her children; where nevertheless she behaves with dignity and even cuts a lump from her arm to put in a concoction to try to cure her mother – who had disowned her. She tells the story of the turtle in the pond who feeds on tears to teach her daughter how to be brave, to fight back. The description of her dying in Tientsin and how her daughter derives strength from it to attain a better life is powerful and moving.	

	RODDY DOYLE: <i>Paddy Clarke Ha Ha Ha</i>
Question 5(a):	<i>I never got the chance</i> to the end of the novel How does Doyle make this such a powerful and moving ending to the novel?
<p>Notes on the task: The strong emotions swirling about in these final scenes are understated. (All our impressions of the parents' troubles are filtered through Paddy's very partial understanding.) The violence, however, is more shockingly overt this time: 'I saw her falling back. He looked at me. He unmade his fist.' Paddy's reaction to his da's going is described physically: 'a roar started', 'I could hear my heart pumping the blood to the rest of me'. Then his feelings seem to be curtailed: 'I was supposed to cry; I thought I was. I sobbed once and that was all.' Strong candidates may make something of Paddy's seemingly low key response to the break-up: muted by his father's shocking behaviour perhaps. However Paddy catalogues the tiniest details of both scenes: how his father opens and closes the door; what he is wearing; how his hand feels when Paddy shakes it. In addition he uses tiny sentences, just a few words in length. The overall effect is of events taking place in slow motion, etching themselves in Paddy's memory – the triviality of the details highlights by contrast the momentousness of the occasion. Credit should be given to a consideration of the rhyme, with Paddy's comment showing how much he has changed. Recognition of the stiff formality of his father's Christmas visit, which powerfully illustrates how family relations have disintegrated, should also be well rewarded.</p>	

Question 5(b):	How does Doyle's writing vividly convey the change in Paddy and Sinbad's relationship in the course of the novel? Remember to support your ideas with details from the novel.
<p>Notes on the task: Candidates will probably spend the first part of the answer establishing the way Paddy treats Sinbad in the earlier part of the novel. The most extreme example of his casual cruelty is when he forces him to take a mouthful of lighter fuel and sets a match to it: 'it went up like a dragon'. There are several later references to the state of Sinbad's lips. The first small sign of change is when Paddy confesses a grudging admiration for Sinbad's football skills but the real transformation begins when Henno brings Sinbad into Paddy's classroom to show him Sinbad's copy and Paddy's instinct for the first time is to protect his brother from punishment and humiliation. For the final 60 pages of the novel Paddy increasingly tries to involve Sinbad in his anxieties about the parents through friendly acts (like calling him Francis) though he still returns to acts of casual cruelty when Sinbad fails to show the expected degree of gratitude. Credit should be awarded to answers that chart Paddy's increasing uncertainty and vulnerability (wanting the night light kept on; crying when Sinbad won't respond in the desired way to his latest act of torture; hugging him; wanting to get into bed with him) and his frustration when Sinbad fails to respond.</p>	

	ATHOL FUGARD: <i>Tsotsi</i>
Question 6(a):	Chapter 9: <i>They were given no time... to ...bring money man.</i> How does Fugard make this such a horrifying moment in the novel?
<p>Notes on the task: The vividness of the description is enhanced by being filtered through David's panic and confusion: he is aware of shoulders, torches, enormous khaki-coloured shadows and of only two recognisable words spoken – 'pas kaffir'; everything happens so brutally and quickly that he cannot isolate individual humans among their attackers which makes them even more terrifying. In the third paragraph, which describes what is going on outside, it is the sounds that convey the consternation of the defenceless as they are driven and coralled like animals. Most candidates will comment on the savage treatment dealt out to women and children; effective answers may well focus on Fugard's language in examples such as 'torn out by the first savage thrust of shoulders', 'stabbing in the dark', 'clatter and slam of steel doors'. Animal imagery emphasises the helplessness of the people in words like 'herded', 'scuttled', 'door slammed and bolted'. The effect on David is effectively conveyed in 'a thin wail of terror spilt out of his lips.' Also shocking in the conduct of the police is their disregard of the dictates of common decency towards the women, or of the repercussions on the children, caught up in the raid and left behind. The level of response to the language of the passage will differentiate the best answers from those in bands 3 and below.</p>	

	ATHOL FUGARD: <i>Tsotsi</i>
Question 6(b):	How does Fugard's writing bring home to you the harshness of everyday life in Sophiatown? Remember to support your ideas with details from the novel.
<p>Notes on the task: This is a fairly open-ended question though violence and poverty are the key elements and candidates are likely to focus on one or the other, or both. The incidents that provide the best evidence of the former are the killing of Gumboot, because it happens in such a public way, and the police raid, because it depicts violence that is institutionalised. The poverty of Sophiatown is evoked through the description of the interiors of several rooms and although Fugard's writing is quite spare, a vivid picture of domestic life is built up. Much of the action takes place in Soekie's place, Tsotsi's room, Miriam's room, or David (Tsotsi's) mother's room and details of food and cooking, clothes and cleaning, child care and sleeping could all be cited. Candidates may also focus on the way apartheid, including the actions of the police, disrupts and can destroy family life; examples of those who suffered include Gumboot, Miriam and Tsotsi's parents, and of course Tsotsi himself. The life and history of Morris Tshabalala and Boston also provide rich material. There is a plethora of material available; differentiation will occur through the candidate's skill in selection of detail, and the perceptiveness of the response.</p>	

Assessment Objectives Grid (includes QWC)

Question	A01	A02	A03	A04	Total
1(a)		10%		15%	25%
1(b)		10%		15%	25%
2(a)		10%		15%	25%
2(b)		10%		15%	25%
3(a)		10%		15%	25%
3(b)		10%		15%	25%
4(a)		10%		15%	25%
4(b)		10%		15%	25%
5(a)		10%		15%	25%
5(b)		10%		15%	25%
6(a)		10%		15%	25%
6(b)		10%		15%	25%
Totals		10%		15%	25%

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