

# **Mark Scheme for June 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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## Section A

Answer **all** the questions in this section.

Your CD contains a recording of an extract of accompanied vocal music composed between 1900 and 1945.

A score of the extract is provided in the accompanying Insert.

The music is *Falstaff and the Fairies* from *In Windsor Forest* by Vaughan Williams. In the scene, the comic character, Falstaff, is duped by the townsfolk dressed as fairies.

The text is as follows:

*Round about in a fair ring-a,  
Thus we dance and thus we sing-a,  
Trip and go, to and fro, over this green-a.  
All about, in and out over this green-a.*

*Fairies, black, grey, green and white  
You moonshine revellers and shades of night,  
You orphan heirs of fixed destiny,  
Attend your office and your quality.*

*But till 'tis one o'clock, our dance of custom round  
about the oak of Herne the hunter let us not forget.  
Lock hand in hand, yourselves in order set,  
and twenty glow-worms shall our lanterns be  
to guide our measure round about the tree.  
About, fairies, about.*

*But stay! I smell a man of middle earth.  
Vile worm, thou wast o'erlooked even in thy birth.  
A trial, come.  
Corrupt and tainted in desire!  
Come, will this wood take fire?*

*About him, fairies, sing a scornful rhyme; and, as you sing, pinch him to your time.*

*Pinch him pinch him black and blue,  
Saucy mortals must not view  
What the Queen of Stars is doing,  
Nor pry into our fairy wooing  
Pinch him blue, and pinch him black,  
Let him not lack  
Sharp nails to pinch him blue and red,  
Till sleep has rocked his addled head,  
Pinch him fairies, mutually, pinch him for his villainy.  
Pinch him and burn him and turn him about, till candles and starlight and moonshine be out.*

[Shakespeare, Ravenscroft and Lyly]

- 1 In the section from bar 1 to bar 41, (⊙ 0' 00" to 1' 16"):
- (a) Describe the choral textures. [3]  
**Max of 3 from:**
- b 9-21<sup>1</sup> alternates SA/TB (1) in 4 bar phrases, both parts same rhythm (1)
  - b 9-21<sup>1</sup> simple, mostly unison with occasional 2-pt harmony
  - b 9-21<sup>1</sup> syllabic apart from the melisma on *ringa* and *green*
  - b 20<sup>2</sup>-24 TB then SA have 2-pt staggered imitative entry
  - b 29-41 repetition of text and musical material
  - b 29-41 4-pt homophonic, again quite a lot of unison.
- (b) Show how the writing for voices and instruments interprets the text. [5]  
**Max of 5 from:**
- Use of 6/8 creates folk dance
  - Lightly scored to b 24 – dance-like, light and airy suggestive of fairies
  - Use of plucked strings and harp on quavers (ref. broken chord bass figuration) – dance-like
  - Pastoral sound of oboe and flute
  - Triangle adds magical, light, fairy-like feel
  - Use of imitative phrase suggests *round* of text
  - General twisting nature of melodic lines reflect twisting dance movements
  - Tutti *f* from b 29, with much doubling of instrumental with vocal parts could suggest dance now involves everyone
  - Cymbal crash at b 41 adds to climax of section.
- (c) Identify and explain the expressive use of tonality and harmony. [4]  
**Max of 4 from:**
- Basically centred round E $\flat$  (major)
  - Flattened chords giving a modal, folk-like feel
  - Ambiguity of key at start adds to mystery of scene
  - Modality, (particularly the tonic, flattened 7<sup>th</sup>, dominant progression, which repeats) creates sense of mystery and adds further to folk-dance, rustic feel
  - Move to chord/tonal centre of C at b 41 heralds new section.
- Answers must include explanation to gain full marks**
- 2 Discuss how a change of mood is created when the fairies enter, urged on by the soloist, in the section from bar 42 to bar 55, (⊙ 1' 20" to 2' 23"). Refer to the music of voices and instruments in your answer. [5]  
**Answers might include:**
- Change to 4/4
  - Tempo slower
  - Tonal centre changes to C
  - More *legato* feel
  - b 42-44 parallel triads in upper accompaniment as parallel harmony drops in thirds in lower accompaniment
  - *piano* brass, ww, strings
  - harp adds *glissando/arpeggio*
  - ATB have unison chromatic (1), rising and falling (in pitch/dynamics) (1), mysterious *oohs* (1)
  - Declamatory S solo in free time (1), expressive melisma in solo (1)
  - Accompanied by shimmering tremolo upper strings (1) alternating chords of C major and minor (1)
  - Ref. rising bassoon and clarinet quavers b 54-55.

- 3 Discuss tonality and harmony in the passage from bar 56 to bar 76<sup>1</sup>, (⊙ 2' 24" to 2' 56"). Give bar numbers to support your answer. [5]

**Max of 5 from:**

- Centres round D (1) from b 56-68, then around E (1) from b 69
  - Chords of D and C alternate (1), then E minor & F major, (returning to D in b 61) (1) – moving up and down by step (1)
  - False relation created between F major and D major
  - These bars are then repeated
  - Abrupt move up to E in b 68<sup>3</sup>
  - b 69 begins with repetition of b 57 a tone higher (but with D minor 7<sup>th</sup> instead of expected D major)
  - Ref. G minor (1) with chords becoming more chromatic (1) and with added notes before return to D in b 75 (1)
  - Inclusion of flattened 7ths gives modal feel.
- 4 In the section from bar 88 to bar 104<sup>1</sup>, (⊙ 3' 19" to 3' 59"), identify and explain in detail features of the setting that you find effective. [7]

7 marks	Answers explain in detail a range of specific features.
5-6 marks	Answers explain in detail a few specific features.
3-4 marks	Answers refer to a few specific features, but lack detailed explanation.
1-2 marks	Superficial observation only, with little or no explanation.
0 marks	No relevant observations made.

The main points discussed might include:

- Sudden loud build up in orchestra after silence at end of previous section suggests something is about to happen
- Voices in simple time against compound accompaniment creates tension between 'triple' quavers and the declamatory nature of the vocal part
- Repeated, interjected brass chords suggest B minor, then B major at end of section with abrupt change to A<sup>b</sup> minor (G<sup>#</sup> minor enharmonically) at b 104
- Long note on *stay*
- Use of horns with voices
- Chorus more disjointed than previously adds to drama
- Persistent repeated 3 note quaver figure (CBB) ostinato in violins
- Addition of timpani towards end of section
- Use of loud male voices in unison (mostly) contrasts with high pitch of females in previous section (and when then appear in this section).

- 5 Comment on features of interpretation in the solo soprano part in this performance in the passage from bar 104 to bar 109, (⊙ 4' 00" to 4' 17"). [3]

**Answers might include:**

- Much slower (no tempo change indicated in score)
- Rhythmic freedom
- Ref. elongated/vibrato on *sing*
- *Staccato* on *pinch him*/Quite *legato* apart from b 108
- Nasal hardening on *scorn*
- *Scornful rhyme* sung dramatically and with rolled "r" on *rhyme*
- Crotchet rest omitted in b 108 to move quickly into *allegro*
- Not all notes completely accurate in pitch, particularly the D<sub>4</sub> in b 108.

- 6 How does the final section from bar 109 (⊙ 4' 16") build up excitement? [3]

**Answers might include:**

- Return to 12/8 moves the music on
- Addition of trumpets/brass doubling melody
- Starts with SA unison then harmony
- TB added from b 117 – *pp* with *cresc.* on beat
- Unmarked build up in tempo from b 119
- *Presto tutti* chorus in unison (1) over chords on beat (1)
- Use of snare drum, and triangle (from b 123)
- Use of dramatic falling *glissando* in voices (1) against rising figure in orchestra (1) (including cymbals and snare drum) at end
- *Glissando* starts earlier than marked to add to drama.

- 7 Compare the tonality of this piece with that found in another choral work from the period 1900 to 1945 with which you are familiar. [5]

5 marks	Answers identify strong similarities and/or differences between the tonality of the extract and the chosen piece. A number of valid points are made.
3-4 marks	Answers identify similarities and/or differences between the tonality of the extract and chosen piece. A few good points are made.
1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen piece; a rather irrelevant answer perhaps referring only partially to tonality.
0 marks	No creditable comparison made, or tonality discussed.

Section A Total Marks [40]

[Vaughan Williams: *Falstaff and the Fairies* from *In Windsor Forest*. Bournemouth Symphony Chorus, Bournemouth Sinfonietta, Norman Del Mar (Conductor), Helen Field (Soprano), 1981. EMI 7243 5 65131 2 9 Track 7]

## Section B

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture.

The quality of the candidate's language is assessed.

Mark	Categorised by
22 – 25	Thorough and detailed knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation and spelling.
18 – 21	Specific knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of mainly good quality, with perhaps occasional lapses of grammar, punctuation and spelling.
15 – 17	Good knowledge of the appropriate aspect of the chosen Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation, and spelling.
12 – 14	Some knowledge of the appropriate aspect of the chosen Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the specific question. Answers partially clear in their expression with faults in grammar, punctuation, and spelling.
9 – 11	Some knowledge of the chosen Topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.
6 – 8	A little knowledge of the chosen Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question, and poorly expressed in incorrect language.
0 – 5	Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

## Section B

Answer **two** questions in this Section.

Where questions mention works or composers, answers should refer to the Prescribed Repertoire, though they need not be restricted to this music.

Candidates are reminded that material should not be duplicated in the **two** questions they answer from this section of the paper.

## Topic 1: Song

- 8 Discuss the instrumental techniques used in the expressive interpretation of text in *Eight Songs for a Mad King*. Give detailed illustrations in support of your observations. [25]

**Most candidates should be able to:**

- describe some of the instrumental techniques used
- give some explanation of how these techniques interpret the text
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater awareness of the specific instrumental techniques in the work
- describing in detail the way the instrumental sounds are combined
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 9 Compare Schumann's song-writing techniques, including the use of tonality, with those of another Lieder writer of the early nineteenth century. Refer to **at least two** songs by each composer in your answer. [25]

**Most candidates should be able to:**

- describe some of the techniques used
- give some explanation of how these techniques interpret the text
- support some of these observations with references to the music of one or both composers in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater knowledge of the specific techniques in the music of both composers
- giving detailed examples of word painting, mood setting, part writing and tonality in comparison of the two composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 10 Discuss the characteristic features of consort music in England in the late sixteenth and early seventeenth centuries. [25]

**Most candidates should be able to:**

- describe some of the vocal/instrumental timbres and textures used
- give some explanation of how these features are used structurally
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater knowledge of the characteristic features involved
- describing in detail a range of features of melody, harmony, texture and structure showing a close familiarity with the music in their ability to give detailed illustrations.

**Topic 2: Programme Music**

- 11 Discuss the effectiveness of the descriptive writing in Vivaldi's *The Four Seasons*. Give detailed illustrations of musical features and instrumental techniques from **at least two** movements in support of your observations. [25]

**Most candidates should be able to:**

- give an account of some instances of descriptive writing in the work
- give some explanation of how the music interprets the subject matter
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater appreciation of the specific programmatic features of the work
- describing in detail techniques such as texture, timbre, thematic transformation and tonality
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 12 Compare the expressive use of harmony and tonality in Berlioz's *Symphonie fantastique* and MacMillan's *The Confession of Isobel Gowdie*. [25]

**Most candidates should be able to:**

- show some knowledge of the harmonic and tonal processes found in the music of one or both composers
- show some understanding of how this writing interprets the subject matter
- give some references to features such as chromaticism, dissonance, as appropriate.

**More informed answers will demonstrate deeper understanding by:**

- referring to a wide range of examples illustrating the contrasting use of harmony and tonality in the works
- giving detailed examples of how this relates to the effectiveness of the programmatic elements of the music
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 13 Give an account of the use of timbre and texture in **two** post-1950 descriptive instrumental works by different composers. [25]

**Most candidates should be able to:**

- describe some of the instrumental timbres and textures used
- give some explanation of how these features interpret the subject in the music of one or both composers
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater knowledge of the timbres and textures involved
- describing in detail how these features interpret the subject in the chosen works
- showing a close familiarity with the music in their ability to give detailed illustrations.

**Topic 3: Music for the Screen**

- 14 Discuss the use of melody, harmony and tonality in the interpretation of dialogue and action in Herrmann's score for *Vertigo*. Give detailed examples from **at least three** scenes to illustrate your answer. [25]

**Most candidates should be able to:**

- show some knowledge of the melodic and harmonic language used
- give some, perhaps general, descriptions of three scenes to illustrate the dramatic effect of melody and harmony
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater appreciation of the importance of melody and harmony in creating and sustaining the action
- giving detailed examples of the relationship between music and drama – including the use of *leitmotif* and underscore
- showing a greater understanding of the increased integration of music and drama in the music of Herrmann
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 15 Compare the use of underscore in the film music of Korngold and Glass. [25]

**Most candidates should be able to:**

- describe, perhaps only in general terms, details of the orchestration in scenes by one or both composers
- refer to techniques such as *leitmotif* and underscore in the music
- explain the importance of the music in enhancing the drama.

**More informed answers will demonstrate a deeper understanding by:**

- showing and illustrating an appreciation of the importance of the music in creating and sustaining the drama
- giving detailed examples of the musical techniques used to achieve this
- showing a close familiarity with the music in their ability to give detailed comparative illustrations.

- 16 Illustrate the ways in which **two** contrasting symphonic film scores by different composers explore the integration of music and drama. [25]

**Most candidates should be able to:**

- give some, perhaps general, descriptions to illustrate the musical interpretation of the action in the music of one or both composers
- give some explanation of how the music interprets the dialogue and action
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- giving a detailed description of the music of two films including the use of *leitmotif* and underscore
- referring to details of instrumentation, texture, timbre and tonality showing how this integrates the dialogue and action
- showing a close familiarity with the music in their ability to give detailed illustrations.

**Topic 4: Music and Belief**

- 17 Give a detailed account of the expressive setting of text in Byrd's *Mass for Four Voices*. Give detailed illustrations from **at least two** movements to support your observations. [25]

**Most candidates should be able to:**

- describe some of the vocal features in the music
- give some explanation, perhaps only in general terms, of how these features respond to the text of the Mass
- comment on the musical language including the use of tonality
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing greater knowledge of how the text is interpreted in the music
- giving detailed examples of the varied use of vocal forces, part writing, harmonic content
- explaining the effectiveness of this writing
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 18 Compare the effectiveness of the musical features found in *Stimmung* with those found in another musical interpretation of belief composed since 1950. [25]

**Most candidates should be able to:**

- give some, perhaps general, descriptions of sections from each work to illustrate the effective use of melody, harmony and use of the medium
- comment on the vocal writing, and the use of accompaniment and technology where appropriate, in the two works
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- explaining in detail the musical language of the chosen composers
- giving detailed examples of how the musical techniques found in the musical settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate
- explaining in detail the styles and musical language of the chosen composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 19 Discuss the expressive use of harmony and tonality in **two** small-scale religious works by different composers of the Baroque period. [25]

**Most candidates should be able to:**

- give some, perhaps general, descriptions of sections from each chosen work to illustrate the expressive use of harmony and tonality
- comment on the vocal/instrumental writing in the two works
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- explaining in detail the musical language of the chosen composers
- giving detailed examples of how harmony and tonality in the musical settings reflect aspects of belief
- explaining in detail the styles and musical language of the chosen composers
- showing a close familiarity with the music in their ability to give detailed illustrations.

**Topic 5: Music for the Stage**

- 20** Discuss ways in which instrumental timbres and textures are used for dramatic effect in *West Side Story*. Support your answer with detailed references to **at least two** extended sections from this stage work. [25]

**Most candidates should be able to:**

- describe, perhaps only in general terms, features of the instrumental timbres and textures found in the music
- give some explanation of how these features interpret the libretto for dramatic effect
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater appreciation of the ways in which instrumental timbres and textures are used
- giving detailed examples of use of devices such as the augmented fourth and chromaticism for dramatic effect
- explaining in detail the integration of latin rhythms and dance forms in the characterisation of the score
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 21** Compare the expressive use of harmony and tonality in a stage work by Wagner with that of one of his contemporaries. [25]

**Most candidates should be able to:**

- give an account of Wagner's use of harmony and tonality within the chosen work
- refer, perhaps only in general terms, to the techniques used by the other chosen composer
- support some of these observations with references to the music of one or both composers in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater awareness of the specific techniques in each chosen work
- comparing in detail the interpretation of the libretto through melody, harmony and tonality
- comparing the rôle of the voices and orchestra for dramatic effect in each work
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 22** Give a detailed account of the vocal writing in the music of **at least two** works for the English stage by different composers of the late seventeenth and early eighteenth centuries. [25]

**Most candidates should be able to:**

- describe vocal writing of one or both chosen composers in some detail
- show some understanding of the interpretation of the text in this writing
- give some references to features such as metre, rhythm, texture, tonality, use of dance.

**More informed answers will demonstrate deeper understanding by:**

- explaining in detail the musical language of the chosen composers
- giving detailed examples of techniques of word setting, melodic and harmonic embellishments, dissonance and how these contribute to expressive effect in the chosen works
- showing a close familiarity with the music in their ability to give detailed illustrations.

**Topic 6: Popular Music**

- 23** Evaluate the effectiveness of the expressive integration of voice and accompaniment in *Not Too Late*. Give detailed examples from **at least four** tracks from the album to support your observations. [25]

**Most candidates should be able to:**

- explain, perhaps only in general terms, the use of voice and accompaniment for expressive effect
- refer to examples of how accompaniment, including the use of technology, reflects the meaning and mood of the lyrics
- comment on the performance techniques and styles used to complement the lyrics
- support some of these observations with references to the music in some detail.

**More informed answers will demonstrate deeper understanding by:**

- showing a greater appreciation of the relationship between voice and accompaniment
- giving detailed examples of the use of instrumentation in the creation of mood and expression in individual tracks
- explaining in detail the performing styles and techniques and the use of production technology in the musical interpretation of the lyrics
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 24** Discuss the musical interpretation of lyrics in the songs of The Beatles and another British group of the 1960s. [25]

**Most candidates should be able to:**

- explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics and mood
- give some references to features such as melody, rhythm, word setting, tonality and instrumentation, as appropriate
- comment on the effectiveness of the performing and recording techniques in complementing the musical features.

**More informed answers will demonstrate deeper understanding by:**

- describing in detail the musical features of the chosen tracks, perhaps referring, where appropriate, to diversity of style
- explaining in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics
- giving specific examples, as appropriate, of techniques used in performance and production
- showing a close familiarity with the music in their ability to give detailed illustrations.

- 25** Explain the contrasting musical features, including the expressive use of tonality, found in songs performed by **two** 'super-groups'. [25]

**Most candidates should be able to:**

- explain, perhaps in general terms, the musical features of the chosen tracks and how these features respond to the lyrics
- give some references to features such as melody, rhythm, texture, tonality and instrumentation, as appropriate
- comment on the effectiveness of the performing and recording techniques in complementing the musical features.

**More informed answers will demonstrate deeper understanding by:**

- **describing in detail the musical features of the chosen tracks, perhaps referring, where appropriate, to diversity of style**
- **explaining in detail the use of melodic, harmonic and tonal features that respond to, and enhance, the meaning and mood of the lyrics**
- **giving specific examples, as appropriate, of techniques used in performance and production**
- **showing a close familiarity with the music in their ability to give detailed illustrations.**

**Section B Total Marks [50]**

**Paper Total Marks [90]**

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