

GCE

English Literature

Advanced GCE **2712**

Prose Post –1914 (Open Text)

Mark Scheme for June 2010

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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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1 Rubric

Answer **one** question from Section A and **one** question from Section B.
Your answers may be **either** both on the same text **or** each on a different text.

2 Assessment Objectives

AO1	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
AO2ii	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
AO3	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
AO4	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
AO5ii	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

- For this Unit, the weighting of marks to assessment objectives is as follows:

2712	AO1	AO2ii	AO3	AO4	AO5ii
Section A	*	*	*		
Section B	*			*	*

AO1: 10

AO2ii: 5

AO3: 5

AO4: 5

AO5ii: 5

Total: 30% of A2; 15% of A level.

- Section A targets AOs 1, 2ii and 3.
- Section B targets 1, 4 and 5ii.

3 Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, a single overall mark out of 30 must be awarded, as follows:
- Refer to the Mark Band Descriptions and Notes on the Task for descriptions of levels of skill and likely content;
 - Using '**best fit**', make a **holistic judgement** to locate the answer in the appropriate **mark band**; regardless of any perceived deficiencies for particular AOs, **how well does the candidate address the question?**
 - To place the answer precisely **within the band** and to determine the appropriate mark out of 30, consider again **any AO that is dominant** (see weighting above).

Use the **full range** of marks.

(iii) When the complete script has been marked:

- If necessary, follow the instructions concerning rubric infringements;
- Add together the marks for the two answers, to arrive at the total mark for the script;
- Cross-check this mark against the mark band descriptions. Review the marking of individual questions, if necessary;
- Check the band descriptions for Quality of Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgement.

4 Rubric Infringement

See 'Dealing with Problems' in OCR Instructions for Examiners.

Candidates may infringe the rubric in one of the following ways:

- **Answering only one question**
Maximum mark for the script is 30.
- **Answering two questions from Section A or Section B**
Mark both answers in that section and discount the lower mark.

5 Question-specific Notes on the Task

The guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; Examiners must be careful to reward original but well-focused answers and implicit as well as explicit response to questions.

Quality of Written Communication

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

Band 1

Candidates must show evidence of:

- sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 3

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

Band 5

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

MARK BAND DESCRIPTIONS – SECTION A**Band 1 30, 29, 28, 27, 26, 25, 24****Very good**

- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- strong literary grasp of the whole text in response to the focus of the question (AO2ii)
- astute and perceptive focus on the writers' techniques through appropriate textual reference (AO3)

Band 2 23, 22, 21**Proficient**

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- capable literary grasp of the whole text in response to the focus of the question (AO2ii)
- clear and informed focus on the writers' techniques through appropriate textual reference (AO3)

Band 3 20, 19, 18**Competent**

- a competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- secure literary grasp of the whole text in response to the focus of the question (AO2ii)
- competent awareness of and some detailed responses to the writers' techniques through appropriate textual reference (AO3)

Band 4 17, 16, 15**Generally sound**

- a usually sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully (AO1)
- secure literary grasp of the text in response to the focus of the question, adequate selection of references (AO2ii)
- reasonable though sometimes limited or unfocused awareness of and some responses to the writers' techniques through appropriate textual reference (AO3)

Band 5i 14, 13, 12**Basic**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic literary grasp of the text through selection and analysis of generally appropriate passages relevant to the focus of the question (AO2ii)
- some basic awareness of the writers' techniques through appropriate textual reference (AO3)

Band 5ii 11, 10, 9**Limited**

- an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- inadequate literary grasp of the text lacking selection and analysis of passages relevant to the focus of the question (AO2ii)
- little awareness of the writers' techniques through appropriate textual reference (AO3)

Band U 8, 7, 6, 5, 4, 3, 2, 1, 0**Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR
- are not written with sufficient clarity or accuracy to make meaning and argument coherent.

MARK BAND DESCRIPTIONS – SECTION B**Band 1 30, 29, 28, 27, 26, 25, 24****Very good**

- sophisticated and cogent argument, confidently addressing the question, showing good command of written expression, blending reference neatly (AO1)
- answers express mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with good understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 2 23, 22, 21**Proficient**

- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- answers express cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)
- answers evaluate with clear understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 3 20, 19, 18**Competent**

- a competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- answers express opinions and judgements in considering the issues raised and show some sound awareness of possible interpretations (AO4)
- answers evaluate with competent understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 4 17, 16, 15**Generally sound**

- a usually sound argument, addressing the question broadly, with straightforward written expression, sometimes blending reference successfully (AO1)
- answers express opinions and judgements in considering the issues raised and show some awareness of possible interpretations (AO4)
- answers evaluate with broad understanding the view which is offered, within the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 5i 14, 13, 12**Basic**

- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- express opinions and judgements in considering the issues raised and show some basic awareness of possible interpretations (AO4)
- evaluate at a basic level the view which is offered, within cultural, historical or other relevant contexts of the whole text (AO5ii)

Band 5ii 11, 10, 9**Limited**

- an incoherently presented argument, occasionally addressing the question, showing generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)
- little evaluation of the view which is offered, doing little more than noting the cultural, historical or other relevant contexts of the whole text (AO5ii)

Band U 8, 7, 6, 5, 4, 3, 2, 1, 0**Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (ie do not sufficiently address the relevant AOs) AND/OR
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; AND/OR
- are not written with sufficient clarity or accuracy to make meaning and argument coherent.

Many questions on this paper ask candidates about ways in which an aspect of the text is presented, created, unfolded, or similar. In these instances 'ways' implies 'some' not 'all', and coverage may be expected to be apt but not comprehensive.

The notes which follow are indicative of possible ways in which questions may be tackled, and are not exhaustive. Examiners must always be alert to a variety of valid approaches.

Remember that AO1 overarches all the following 'Notes on the Task'.

Stella Gibbons: *Cold Comfort Farm*

- 1 By comparing **two** passages from the novel, consider ways in which Gibbons presents different kinds of obsession in *Cold Comfort Farm*. [30]

Notes on the Task

Whatever passages candidates choose, it is important that there is some element of comparison between them and that they are related to the presentation of different kinds of obsession in the novel as a whole (AO2ii); and that 'consider ways in which Gibbons presents...' operates as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages (AO3).

- 9 (a) 'Aunt Ada Doom is presented as the greatest of all Flora's challenges in the novel.'

How far, and in what ways, do you agree with this view?

[30]

Notes on the Task

Candidates may choose to agree or disagree with the prompt quotation. If they entirely reject the quotation, they must at least address it before going on to give a different view of Flora's greatest challenges. Whatever view is offered, in response to 'How far, and in what ways, do you agree...' there must be a firm sense of relevant independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 9 (b) 'In *Cold Comfort Farm*, relationships between the sexes are presented as both realistic and farcical.'

How far, and in what ways, do you agree with this comment?

[30]

Notes on the Task

Candidates may choose to agree or disagree in part or in whole with a part or all of the prompt quotation. If they entirely reject the quotation, they must at least address it before going on to give a different view of how relationships between the sexes is presented in the novel. Whatever view is offered, in response to 'How far, and in what ways, do you agree...' there must be a firm sense of relevant independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

Ian McEwan: *Atonement*

- 2** By comparing **two** passages from the novel, consider ways in which McEwan presents Cecilia in *Atonement*. **[30]**

Notes on the Task

Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the presentation of Cecilia in the novel as a whole (AO2ii); and that 'consider ways in which Gibbons presents...' operates as a trigger for a close reading of relevant aspects of language, manner and tone in the selected passages (AO3).

- 10 (a)** 'Spoilt and self-indulgent, Briony deserves no sympathy whatsoever.'

How far do you agree with this view of the way in which Briony is presented in *Atonement*? **[30]**

Notes on the Task

Candidates may agree, disagree, or advance arguments for more than one view of Briony. The discriminator may be how well they explain, with close reference to the novel, why they hold their opinion(s). In response to 'How far do you agree...?' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 10 (b)** 'In *Atonement*, attempts to create order lead only to confusion.'

How far, and in what ways, do you agree with this view of the novel? **[30]**

Notes on the Task

Candidates may agree, disagree, or advance arguments for more than one viewpoint. Answers should cover a range of situations from the novel. In response to 'How far, and in what ways, do you agree...?' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

William Golding: *Rites of Passage*

- 3 By comparing **two** passages from the novel, consider ways in which Golding presents contrasting reactions to the experience of being at sea in *Rites of Passage*.

[30]

Notes on the task

Candidates are likely to respond to the literal sense of 'being at sea', but some (possibly high range) answers may respond to a metaphorical interpretation. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to contrasting reactions to being at sea as presented in the novel as a whole (AO2ii); and that 'consider ways in which Golding presents...' operates as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

- 11 (a) How far, and in what ways, do you consider Talbot to be presented as a reliable narrator?

[30]

Notes on the Task

Valid opinions may vary or be mixed. Some candidates will show awareness of the technical term 'unreliable narrator', but there may be good responses coming from candidates who seem unfamiliar with the term. Whatever the approach, in response to 'How far, and in what ways, do you consider...' there must be a firm sense of independent thought (AO4), and some of evaluation of relevant social, cultural and other contexts (AO5ii).

- 11 (b) How far, and in what ways, do you think that *Rites of Passage* can be read as a novel about power?

[30]

Notes on the Task

Candidates may agree, disagree, or advance arguments for more than one viewpoint. They may perceive different kinds of power. Whatever the approach, in response to 'How far, and in what ways, do you, do you think...' there must be a firm sense of independent thought (AO4), and some of evaluation of relevant social, cultural and other contexts (AO5ii).

Alice Munro: *Open Secrets*

- 4 By comparing **two** passages, each from a different story, consider ways in which Munro presents the town of Carstairs in the *Open Secrets* collection of stories.

[30]

Notes on the Task

Approaches to this task may include consideration of how Carstairs is both physically and psychologically present in the lives of the main characters. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the presentation of Carstairs in the collection as a whole (AO2ii); and that 'consider ways in which Munro presents...' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3).

- 12 (a) 'I had finally come out into the world in a new, true skin.'

How far, and in what ways, do you consider stories in the *Open Secrets* collection to be about self-discovery?

[30]

Notes on the Task

The prompting quotation here seems to imply authentic self-discovery as an outcome, whether intentional or not. Candidates may choose to pick up on such implications, or they may legitimately pursue other responses to the prompt and to the question. These stories vary in many respects, and so examiners should expect much variation in how the task is approached. Whatever the approach, in response to 'How far, and in what ways, do you consider...?' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 12 (b) 'These stories show us that there is no such thing as "normality".'

How far, and in what ways, do you agree with this view of the *Open Secrets* collection of stories?

[30]

Notes on the Task

There are certainly instances in these stories of deeply eccentric or disturbing behaviour by characters whose lives seem, on the surface, to be quietly conventional and stable. The stories vary widely in the kinds of human behaviour and thought they show the reader, and so examiners should expect much variation in how the task is addressed. Whatever the approach, in response to 'How far, and in what ways, do you agree...?' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

Virginia Woolf: *To the Lighthouse*

- 5 By comparing two passages from the novel, consider ways in which Woolf explores relationships between different generations of the Ramsay family.

[30]

Notes on the Task

Various relationships within different generations of the Ramsay family may be focused upon, such as those between James and his mother or father. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to Woolf's exploration of family relationships in the novel as a whole (AO2ii); and that 'consider ways in which Woolf explores...' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3).

- 13 (a) 'A novel concerned with different kinds of loss.'

How far, and in what ways, do you agree with this reading of *To the Lighthouse*?

[30]

Notes on the Task

There may be various interpretations of 'loss', and perhaps some consideration of how different kinds of 'loss' are interlinked in the novel: approaches to this question might include physical loss, (fear of the) loss of intellectual powers, loss of opportunity, loss of life, loss of time. Whatever the approach, in response to 'How far, and in what ways, do you agree...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 13 (b) In what ways do you think symbolism contributes to the overall effect of *To the Lighthouse*?

[30]

Notes on the Task

The title takes it as a 'given' that symbolism is a deliberate characteristic of the novel; it is unlikely, but possible, that candidates will take issue with this. The best answers will do more than produce a list of examples, and examiners should look for evidence that candidates have paid attention to how symbolism 'contributes to the overall effect' of the novel. Whatever the approach, in response to 'In what ways do you think...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages from the novel, consider ways in which Smiley presents landscape in *A Thousand Acres*. [30]

Notes on the Task

Considerable attention is given, at various stages in the novel, to description of landscape; for example the artificially engineered farm lands belonging to the main families. Some candidates may wish to argue that such landscapes could be interpreted metaphorically, or that they come to influence the lives of the characters in unexpected ways. Whichever passages candidates choose, it is important that there is some element of comparison between them and that they are related to the presentation of landscape in the novel as a whole (AO2ii); and that 'consider ways in which Smiley presents' operates as a trigger for a close reading of such aspects as her language, manner and tone in the selected passages (AO3). Reference to *King Lear* may be helpful, but is not a requirement of this task.

- 14 (a) 'In *A Thousand Acres* the men have only themselves to blame for what happens.'

How far, and in what ways, do you agree with this view of Smiley's presentation of men in the novel? [30]

Notes on the Task

Candidates may choose to agree or disagree in part or in whole with the prompt quotation. If they entirely reject the quotation, they must at least address it before going on to give a different view. It could be argued that it is male characters who have created, and try to continue to create, the circumstances within which the female characters must try to live. While the immediate cause of death and suffering may not always be attributable to any character in particular, it might therefore be possible to argue that the men are circumstantially culpable. Whatever the approach, in response to 'How far, and in what ways do you agree...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii). Reference to *King Lear* may be helpful, but is not a requirement of this task.

- 14 (b) In your view, what are the effects of using Ginny as the narrative voice in *A Thousand Acres*? [30]

Notes on the Task

Candidates may take a variety of views concerning the reliability or unreliability (in reference both to limited viewpoint and/or inherent bias) of Ginny's account of the events and characters we encounter, thus perhaps affecting the level of sympathy extended to her. Whatever the approach, in response to 'How far, and in what ways do you agree...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii). Reference to *King Lear* may be helpful, but is not a requirement of this task.

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a different despatch, consider ways in which Keane communicates his sense of injustice in *Letter to Daniel*. **[30]**

Notes on the Task

Keane often seems to take the side of ordinary or powerless individuals who find themselves caught up in situations and events over which they have no control. Candidates may choose, among other possibilities, to examine how he expresses his outrage, disappointment or sympathy at such states of affairs. Whichever passages are chosen, it is important that there is some element of comparison between them and that they are related to the Keane's communication of his sense of injustice in the collection of despatches as a whole (AO2ii); and that 'consider ways in which Keane communicates...' operates as a trigger for a close reading of such aspects as his language, manner and tone in the selected passages (AO3).

- 15 (a) How far, and in what ways, do you consider that Keane presents a hopeful picture of Africa in his *Letter to Daniel* despatches? **[30]**

Notes on the Task

Keane's despatches from and concerning Africa are varied in their tone and content, and usually lead to highly personal, strongly expressed conclusions. Often viewed as a continent in the throes of brutal, difficult processes of change, there are plenty of possibilities for candidates to argue either for or against the opinion offered in the question. Whatever the approach, in response to 'How far, and in what ways, do you consider...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 15 (b) How far, and in what ways, do you find different kinds of conflict to be central to Keane's despatches in *Letter to Daniel*? **[30]**

Notes on the Task

Ideological, inter-tribal, personal and military conflicts all feature in these despatches, and other kinds of conflict may legitimately be identified by candidates. More successful answers should attempt more than a mere list of kinds of conflict and offer some argument either in favour of, or against, the centrality of conflict to the collection as a whole. Whatever the approach, in response to 'How far, and in what ways, do you find...' there must be a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

Brian Keenan: *An Evil Cradling*

- 8** By comparing **two** passages from the memoir, consider ways in which Keenan presents physical settings in *An Evil Cradling*. **[30]**

Notes on the Task

Whichever passages are chosen, there must be some element of comparison between them and relating of them to the ways in which Keenan portrays physical settings in the book as a whole (AO2ii), and 'consider ways in which Keenan presents...' must trigger a discussion of aspects such as narrative technique, syntax and language (AO3).

- 16 (a)** 'Keenan emerges as both self-centred and compassionate.'

How far, and in what ways, do you agree with this view of *An Evil Cradling*?

[30]

Notes on the Task

Candidates may choose to agree or disagree in part or in whole with the prompt quotation. If they entirely reject both notions, they must at least address them before going on to give a different view of Keenan. Whatever line is taken, 'How far, and in what ways, do you agree...?' must act as a trigger for a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

- 16 (b)** In what ways, and with what effects in your view, does Keenan present his relationship with his captors in *An Evil Cradling*? **[30]**

Notes on the Task

A good deal of the book is taken up with Keenan's relationship with his captors, and there is much material from which to choose. Less able answers may catalogue a list of incidents; more able ones may consider Keenan's reflective attitudes. Whatever line is taken, 'in your view...' must act as a trigger for a firm sense of independent thought (AO4), and some evaluation of relevant social, cultural and other contexts (AO5ii).

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