

English Literature (Specification 1901)

General Certificate of Secondary Education **2441/02**

Unit 1: Drama Post-1914

Mark Scheme for June 2010

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2010

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

Your mark scheme consists of the following:

	Page
Introduction	2
Assessment Objectives	3
Using the Mark Scheme	5
Information and Instructions for Examiners	6
Question specific guidance: Band Descriptors and Notes on the Task	10
Co-ordination Scripts (issued separately)	

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**AO1**

respond to texts critically, sensitively, and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.

AO2

explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations.

AO3

explore relationships and comparisons between texts, selecting and evaluating relevant material.

AO4

relate texts to their social, cultural and historical contexts and literary traditions.

WEIGHTING OF ASSESSMENT OBJECTIVES

Assessment Objectives are weighted equally and are tested as shown in the following grid. All Assessment Objectives apply equally to papers set at both Foundation and Higher Tiers.

Unit	Task	AO1	AO2	AO3	AO4
1	1 Drama Post-1914	✓	✓		
2	1 Poetry Post-1914	✓	✓	✓	
	2 Prose Post-1914	✓	✓		✓
	3 Literary Non-fiction Post-1914	✓	✓		✓
3	1 Drama Pre-1914	✓	✓	✓	✓
	2 Poetry Pre-1914	✓	✓	✓	✓
	3 Prose Pre-1914	✓	✓	✓	✓
4	1 Drama Pre-1914	✓	✓		
	2 Poetry Pre-1914	✓	✓	✓	
	3 Prose Pre-1914	✓	✓		✓
5	1 Drama Pre-1914	✓	✓		
6	1 Poetry Pre-1914	✓	✓	✓	
	2 Prose Pre-1914	✓	✓		✓
7	1 Drama Post-1914	✓	✓	✓	✓
	2 Poetry Post-1914	✓	✓	✓	✓
	3 Prose Post-1914	✓	✓	✓	✓
	4 Literary Non-fiction Post-1914	✓	✓	✓	✓
8	1 Poetry Post-1914	✓	✓	✓	
	2 Drama Post-1914	✓	✓		
	3 Prose Post-1914	✓	✓		✓
	4 Literary Non-fiction Post-1914	✓	✓		✓

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: Unit 1 (Higher Tier)**A INDIVIDUAL ANSWERS**

- 1 Mark the answer out of 30.
- 2 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.
- 3 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer. There are three 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.
- 4 Be prepared to use the full range of marks. Do not reserve very high 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.
- 5 Band 'BELOW 6' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.**

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **30**.
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below show sustained insight, confidence and fluency
2	27 26 25	<ul style="list-style-type: none"> demonstrate engagement and some insight show critical understanding supported by well selected references to the text respond sensitively and in detail to language
3	24 23 22	<ul style="list-style-type: none"> present a clear, sustained response show understanding supported by careful and relevant reference to the text respond with some thoroughness to language
4	21 20 19	<ul style="list-style-type: none"> make a reasonably developed personal response show overall understanding using appropriate support from the text make some response to language
5	18 17 16	<ul style="list-style-type: none"> begin to organise a response show some understanding give some relevant support from the text or by reference to language
6	15 14 13	<ul style="list-style-type: none"> make some relevant comments show a little understanding give a little support from the text or by reference to language
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points occasionally refer to the text show a little awareness make some comment show very little awareness make very limited comment not meet any of the above criteria

1901 English Literature – Empathic Band Descriptors

Unit 2441/02 - Higher Tier

BAND	MARK	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below reveal a sophisticated and convincing insight into the character
2	27 26 25	<ul style="list-style-type: none"> demonstrate a full understanding of the character and text assume a consistently appropriate "voice" with assurance and some insight
3	24 23 22	<ul style="list-style-type: none"> show sustained understanding of the character and text create a recognisable "voice" for the character and occasion
4	21 20 19	<ul style="list-style-type: none"> show overall understanding of the character and text create a "voice" which is reasonably appropriate to the character and occasion
5	18 17 16	<ul style="list-style-type: none"> show some understanding of the character at this point begin to express the character's thoughts, feelings and ideas in an appropriate way
6	15 14 13	<ul style="list-style-type: none"> show a little understanding of the character make reference to thoughts, feelings or ideas
Below 6	12 11 10 9 8 7 6 5 4 3 2 1 0	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas show a little awareness of character show very little awareness of character not meet any of the above criteria

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	<i>Act Two: WILLY: They're knocking on the wrong door...to...and horrified at the WOMAN.</i> Explore the ways in which Miller makes this such a dramatic moment in the play.
NOTES ON THE TASK: This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that many answers will be able to display a clear awareness of the dramatic context and of the way Willy responds to the shock of Biff's arrival. Strong answers are likely to explore the details of the suspense-building (the knocking, the concealment, the Woman's laugh, Biff's horrified reaction to the Woman's entrance...) and convey the emotional impact of the passage, but also see the ways that Miller has primed us for this revelatory climax throughout the play. Detailed attention to the dramatic ironies (the evidence of the close relationship between father and son which is about to be undermined, Biff's naive faith that his father is the "kind of man" to secure his graduation, the shared joke and need for laughter/approval which betrays both father and son...) should be highly rewarded.	

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	Does Miller's portrayal of the relationship between Happy and his father encourage you to feel any sympathy for Happy? Remember to support your ideas with details from the play.
NOTES ON THE TASK: This is an open question and while a complete absence of sympathy for the attention-seeking younger brother might appear overly censorious, it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers shape an informed and evaluative personal response, and it is the quality of the argument and of the support provided which matters rather than the nature of the conclusion reached. There may be much sympathy for the young Happy as the overlooked second sibling desperate for approval, and there is likely to be much hostility for the older Happy who becomes the serial seducer, lying and charming his way through life, and ultimately denying his own father when he needs him most. The strongest answers may be able to convey an understanding that Miller portrays Happy not just as an uncaring and ungrateful son but also as a victim of his upbringing who retains the phoney dream to the bitter end and never achieves his brother's self-knowledge. Detailed exploration of Happy's role in any of the dramatic family confrontations, particularly in the restaurant, in the final showdown at home, in the Requiem... should be well rewarded. The strongest answers are likely to pick up the emphasis on the writer at work and explore the way Miller positions his audience by using contrast with other sons (Biff, Bernard...) and the testimony of key characters in shaping our response ("you don't give a good goddam about him... he doesn't mean anything to you...").	

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Willy on your way to see Howard (near the start of Act Two). Write your thoughts.
NOTES ON THE TASK: Willy's exhaustion and mental instability have been made very clear in Act One, and so it is important to be receptive to a wide range of possible thoughts, both honest and delusional. The poisoned relationship with Biff, the money worries, the car "accidents", the guilt about Boston, the rubber hose...are all crowding in on him, but he has an extraordinary ability to repress unpalatable truths, and the opening to Act Two has struck a particularly optimistic (if deluded) note as Willy insists, to Linda at least, that he's "gonna knock Howard for a loop...get an advance...come home with a New York job...". Willy's thoughts may well focus hopefully on Biff's business opportunity with Bill Oliver, on the prospect of securing a desk job with Howard after thirty-four years of loyal service to the firm and on making a fresh start, but honest doubts are also likely to intrude, and when he actually arrives at Howard's office, he appears far from confident. Successful answers are likely to suggest a secure understanding of appropriate detail and of Willy's character. The strongest answers are likely to avoid oversimplification, to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.	

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	<i>Act Two: Suddenly the electrolux... to MICK: ...I'm impressed, anyway.</i> How does Pinter make this such a striking moment in the play?
NOTES ON THE TASK: Most answers are likely to focus on Davies's production of the knife and Mick's cruel teasing followed by his sudden and unpredictable change of mood towards Davies. The balance of power seems to lie with Mick at this point, as Davies is clearly unnerved by Mick's surprise attack with the electrolux in the dark. Most answers should be able to find rewarding areas for comment on the violence, shock, uncertainty, tension and tone shifts in the extract and offer some explanation as to how this is an intriguing moment in the relationship between the men. The strongest answers are likely to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here, alongside an awareness of the context of the passage.	

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	How does Pinter strikingly portray the differences between Aston and Davies? Remember to support your ideas with details from the play.
NOTES ON THE TASK: The question is a very open one and there is plenty of scope for comparison. It is important to be receptive to a range of ideas about how the differences between Davies and Aston are dramatic for the audience. For example, Davies's roguish and conniving tendencies, his selfish and manipulative nature, combined with his disloyalty, contrast with Aston's sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust alongside an alarming mental confusion. Stronger answers may be able to focus explicitly on the 'how' of the question and really scrutinise the playwright at work here. The extent to which answers can move beyond a straightforward comparison to look at Pinter's dramatic methods and effect on an audience is likely to be the key discriminator here. The strongest may declare themselves in their awareness of the way Davies and Aston speak and how this reveals differences between them. Aston's language is clipped, monosyllabic and largely dignified whilst Davies's is illogical, meandering and repetitive. Detailed attention to their characters and their contribution to the impact and ideas of the play should be generously rewarded.	

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three). Write your thoughts.
NOTES ON THE TASK: Successful answers are likely to be firmly grounded in the ambiguous details of the relationship Aston has with Davies and Mick at this point. Just before this point, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the point that he has told Davies to leave. As Mick's anger mounts, he hurls the Buddha against the stove, breaking it. However, immediately before Aston enters Mick expresses his frustration with his brother. Nevertheless, the shared smile between the brothers as Aston enters suggests a bond, further alienating Davies who remains on stage. Aston has already asked Davies to leave, before Mick's tirade, so he is likely to explore this, and his feelings towards his brother and what has happened in detail. The best answers are likely to develop beyond a strong grasp of context and character, and represent a convincing 'voice' and point of view.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 7: (30 marks)	<i>Act One: DR EMERSON Morning... to ...five milligrams.</i> Explore the ways in which Clark makes this such a powerful moment in the play.
NOTES ON THE TASK: This is a packed and highly-charged moment in the play and it is important to be receptive to a range of possible responses as long as they are grounded in the text. It is to be hoped that most answers will be informed by an understanding of the dramatic context: Ken has been in hospital for four months, knows that he is likely to be paralysed for the rest of his life and eventually receives confirmation of this here, from Dr Emerson. Strong answers are likely to explore the way in which Clark portrays Ken's state of mind through his bleak humour ("racing around...vegetables...") and in the tenacious interrogation of Dr Emerson which breaks through the professional detachment which Ken so detests. Detailed attention to the ways in which the tension is built up throughout this extract (in Ken's persistent questioning, in his withering directness, his courageous insistence on hearing the absolute truth, his refusal to accept professional prevarication, in his final silence as he absorbs the confirmation of his fate...), and any awareness of the irony that both of Dr Emerson's recommendations (increased Valium and Mrs Boyle) are to prove disastrously counter-productive, should be highly rewarded.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	Which ONE member of the hospital staff do you think Clark portrays as having the least success in dealing with Ken Harrison? Remember to support your choice with details from the play.
NOTES ON THE TASK: The most popular choices are likely to be Mrs Boyle, Dr Travers or Dr Emerson but this is an open question inviting an argued personal response and there is a great deal of potentially relevant material to work with so it is important to be receptive to a variety of nominees, ideas, lines of argument and textual references. The emphasis in the question is on Clark's writing and differentiation is likely to spring from the extent to which answers can move beyond a conventional character study to a selective exploration of the way the chosen character's unsuccessful dealings with Ken are portrayed. Ken's encounters with Mrs Boyle and Dr Travers are both set up by Dr Emerson to undermine and thwart Ken's desire to seek his own death and both leave Ken breathless, angry and frustrated that the medical professionals are not listening to him and not treating him like a human being, and strong answers are likely to explore the portrayal of the way this perceived failing. However others might argue that Dr Scott's personal involvement or Kay's inexperience make them ill-equipped to do their jobs effectively. The quality of the argument and of the textual support is much more important than the medical professional selected or the line adopted, but the strongest answers are likely to pick up the emphasis on the writer at work and explore the way Clark positions his audience by making Ken's strong views on the subject of "professionalism" absolutely clear.	

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Mr Hill just after your dinner date with Dr Scott (in Act Two). Write your thoughts.
NOTES ON THE TASK:	
<p>Philip Hill has enjoyed a very pleasant evening on a first dinner date with Dr Scott and hopes to see her again. Their frank conversation, in the course of which Dr Scott even admits that she might be tempted to assist Ken's suicide, has helped him to decide to represent Ken even though this difficult case puts him in the position of arguing for his client's death. He is under no illusions as to the difficulty and knows that Dr Emerson is a formidable adversary determined to keep Ken in hospital under the Mental Health Act. Nevertheless he has already ensured that Ken's consciousness will not be dulled by any more anti-depressants and is in the process of lining up an independent psychiatrist and a barrister, Peter Kershaw, and may already be mulling over the habeas corpus option which he is to suggest later in Act Two. Mr Hill is an intelligent, articulate and dedicated solicitor and differentiation is likely to emerge in the extent to which answers can convey his professional dedication and his interest in Dr Scott, alongside an understanding of the legal and moral issues involved in the case. The strongest answers are likely to suggest a secure grasp of appropriate detail rooted in the conversations with Dr Scott, Ken and Dr Emerson, and of Mr Hill's character, but also to develop beyond a strong grasp of context and character, and represent a convincing "voice" and point-of-view.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	<i>Act 2 Scene 1: RALEIGH: Right. He crosses towards the door and turns... to THE CURTAIN FALLS</i> Explore the ways in which Sherriff makes this such a dramatic and moving moment in the play.
NOTES ON THE TASK:	
<p>Raleigh's arrival signals a noticeable change in Stanhope, following his frank and easy discussion with Osborne, where he brutally tears the unsealed letter Raleigh brings in from his hand. Most answers should be able to find fruitful areas for comment – in Stanhope's quick temper, in his sudden change of mood, in Osborne's shocked response and Raleigh's astonishment, in the letter itself Answers will move up the mark range according to the degree of personal engagement with the text and effective use of the text in support. Stronger answers should be able to focus explicitly on the 'ways' of the question and really scrutinise the playwright at work here. The strongest answers are likely to be characterized by a consistent and selective attempt to explore the dramatic and moving nature of the extract, and in their attention to the context of the moment - Osborne and Stanhope's discussion of Raleigh, his 'hero worship', their situation in the dugout, Stanhope's 'nerve strain', Osborne's family, censorship of letters, Stanhope's personal relationship with Raleigh - rather than just working through the extract.</p>	

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	How does Sherriff's portrayal of Raleigh encourage you to feel sympathy for him? Remember to support your ideas with details from the play.
NOTES ON THE TASK: Differentiation may emerge from the extent to which answers avoid a conventional character study and shape an informed personal evaluation of the sympathy produced for Raleigh fully grounded in the text. Stronger answers are likely to show a sharp awareness of Raleigh's character: his naïvety and innocence, his devotion and respect for his friend Stanhope, his easy nature, his sense of duty, his bravery. All these qualities serve to establish Raleigh's sympathetic nature. The strongest answers will pick up on the emphasis in the question on Sherriff and examine the dramatist at work. Each answer should be marked on its merits as an argued and supported personal response to the portrayal of Raleigh in the text.	

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two). Write your thoughts.
NOTES ON THE TASK: Raleigh, young, naïve, excited about the imminent raid has just reminded Osborne that he will be responsible for his young life as he leads ten soldiers out on the raid the following day. The friendly dialogue with Raleigh and Trotter earlier is in stark contrast with the situation Osborne faces now. He has clearly been preparing by writing to his family and calming his nerves by reading 'Alice's Adventures in Wonderland'. The strongest answers are likely to explore Osborne's feelings at this point, the night before the raid, towards his family, Stanhope, Raleigh and the men he is leaving behind. The strongest answers are likely to develop beyond a strong grasp of context and character to represent a convincing 'voice' and point of view. Fear, courage, a strong sense of duty and responsibility and a sense of the harsh reality of war, are likely to be the dominant notes.	

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553