

English Literature

General Certificate of Secondary Education **2446/01**

Unit 6: Poetry and Prose Pre -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
Assessment of Written Communication	8
Question specific guidance: Band Descriptors and Notes on the Task	11
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 6 (Foundation Tier)**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 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.
- 3 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (ie below) the range targeted by this paper.** See C2 below.

B ASSESSMENT OF WRITTEN COMMUNICATION

1 A further mark must be awarded according to the descriptions of performance that follow:

BAND	DESCRIPTOR	MARK
4	Candidates spell, punctuate and use the rules of grammar with limited accuracy , so that basic meaning is apparent. Some relevant material is offered.	1
3	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy , so that meaning is generally clear . Material is generally relevant and presentation is organised.	2
2	Candidates spell, punctuate and use the rules of grammar with considerable accuracy , so that meaning is consistently clear . Relevant material is presented in appropriate form(s).	3
1	Candidates spell, punctuate and use the rules of grammar with almost faultless accuracy , deploying a range of grammatical constructions so that meaning is always absolutely clear . Well-chosen material is cogently presented, in appropriate form(s).	4

C TOTAL MARKS

1 Transfer to the front of the script **three** marks: for answer (1) out of 21; for answer (2) out of 21; for Written Communication out of 4. Write the total mark for the script.

2 FOUNDATION TIER: The maximum mark for the paper is **46** (21+21+4).

- This represents performance **consistently at the top of Band 4**.
- An answer which clearly falls into the 'Above 4' band may be acknowledged with a mark above 21. However, **the maximum mark that may be recorded for the paper is 46**.
- This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.

1901 English Literature – Generic Band Descriptors

Unit 2446/01 – Foundation 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
Above 4	22	Exceptional performance on Foundation Tier task. Refer to Higher Tier for Band 1, 2 descriptors <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
7	12 11 10	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	9 8 7	<ul style="list-style-type: none"> • show a little awareness • make some comment
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> • show very little awareness • make very limited comment <hr/> <ul style="list-style-type: none"> • fails to meet criteria for the task and shows scant knowledge of the text

Text:	OCR: <i>Opening Lines : War</i>
Question 1: (21 marks)	<p><i>The Man He Killed</i> (Hardy): <i>The Drum</i> (Scott)</p> <p>What strong feelings about war do you find in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the speaker's feelings about his enemy in <i>The Man He Killed</i> • why the speaker hates the recruiting drum in <i>The Drum</i> • the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p>Both these poems are anti-war but the speaker of <i>The Man He Killed</i> is reflective and bewildered, whereas the speaker in <i>The Drum</i> is confirmed in his hatred of war and gives a vivid but generalised picture of its destructiveness. Both poems have an immediacy from the use of the first person but Hardy's is a subtle and suggestive dramatic monologue rather than a diatribe against war.</p> <p>Most candidates should be able to use the bullets to look at the standpoint of the speaker and explain what his feelings about war consist of. Hardy uses one man's story and the essential similarity between himself and his enemy to regret his shooting of him and to conclude that war is 'quaint and curious' –very gentle terms compared to Scott's 'mangled limbs and dying groans'. Scott hates the way in which young men are lured into war by false portrayals of it as glamorous. Differentiation will no doubt spring at this tier from the candidate's ability to grasp the issues in the poems and to consider the language the poets use. Hardy's language is colloquial, with effective use of dialect, whereas Scott uses abstracts and repetition.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 2: (21 marks)	<p>What do you find particularly moving in <i>After Blenheim</i> (Southey) and <i>Come up from the fields father...</i> (Whitman)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>The exhumed skull in <i>After Blenheim</i> kicks off the sense of vast suffering to both troops and civilians. The children's innocent perspective makes this suffering and devastation seem particularly futile and creates a moving effect. The physical delineation of the mother's grief in the Whitman poem is powerful and made even more so by the contrast between this grief and the beauty of Autumn. Candidates might look at the 'narratives' of the poems to show what moves them about the suffering war causes but stronger answers will probably examine some of the imagery such as the bodies 'rotting in the sun' after the Battle of Blenheim or the mother's reaction to news of Pete's injury and subsequent death. 'All swims before her eyes..'</p> <p>This is an open question and whatever aspects of the poems the candidates choose to write about, we should look for a strong response to the power of the writing in both poems, whether in terms of content, imagery or verse form. The satirical tone of the Southey poem sometimes eludes weaker candidates and we should be receptive to their interpretation of what is moving about the poem.</p>	

Text:	OCR: <i>Opening Lines : War</i>
Question 3: (21 marks)	What striking feelings of war being noble and honourable do you find in <i>The Volunteer</i> (Asquith) and <i>Vitai Lampada</i> (Newbolt)? Remember to refer closely to the words and phrases the poets use.
NOTES ON THE TASK:	
<p>Both poems revere tradition and see going to war as glamorous and exciting and the fulfilment of duty, to varying degrees. The volunteer is ultimately compared to 'the band of brothers' from Henry V and his symbolic weapons are those of medieval knighthood ('His lance is broken'). Newbolt does depict war in a more realistic way but it is also seen as an extension of the cricket field, full of noble public school values of duty, teamwork, unselfishness and never giving up.</p> <p>Most candidates should be able to make some basic comments on the positive way in which those who go to war are depicted. Differentiation will probably spring from the extent to which candidates can both select and comment on some of the noble and honourable features of war shown in the poems. Stronger answers may be able to show how this idea of honour is reflected strikingly in the language of the poems. The repetition of 'Play up!' and the driving rhythm of <i>Vitai Lampada</i> create a dramatic and uplifting effect, whereas the romantic imagery of chivalry in <i>The Volunteer</i> ('that high hour in which he lived and died') contrasts with the dullness of the clerk's everyday life.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 4: (21 marks)	<i>Composed Upon Westminster Bridge September 3, 1802</i> (Wordsworth): <i>A Dead Harvest in Kensington Gardens</i> (Meynell) What strikingly different impressions of London do you find in these two poems?
NOTES ON THE TASK:	
<p>There are strong contrasts in the depiction of London in the poems. Wordsworth stresses the peace and majesty of early morning London; Meynell sees Kensington Gardens as graceless and its natural life as sterile. Wordsworth compares London favourably to the natural world. The question is designed to help candidates be selective and to structure an answer but we should not expect extended comparison. Most candidates should be able to select some impressions of London but stronger answers at this tier will probably look more closely at the impressions of London given and more detailed responses might focus on the contrasts. Wordsworth's repetitions and exclamations ('Never did'... 'Ne'er saw I'... 'so deep!'... 'lying still!') create a tone of awe and delight and stronger candidates might select the sensuous and graceful personification of the Thames 'The river glideth at his own sweet will'. Meynell uses imagery of death ('Dead Harvest'... 'dead leaves'... 'pyre'... 'shedding'..) to convey her view that town parks are futile and unproductive compared to the proper fields of the countryside, where the crops are of some value. Candidates who can respond personally to the presentations of London here and spot the main contrasts, however implicitly, should be rewarded accordingly.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 5: (21 marks)	<p>What makes <i>Beeny Cliff</i> (Hardy) and <i>The Lake Isle of Innisfree</i> (Yeats) so moving for you?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • why Beeny Cliff holds moving memories for Hardy • what Yeats loves about the Lake Isle of Innisfree • the words and phrases the poets use.
<p>NOTES ON THE TASK:</p> <p>Candidates are free to select what they find moving about the poems and the bullets are suggestions only and designed to help them with the selection process. A good starting point for most candidates might be to look at why these two places are particularly significant to the poets. Hardy's memory of his day there with Emma is imprinted on the landscape and his desolation at the end of the poem is profoundly moving. The Lake Isle represents a refuge to Yeats from the roadways and 'pavements grey' of town. His depiction of it as a glowing peaceful place full of the gentle murmurs of nature is moving, especially as he holds this image in his heart amidst the monotony of town. Strong answers at this tier might use the final bullet to make some comment on the imagery in both poems which creates such a vivid picture ('opal and the sapphire'.. 'flapping free'... 'chasmal beauty'.. 'bee-loud' 'noon a purple glow'..etc) and on what is ultimately moving -perhaps Hardy's sense of loss and finality compared with the eternal qualities of the cliff and the sense of yearning in the Yeats. There are many possible approaches here and we should meet candidates on their own ground.</p>	

Text:	OCR: <i>Opening Lines : Town and Country</i>
Question 6: (21 marks)	<p>What do you particularly enjoy about the descriptions of the natural world in <i>To Autumn</i> (Keats) and <i>The Eagle</i> (Tennyson)?</p> <p>Remember to refer closely to the words and phrases the poets use.</p>
<p>NOTES ON THE TASK:</p> <p>Coupling a long, densely packed poem with a shorter one is designed to help candidates but they do not have to analyse <i>To Autumn</i> exhaustively and can select relevant material. Autumn's 'music' is brought to life through alliteration, assonance, personification and imagery of ripeness ('swell' 'plump' 'load' 'fill'). The sounds, smells, sights, colours are all there. Tennyson is contrastingly brief and forceful. The natural world is fierce and tough ('crag' 'crooked'... 'wrinkled' 'thunderbolt'). It has a different kind of beauty ('lonely' 'ring'd with the azure world'). The languor and sensuousness of Keats's <i>Autumn</i> is miles away – this is more like Ted Hughes.</p> <p>Most candidates should be able to select some of the vivid language in the poems and stronger answers at this tier might make some comment on its effects. Differentiation will no doubt spring from the extent to which candidates can engage with the descriptions and give reasons for their enjoyment.</p>	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 7: (21 marks)	<i>Holy Thursday</i> (Innocence), <i>Holy Thursday</i> (Experience) What strikingly different impressions of childhood does Blake create for you in these two poems? Remember to refer closely to the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to respond to some of the different impressions of childhood created by the two contraries (innocent, colourful, radiant, harmonious, associated with the power and freedom of nature...in the Innocence poem, and miserable, cold, hungry, impoverished, suffering, exploited...in the Experience poem). Strong answers are likely to engage with the different impressions directly and to attempt some explicit focus on Blake's language. Any thoughtful attention to the contrasting natural descriptions, or to some of the imagery and symbolic possibilities in each or to the possibility of a more complex and disturbing reading of the Innocence poem... should be highly rewarded.	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 8: (21 marks)	What powerful feelings about love and relationships does Blake convey to you in <i>On Another's Sorrow</i> (Innocence) and <i>The Sick Rose</i> (Experience)? You should consider: <ul style="list-style-type: none"> • the reactions to sorrow described in <i>On Another's Sorrow</i> • the descriptions of the rose and the worm in <i>The Sick Rose</i> • the words and phrases Blake uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to identify and respond to some of the powerful feelings (compassionate, unselfish, empathetic, reflecting the image of a benevolent and protective God...as opposed to regretful, bitter, pitying, selfish, destructive...) generated by the different loves depicted in these two poems. Strong answers are likely to maintain a well-supported personal response to both poems, and the key to differentiation is likely to be the extent to which answers can not only address the feelings about love and relationships with some directness but also locate the impact of the feelings in an exploration of Blake's words and phrases. The strongest answers may well declare themselves in their willingness to engage the more challenging images and symbolic possibilities of <i>The Sick Rose</i> .	

Text:	BLAKE : <i>Songs of Innocence and Experience</i>
Question 9: (21 marks)	<p>Explore the images which you find particularly disturbing in TWO of the following poems:</p> <p><i>The Tyger</i> (Experience) <i>The Garden of Love</i> (Experience) <i>Infant Sorrow</i> (Experience).</p> <p>Remember to refer closely to the words and phrases Blake uses.</p>
<p>NOTES ON THE TASK:</p> <p>There are many possible images to explore in these poems (especially perhaps in <i>The Tyger</i>) and so it is important not to expect an exhaustive range of coverage and to reward developed personal response to the disturbing qualities of whichever images are selected. Differentiation will emerge from the extent to which answers can foreground the nature and effect of the images and the strongest are likely to show some awareness of the unsettling symbolic possibilities. Any developed attention to the images which convey the awe-inspiring power of the tyger or the powerful feelings about the thwarting of natural impulses in <i>The Garden of Love</i> and <i>Infant Sorrow</i>, should be well rewarded. The strongest answers are likely to avoid listing poetic devices and images in a mechanical way and to maintain some awareness of the context and meaning of the disturbing images they select for attention.</p>	

Text:	HARDY : <i>Selected Poems</i>
Question 10: (21 marks)	<p><i>Neutral Tones</i>, <i>On the Departure Platform</i></p> <p>What strong feelings about lovers parting does Hardy convey to you in these two poems?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the narrator's situation and feelings in each poem • the descriptions of the scenes in each poem • the mood at the end of each poem.
<p>NOTES ON THE TASK:</p> <p>This is an open question with many striking features to draw on and so it is important to be receptive to a range of possible responses. Differentiation is likely to emerge from the extent to which answers can engage with the nature of the feelings in the two poems (the bitterness accompanying a failed relationship and the more wistful sense of loss accompanying a temporary separation), and locate the feelings and their expression in the language Hardy uses. Stronger answers may well declare themselves in their willingness to respond not only to the feelings of the lovers but also to some of the specific elements of the writing, like the subtly suggestive imagery of <i>Neutral Tones</i> or the description of the gradual disappearance of the lover in <i>On the Departure Platform</i>, and attempts to wrestle with the possible meanings and effects of the imagery and to engage with the subtler mood at the conclusion of <i>On the Departure Platform</i> should be highly rewarded.</p>	

Text:	HARDY: <i>Selected Poems</i>
Question 11: (21 marks)	What makes you think deeply about the impact of war in <i>A Wife in London</i> and <i>The Man He Killed</i> ? Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: The question is an open one and it is important to be receptive to a range of possible responses. Differentiation should emerge from the extent to which answers not only engage with the impact in a thoughtful and personal way but also locate the impact in the language Hardy uses. Strong answers are likely to be direct and selective about the thought-provoking features and to avoid the trap of merely summarising events and situations. The strongest answers could well declare themselves in their willingness to focus explicitly on the ironic twists in each poem but any attention to other specific features of the writing like the ordinariness of the dialect and first-person reflections of the old soldier in <i>The Man He Killed</i> or the cruel irony, stronger narrative line, crushing sense of loss and ominous descriptions in <i>A Wife in London</i> , the portrayal of the impact of war on a particular individual in each poem ..., should be highly rewarded.	

Text:	HARDY: <i>Selected Poems</i>
Question 12: (21 marks)	What do you find moving about the portrayal of the speakers in TWO of the following poems? <i>Valenciennes</i> <i>To Lizbie Browne</i> <i>In Tenebris I</i> Remember to refer closely to the words and phrases Hardy uses.
NOTES ON THE TASK: It is to be hoped that most answers will be able to find something moving about each situation and the portrayals of the injured old soldier, the disappointed lover and the aged speaker who is bereft of friends and hope and apparently resigned to a lonely death. The key to differentiation is likely to be the extent to which answers can move beyond a simple description of character and situation and locate the moving nature of two of the characterizations in the language Hardy uses. Strong answers are likely to be explicit and selective about the features of each speaker which they find moving and the strongest may well declare themselves in their willingness to respond to the particular voice in each poem and to some of the specific elements of the writing like the portrayal of the Corporal's apparently dutiful and uncritical view of the bombardment of Valenciennes despite his own suffering and his loss of hearing, the portrayal of the speaker's unspoken and unrequited love in <i>To Lizbie Brown</i> , the bleak images of change and gathering darkness in <i>In Tenebris I</i> , the use of first-person, of direct address, of repetition, of symbolic description, of dialect, of sound effects....	

Text:	AUSTEN: <i>Northanger Abbey</i>
<p>Question 13:</p> <p>(21 marks)</p>	<p><i>Chapter 29: Catherine was too wretched... to . . .cut her to the heart'</i></p> <p>What makes you feel particularly sorry for Catherine as you read this passage?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Catherine's situation • why she is so upset • Austen's descriptions of Catherine's sorrow.
<p>NOTES ON THE TASK:</p> <p>Most candidates should show some knowledge of Catherine's situation here - unceremoniously thrown out of Northanger Abbey by General Tilney for no reason apparent to her. Her distress is exacerbated by travelling past Woodston where she has spent such a happy day with Henry and her confusion over the General's behaviour. He had strongly hinted that he wanted her to marry his son and she knows that Henry would not have betrayed her silly notions that the General had murdered his wife. The thought of arriving home in apparent disgrace, with her parents possibly thinking ill of her beloved Henry and Eleanor, is hardly a comfort.</p> <p>The language is forceful. Catherine is 'wretched'. She has a 'violent outburst' of crying. She tortures herself with recriminations about her own folly. Austen uses rhetorical questions to show her mental turmoil: '...or what had she omitted to do, to merit such change?' She will be 'cut to the heart'.</p> <p>Most candidates at this tier might be expected to outline the reasons why they feel for Catherine here and strong, well-supported personal response should be credited accordingly. Differentiation will probably spring from the extent to which candidates can show clear understanding of and sympathy with her plight and select some of the language that evokes such feelings for her.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 14: (21 marks)	What makes you dislike John Thorpe so much? Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>Thorpe is a buffoon. He boasts, exaggerates and contradicts himself, boring poor Catherine to death with his tales of his horse's speed and his coach accessories. His folly is entertaining but he is also extremely ill mannered, especially towards his own family. He calls his sisters ugly and his mother a witch. He lies to Catherine about having seen the Tilneys in their carriage when they were engaged to meet her and then takes it upon himself to tell Eleanor that Catherine has a prior engagement. This is serious stuff as the motive is to detach Catherine from Henry Tilney and marry her himself for her supposed fortune. His boasting of such to General Tilney, of course, leads to her dismissal from Northanger when the General finds out the truth.</p> <p>Most candidates should be able to outline what is dislikeable about Thorpe and differentiation will spring from skill in selection and ability to comment. More developed responses at this level might well show some lively, engaged personal response to Thorpe. There is a wealth of material and candidates can respond in a variety of ways.</p>	

Text:	AUSTEN: <i>Northanger Abbey</i>
Question 15: (21 marks)	Explore ONE or TWO moments in the novel where you find Catherine's misunderstanding of another character particularly entertaining. Remember to support your ideas with details from the novel.
NOTES ON THE TASK:	
<p>There are many possible choices and we should meet candidates on their own ground. Candidates are free to write about two different characters if they choose two moments. Her relationship with Isabella and John Thorpe will probably dominate most answers. There is entertainment to be had from her misunderstanding of Isabella's true character and her relationships with James Morland and Frederick Tilney. The fact that she is completely unaware of John Thorpe's designs on her is highly comic. Her misunderstanding of his "proposal" and the subsequent conversation with Isabella about it might prove fruitful areas for consideration. She misunderstands the General in two ways: in assuming him to be a Gothic villain and in thinking he is disinterested about money. There are also some lovely moments where she misunderstands Henry's wit and inventiveness. Most candidates should be able to look at the nature of Catherine's misunderstanding and how this entertains the reader. Stronger answers will probably explore the moment more fully and in terms of Catherine's naivety at the beginning of the novel. "Entertaining" can be interpreted liberally. Catherine's misunderstanding often causes her pain in the second half of the novel and this entertains in its engagement of the reader.</p>	

Text:	DICKENS: <i>Hard Times</i>
Question 16: (21 marks)	<i>Book the First: Chapter XIII: He thought he saw the curtain move... to ...saved my soul alive!</i> What do you think make this such a powerful moment in the novel?
NOTES ON THE TASK: This is a dramatic scene made powerful by the night time setting, the nightmarish nature of the events and the description of Stephen's haggard, unrecognisable alcoholic wife, desperately grappling with Rachael for the poison, mistaking it for drink. Most candidates at this level should have some grasp of the events here and more detailed responses might examine the details of the passage, such as the drama of Stephen's wife's hand coming out from the curtain or comment on the atmosphere such as the wind bringing the sound of the church clock striking three. Stronger answers might develop comment on the context by looking at the importance of this episode in establishing Rachael as a woman of goodness and conscience, who saves Stephen from himself here. Alternatively, this moment is powerful in that if Rachael had not woken and Stephen had allowed his wife to die, he and Rachael could have been together and Stephen's tragic fate may have been avoided. The passage also graphically shows why Stephen wishes for a divorce and where Dickens's sympathies lie. The question asks for a personal response and we should meet candidates on their own ground.	

Text:	DICKENS: <i>Hard Times</i>
Question 17: (21 marks)	What makes the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel for you? You should consider: <ul style="list-style-type: none"> • why they are attracted to each other • Mrs Sparsit's reactions • the impact of the relationship on Louisa.
NOTES ON THE TASK: There is a wealth of material here and the bullets are designed to help candidates to select and to shape an answer. They are free, however to ignore these and to write about whatever they find gripping and dramatic about this section of the novel. Likely choices are: the element of intrigue and challenge in Harthouse's attraction to Louisa; her attraction to his belief that everything is hollow and worthless, so that she has "missed nothing and sacrificed nothing" by her upbringing; his manipulation of her love for Tom; Mrs Sparsit's sinister yet very comic stalking of the lovers; Louisa's surprising return to her father's and the climactic scene between them; Louisa's reconciliation with Sissy and separation from Bounderby. Most candidates should be able to look at what is gripping about Harthouse and Louisa's relationship purely in plot terms and stronger answers might comment more fully on the drama of Mrs Sparsit's vengeful and gloating response. More detailed answers at this level might comment on the characterisation of Louisa and Harthouse or look at the drama of the relationship's effect on Louisa. This is evident in the tragic moments, such as Louisa's cursing her father's philosophy and the vivid depiction of her mental and emotional turmoil, which culminates in her swooning at her father's feet.	

Text:	DICKENS: <i>Hard Times</i>
Question 18: (21 marks)	Explore ONE or TWO moments in the novel where you think people are treated particularly unfairly. Remember to support your choice(s) with details from the novel.
NOTES ON THE TASK: Likely choices are: Stephen Blackpool's inability to divorce his alcoholic wife or Bounderby's general attitude towards Blackpool and his dismissal of him after the union meeting; Tom's setting Stephen up for the robbery; his "unfair" death down the neglected mine shaft; Gradgrind's upbringing and education of Tom, Louisa and Sissy Jupe; Louisa's marriage to Bounderby and Tom's exploitation of this; the general working conditions and attitudes of the employers towards the mill hands. There are many possibilities and we should meet candidates on their own ground. Whatever the choice or choices most candidates should be able to outline the element of unfairness and say why it makes them angry. Differentiation will probably spring from the aptness of the candidate's selection and the degree of personal response. Alternatively, candidates might give an effective explanation of what constitutes the unfairness in their chosen moment(s) or show some sense of overview of the things Dickens most sets out to decry in the novel.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 19: (21 marks)	<i>Chapter 39: Through the overshadowing trees... to ...No more was said.</i> What do you find particularly tense and moving about this moment in the novel? You should consider: <ul style="list-style-type: none"> • the situation here for Troy, Fanny and Bathsheba • the descriptions of Fanny • Troy's behaviour towards Fanny and towards Bathsheba.
NOTES ON THE TASK: It is to be hoped most answers will be able to respond to the tension and pathos in this dramatic and unexpected reunion. Differentiation is likely to emerge from the extent to which answers can avoid a simple working-through of what happens, convey some understanding of the context and of the complex feelings experienced by all three characters, and shape a personal, selective response to both strands of the question. The strongest answers are likely to show some awareness that much of the power of the moment lies in the marital tensions which already exist between Troy and Bathsheba, and in the rushed and constrained nature of the conversation between the reunited lovers. Any detailed response to some of the striking features of the writing like the moving descriptions of Fanny's condition and her reactions, the contrast in Troy's attitudes to Fanny and to Bathsheba, the highly-charged nature of the dialogue...and any awareness of the tragic consequences of Troy's dilatoriness, should be highly rewarded.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 20: (21 marks)	What does Bathsheba's relationship with Boldwood make you feel about her? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Bathsheba's involvement with Boldwood to shape an argued personal response to her character and behaviour in the context of this relationship. The quality of the argument will carry much more weight than the line adopted (victim or villain or something in between...) and it is important to be receptive to a range of responses and textual evidence. The best answers are likely to maintain their focus on Bathsheba and to avoid over-simplification in their responses, and may display awareness not only of the suffering she inflicts on Boldwood but also of the suffering she brings on herself and of the misery inflicted on her by Boldwood's obsessional, irrational, deluded and ultimately murderously violent behaviour.	

Text:	HARDY: <i>Far From the Madding Crowd</i>
Question 21: (21 marks)	How does the ending of the novel make you feel that Bathsheba and Gabriel will have a happy married life together? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: Differentiation is likely to spring from the extent to which answers can avoid an unselective working-through of the whole progress of the relationship and focus on the impression of the happy couple conveyed in the final stages of the novel. The strongest answers may well declare themselves in their awareness of Gabriel's constancy and the changes in Bathsheba (her willingness to risk her dignity in visiting Gabriel and prompting his proposal, her desire for "the most private, secret, plainest wedding"...). A willingness to respond to some specific features of the writing like the contrasts between the first and second proposal scenes, the descriptions of the wedding, the reactions of the community, Hardy's own direct commentary on the permanence of the "good-fellowship" which Gabriel and Bathsheba have developed ("the only love which is strong as death")...should be well rewarded. It would be slightly perverse, perhaps, to argue that the marriage is unlikely to be happy but should answers adopt this line, they should be rewarded according to the quality of the argument and the textual evidence selected to support it.	

Text:	ELIOT: <i>Silas Marner</i>
Question 22: (21 marks)	<i>Chapter 18: Someone opened... to...clasping her hands on her lap.</i> What do you think makes this such a dramatic and revealing moment in the novel?
NOTES ON THE TASK: This passage is the climax of the novel in many ways. The revelations to Nancy are known to the reader and we may well have guessed that Dunsey fell into the Stone Pits. We wait in suspense, however, to see how Godfrey will tell his tale and for Nancy's reaction. The passage reveals her love for Godfrey and her own family and her strong sense of honour and reputation. Godfrey has finally gained some self-knowledge and come clean and his love for Nancy is shown in his dread of telling her the truth. Candidates should be able to select some basic dramatic elements and plot revelations and will probably progress up the mark range according to how well they can respond to the drama, say, of Godfrey's entrance and Nancy's gradual understanding of the whole picture. More developed answers at this level might see how well Nancy can read Godfrey or comment on Godfrey's distress or the suspense at the end of the passage where we wait for Nancy's response to the life-changing information she has received.	

Text:	ELIOT: <i>Silas Marner</i>
Question 23: (21 marks)	What strong impression of Silas's loneliness and isolation do the early chapters of the novel give to you? Remember to refer to details from the novel in your answer.
NOTES ON THE TASK: The material for this question comes from Chapters One and Two. The novel opens with an explanation of why the people of Raveloe distrust skilled itinerant workers like Silas. We are then shown the despair caused to Silas by the betrayal of William, Sarah and God himself and his treatment by the church at Lantern Yard. Further detailed description is given of the alienation he feels in Raveloe, isolated from the rituals of his religious sect and the industrial landscape he is used to. Helping Sally Oates and the growing obsession with his work and his gold exacerbate his isolation. Most candidates will know some of the main reasons for Silas's loneliness and isolation and will probably move up the mark range according to how much detail they can muster in support. There are effective descriptions of how Silas becomes like an industrious insect or an object akin to his own loom and of how the gold 'takes hold of him'. Candidates who can select some of these passages or who can empathise with Silas, appreciating, in some sense, the real horror of being uprooted that Eliot so successfully conveys, should be rewarded accordingly.	

Text:	ELIOT: <i>Silas Marner</i>
Question 24: (21 marks)	<p>What do you find amusing and entertaining about the local villagers at the Rainbow Inn in <i>Silas Marner</i>?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • their topics of conversation • how they treat one another • their reactions to Silas after the theft of his gold.
<p>NOTES ON THE TASK:</p> <p>There is considerable material in Chapters 6 and 7 and the bullets are designed to help candidates to select and to shape an answer. The gathered company are amusing in their ponderous and competitive banter and criticisms of each other - such as Mr. Tookey's singing 'no better nor a hollow stalk' and the debate about Cliff's holiday and the existence of ghosts. They love to talk about the past and to hear the same old stories over again and make some pretty perceptive comments about their 'betters'. Their fear of Silas on his ghost-like entry is treated comically as is their debate about how to proceed with an investigation but they are also portrayed as kindly, honest and generous.</p> <p>Discrimination here will probably spring from how effectively candidates can use the bullets to select material. More developed answers at this level will possibly look at some of the humour in the topics such as the red Durham cow, the validity of old Mr. Lammeter's marriage or Cliff's holiday or the dialogue and/or dialect such as Ben Winthrop's saying that they would pay to keep Tookey out of the choir as 'There's things folks 'ud pay to be rid on besides varmin.' Some might spot the humour in the narrative, such as men's pipes looking like the 'antennae of startled insects' when Silas enters the pub, or Jem Rodney's 'seizing his drinking can as a defensive weapon'. There is a wealth of material, however, and we should accept what comes.</p>	

Text:	POE: <i>Selected Tales</i>
Question 25: (21 marks)	<p>a) <i>The Black Cat</i> from the start to ...caressing them. b) <i>The Cask of Amontillado</i> from the start to ...his immolation.</p> <p>What do you find gripping about these two openings?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the thoughts and feelings of the narrators • the hints of disturbing events to come • the words and phrases Poe uses.
<p>NOTES ON THE TASK:</p> <p>This is an open question and it is important to be receptive to a range of responses as long as they are grounded in the texts. It is to be hoped that most answers will find something gripping in the disturbed nature of the narrators, in the revelations of a condemned man at the start of <i>The Black Cat</i> and in the instant introduction to the revenge plot in <i>The Cask of Amontillado</i>. Strong answers are likely to be more explicit about the two extracts as openings and to look at some of the features designed to hook the reader, in response to the second and third bullets, in particular. Any specific attention to features like the hints of madness and of terrifying events, the unconvincing protestations of sanity and normality...in <i>The Black Cat</i>, the relentless emphasis on revenge, the malice and dissimulation of Montresor... in <i>The Cask of Amontillado</i>, and the use in both of intimate, first-person, confessional approaches...should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 26: (21 marks)	<p>What do you think makes the character of Auguste Dupin particularly fascinating in <i>The Murders in the Rue Morgue</i> and <i>The Purloined Letter</i>?</p> <p>Remember to support your ideas with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>It is to be hoped that most answers will be able to demonstrate some response to the formidable intellect and idiosyncrasies of this super-sleuth prototype. This is an open question with a range of potentially relevant material to work with and it is important to be receptive to a range of ideas and textual references. Strong answers are likely to be explicit about some of the fascinating details of Dupin's lifestyle, his whims, his temperament, his sense of the dramatic and his astonishing powers of deduction. The strongest are likely to engage with some details of the writing, and any attempt to consider the impact of using an often baffled but always adulatory sidekick narrator to emphasise the remarkable qualities of his much more richly talented companion, should be highly rewarded.</p>	

Text:	POE: <i>Selected Tales</i>
Question 27: (21 marks)	Explore TWO characters (each from a different story) that you find particularly evil. Remember to support your choices with details from the stories.
NOTES ON THE TASK: There are many potential nominees here and it is important to be receptive to a range of choices and ideas about the nature of evil. The quality of the argument and of the selection of detailed support will be much more important than the choices made. The key to differentiation is likely to be the extent to which answers can select and focus on specific details, and seize on some features of the writing to demonstrate evil at work (the destructive whims, the perverseness, the motivelessness, the fixations, the compulsions, the chilling calculation, the tendency of some evil and disturbed narrators to protest their own sanity rather too much...), rather than simply recounting the evil acts themselves. Any attention to the effect of features like the use of first-person narration or of descriptive detail on the responses of the reader should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 28: (21 marks)	<i>Chapter 9 IX: Where's that muddy-faced... to ...at his throat.</i> What makes you laugh at this point in the novel? You should consider: <ul style="list-style-type: none"> • Uncle Jim's behaviour • the reactions of Mr Polly and the other characters • the words and phrases Wells uses.
NOTES ON THE TASK: This is an open question with a wealth of potentially productive material and so it is important not to expect exhaustive coverage. It is to be hoped that many answers will be able to make use of the bullets in shaping a selective and personal response to the amusing features without slipping into a simple narrative reworking of events or providing an overlong summary of the story so far. Strong answers are likely to show some appreciation of the dramatic context for this showdown (Jim's reputation for "scooting" interlopers, his blood-curdling threats, Polly's dramatic decision to stand his ground, Jim's ducking...) and to use the bullets to focus on some features of the writing. Answers which demonstrate a response to features like the slapstick nature of the action, the exaggerated descriptions, Jim's abusive turn of phrase (in contrast with the politeness and understatement of the spectacled young man), the incongruous use of an eel and a pink parasol as weapons, the sense of gentility and of womankind being stirred into violent action ...should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 29: (21 marks)	What do you think makes Mr Polly's friendship with Parsons such an entertaining and important part of the novel? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is a very open question with plenty of scope for personal response and a range of material to choose from, so it is important to be receptive to a variety of ideas and textual references. Differentiation may well emerge from the extent to which answers can move beyond a narrative account of Mr Polly's friendship with Parsons to shape an argued personal response supported by selective use of details. Strong answers are likely to engage the entertaining details of the walks, the appalling singing, the drinking and ebullience which make Parsons such convivial company and provide a welcome release from the daily grind of gentlemen's outfitting. The strongest answers may declare themselves in their explicit attention to both strands of the question. Consideration of the lingering influence of Parsons on Mr Polly, or any awareness of the impact of the climactic window-dressing scene in not only providing entertainment but also demonstrating that life is not "altogether a lark" and that individuality, imagination and "joy de vivre" are easily overpowered by the forces of routine and ordinariness... should be highly rewarded.	

Text:	WELLS: <i>The History of Mr Polly</i>
Question 30: (21 marks)	What are your feelings about Miriam and her relationship with Mr Polly? Remember to support your ideas with details from the novel.
NOTES ON THE TASK: This is an open question and it is important to be receptive to a wide range of possible feelings so long as they are securely grounded in the text...differentiation is likely to spring from the extent to which answers can move beyond a narrative account of Miriam's involvement in Mr Polly's life to shape an argued personal response supported by selective references to specific moments and details...strong answers are likely to make fruitful use of her conduct in the 'courtship' section and to respond strongly to the joylessness which she brings to their married life but there may well be some valid arguments for sympathy...the quality of the argument and of the textual support selected is much more important than the line adopted...	

Text:	CHOPIN: <i>Short Stories</i>
Question 31: (21 marks)	<p><i>The Dream of an Hour/The Story of an Hour: There would be no one to live for... to the end of the story.</i></p> <p><i>Lilacs: 'Adrienne remained stunned ... to the end of the story.'</i></p> <p>What do you find so upsetting about the endings of these two stories?</p>

NOTES ON THE TASK:

There are various ways in which the endings of the two stories could be considered upsetting and we must allow the candidates free rein. Mrs Mallard has just discovered freedom and a desire to live, only to die from the shock of seeing her husband whom she had presumed dead. The fact that she does not rejoice at the survival of her husband and feels trapped in the marriage is equally upsetting. The shock of Adrienne's rejection at the end of *Lilacs* and the desolation with which she and Sister Agathe respond to it are very affecting.

Most candidates at this tier should have some grasp of context and make basic comments on why these endings are upsetting for their shock/surprise value and because we have become involved with the protagonists. Stronger answers will need to go beyond a mere recounting of what happens at the end of the stories to look at what is upsetting and support this. Support might be drawn from the imagery of triumph ('Free ! Body and soul free!'... 'feverish triumph'... 'like a goddess of Victory'...) in *The Dream of an Hour*, which is powerful and contrasts strongly with the mundane appearance of Mr Mallard, unaware that anything is amiss. The symbolism of the fallen lilacs, the heavy oak door, the 'glittering and reproachful eyes' of the windows creates sympathy in *Lilacs*. Adrienne's crying 'with the abandonment of a little child' and Sister Agathe's sobs 'that convulsed her frame,' create a strong sense of grief and despair. Candidates should also be rewarded for presenting a strong, well-supported personal response.

Text:	CHOPIN: <i>Short Stories</i>
Question 32: (21 marks)	<p>What do you feel about the ways in which Calixta in <i>At the 'Cadian Ball</i> and Tonie in <i>Tonie /At Chênière Caminada</i> behave towards the opposite sex?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Calixta's behaviour towards Alcée and Bobinôt • Tonie's feelings for Claire before and after her death.
<p>NOTES ON THE TASK:</p> <p>In <i>At the 'Cadian Ball</i> Calixta knows that Bobinôt loves her and yet finds the more illicit and exciting relationship with Alcée more attractive. When Alcée rejects her for Clarisse she obviously feels it deeply - pretending not to see his proffered hand and looking 'ghastly' in the moonlight but then treats the devoted Bobinôt in a rather off-hand manner as her second best choice. Tonie's obsession with Claire is at the centre of the story in <i>Tonie /At Chênière Caminada</i>.</p> <p>It has a profound physical impact on him and he idealises her in a religious fashion. He would like to make Claire die with him rather than not have her. After her death he is released from this torment and is pleased that in heaven she will know who truly loved her. Neither character is portrayed wholly sympathetically and it will be interesting to see how candidates respond to them. Stronger answers will probably distinguish themselves by some sense of the characters' behaviour not being wholly creditable, combined with clear opinion/feeling and an ability to support this by reference to the stories.</p>	

Text:	CHOPIN: <i>Short Stories</i>
Question 33: (21 marks)	<p>Choose TWO men (each from a different story) with whom you find it difficult to sympathise and show why you feel this way.</p> <p>Remember to support your choices with details from the stories.</p>
<p>NOTES ON THE TASK:</p> <p>The question uses 'difficult to sympathise' rather than 'dislike' to give candidates as wide a choice of male characters as possible and we should accept what comes. Likely choices here are:</p> <p>Armand Aubigny for his racism and cruelty; Tonie for his self-centredness; Mr. Mallard for unwittingly restricting his wife and turning up alive; Gouvernail for being impervious to Mrs Baroda's attraction to him; the husband in <i>Her Letters</i> for allowing himself to die through his jealousy and suspicion, however well founded; Alcée Laballière for cuckolding the nice Bobinôt or marrying the wrong woman.</p> <p>Whatever their choices, candidates will need to comment on why they feel this way, citing plot, characterisation and possibly style, at the higher end of the mark range. Strong answers will probably support their choices with effective selection from the text. In addition, or alternatively, a strong personal response to these men could be a discriminator. At this level we might expect one character to be considered in greater depth than the other and should reward the quality of the response.</p>	

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