

English Literature

General Certificate of Secondary Education

Unit **2441/02**: Drama Post-1914 (Higher Tier)

Mark Scheme for January 2011

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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.

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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

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 5 (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.
 - **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 <ul style="list-style-type: none"> show a little awareness makes some comment <ul style="list-style-type: none"> show very little awareness makes very limited comment <ul style="list-style-type: none"> fails to meet the criteria for the task and shows scant knowledge of the text

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 fails to meet the criteria for the task and shows scant knowledge of the text

Text:	MILLER: <i>Death of a Salesman</i>
Question 1: (30 marks)	Act Two: "CHARLEY: Why don't you want..." to " <i>Charley stares after him a moment and follows</i> " Explore the ways in which Miller makes this such a moving and significant moment in the play.

NOTES ON THE TASK:

This is a packed moment and it is important to be receptive to a range of possible responses as long as they are grounded in the text, and not to expect exhaustive coverage. It is to be hoped that many answers will be able to display a clear awareness of Willy's increasingly desperate situation and state of mind here (he's been fired, he has to borrow money to pay his insurance, he's been painfully confronted by Bernard's success, he admits that Charley is his only friend...) and see some of the ways in which Miller continues to foreshadow Willy's suicide. Strong answers are likely to focus explicitly on the touching relationship (and the marked contrast) between Willy and Charley, and the strongest answers may declare themselves in their close attention to the pathos of Willy's lingering delusions (about being well-liked, about Biff and Bill Oliver, about having a job, about tennis...), to his reasons for refusing Charley's offer of a job, to his ominous thoughts about death and his own worth...

Text:	MILLER: <i>Death of a Salesman</i>
Question 2: (30 marks)	How does Miller's portrayal of Bernard make him such an admirable character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Bernard may be a minor character confined largely to bit parts in Willy's memories, but his present-time conversation with Willy in Charley's office should supply plentiful evidence of his admirable qualities, especially in relation to the Loman men, and close attention to the dramatic nature of that conversation is likely to be a dominant feature of successful answers. Strong answers are likely to focus on the way that Miller establishes Bernard's attractive qualities (decency, loyalty, modesty, tolerance, honesty, industry...) in both his unpopular and weedy geek phase and his successful lawyer and family man phase, in order to highlight the failings of Willy as a father and role-model, and of Biff, in particular. The strongest answers, as well as maintaining the focus on Bernard's admirable qualities and shaping a personally engaged argument, may well see these qualities as the embodiment of values which Miller clearly respects and which the Lomans so tragically fail to appreciate. Developed and detailed attention to the contrast between Bernard and Biff, to their relationships with their respective fathers, to Bernard's remarkable concern for and devotion to both Biff and Willy despite their cruel treatment of him...should be very well rewarded.

Text:	MILLER: <i>Death of a Salesman</i>
Question 3: (30 marks)	You are Happy on your way home after leaving your father in the restaurant (near the end of the play). Write your thoughts.

NOTES ON THE TASK:

Successful answers are likely to make selective use of Happy's utterances and behaviour in the scene that is to follow. He arrives home guiltily clutching some roses to placate his mother and tries to avoid confrontation by lying about the events of the evening or by shifting the blame onto Biff. An inability to accept the truth about himself, and about his treatment of his father, even in his most private thoughts, is likely to be a dominant feature of strong answers. Although some residual guilt and certainly an anxiety about the likely reception he is to receive from Linda may emerge, a tone of self-righteousness, irritation at a missed opportunity with the girls, a willingness to condemn Biff for his attempts to tell the truth at the restaurant or even some embarrassment at his father's behaviour may well be more convincing. Strong answers are likely to suggest a secure understanding of the depth of Happy's selfishness and delusions, to convey a clear grasp of both detail and context, and to represent a convincing "voice" and point-of-view.

Text:	PINTER: <i>The Caretaker</i>
Question 4: (30 marks)	Act 3: "ASTON: <i>I live here. You don't.</i> " to ... <i>Blackout.</i> Explore the ways in which Pinter makes this such a tense and dramatic moment in the play.

NOTES ON THE TASK:

Most answers are likely to focus on Davies's mounting abuse and knife threat towards Aston and, contrastingly, Aston's silent presence here which highlights the increasingly hysterical and uncontrollable outbursts of Davies who has convinced himself of his superior right to a bed in the flat. However, the balance of power seems to lie with Aston at this point, as Davies is clearly unnerved by Aston's calmness in the face of the knife threat and by his dogged determination to pack Davies's things in order to remove him from the flat. Most answers may be able to offer some explanation as to how this is a moment full of tension and suspense in the relationship between the men. The strongest answers are likely to focus explicitly on 'the ways' of the question and really scrutinise the playwright at work here, alongside an awareness of the context of the passage. For example, answers which locate this moment's tension as the climax of Davies's ongoing attempt to ridicule and mock Aston, using the confidences Aston has shared with him about his mental condition earlier on in the play, should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 5: (30 marks)	How do you think Pinter's portrayal of Aston makes him a sympathetic character in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

Aston's encounters with both Davies and Mick should supply plentiful sources of sympathy especially in relation to his treatment of and by Davies, and close attention to the dramatic nature of those moments is likely to be the dominant feature of successful answers. Strong answers are likely to focus clearly on the way that Pinter establishes sympathy for Aston (his sensitive and quiet demeanour, his generosity and kindness, his practical nature, his ability to trust). The strongest answers, as well as maintaining the focus on 'sympathy' and shaping a personally engaged argument, may well place his sympathetic qualities in contrast with Davies and Mick. Developed and detailed attention to the contrast with Mick in particular, to their relationships with Davies, to Aston's notable concern for Davies despite his lack of gratitude... should be well rewarded.

Text:	PINTER: <i>The Caretaker</i>
Question 6: (30 marks)	You are Mick. You have just left Davies and Aston, after breaking the Buddha (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 relationships Mick has with Davies and Aston at this point. Just before this point, Davies, in conversation with Mick, has referred to Aston as 'nutty' provoking Mick to the extent 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. Mick's unfinished address to his brother before he leaves is likely to be the first area to explore in successful answers, as well as his feelings towards his brother and Davies and what has happened. 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)	Act 1: From "JOHN goes into KEN'S room." to "KEN is delighted." Explore the ways in which Clark makes this early scene so entertaining and revealing.

NOTES ON THE TASK:

It is to be hoped that most answers will be able to respond in some detail to the jokes and to the liveliness of the relationship between Ken and John in order to explore the "entertaining" strand of the question. Differentiation is likely to emerge from the extent to which answers can locate the sources of the humour in the extended gardening metaphor or in the suggestiveness of the verbal sparring about Terence or in the physical comedy of the mock steel band performance. The strongest answers may declare themselves in their explicit attention to both strands of the question, and not only explore the ways in which John's appearance lightens the tone of the play and provides humour and youthful exuberance, but also convey a clear understanding that there is an undercurrent to Ken's jokes and that the seriousness of his situation and the bleakness of his attitudes ("compost heap...scrap...") are gradually being revealed in this expository scene. Close attention to Ken's emerging feelings (about his immobility and impotence, about the exalted authority of the consultants...), to the sadness of his situation in the context of Terence's freedom to move on and John's freedom to pursue his musical career, to the significance of Ken's delight in John's company in relation to later discussions about professionalism and guilt... should be very highly rewarded indeed.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 8: (30 marks)	How far does Clark's portrayal of Ken Harrison convince you that the Judge makes the right decision about him? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

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 ideas, lines of argument and textual references, and not to expect exhaustive coverage. Differentiation is likely to spring from the extent to which answers can explore the "how far" of the question and shape a selective case based on an evaluation of the presentation of Ken's character and the power of the case he makes. Strong answers are unlikely to oversimplify or to launch into ethical debates detached from the detail of Ken's very specific character and situation. A resounding "yes" based on a detailed understanding of the sharpness of Ken's intelligence, on the clear evidence of his sanity and suffering, and on his impassioned plea for dignity and the right to choose, might well prove to be a popular and highly successful line. Some, however, might draw on the feelings which Mrs Boyle or Doctors Emerson, Scott and Travers express about Ken at different points in the play, that someone with his enormous intellectual resources might come to live a satisfying and productive life, that he is too depressed to make a rational decision, that he might change his mind, that he is simply enjoying the argument and doesn't really want to die... The quality and persuasiveness of the case made and of the support selected is much more important than the line adopted.

Text:	CLARK: <i>Whose Life Is It Anyway?</i>
Question 9: (30 marks)	You are Dr Scott. Mr Harrison has explained to you why he wants to die and you have discussed him with Sister (at the end of Act One). Write your thoughts.

NOTES ON THE TASK:

Despite warnings from the Sister about getting too involved with patients, Dr Scott has taken a close personal interest in Mr Harrison, has already found herself at odds with Dr Emerson over the forced injection of Valium, and is so “upset” after her most recent conversation with her most challenging patient that she requires tea and a sympathetic chat. Mr Harrison has surprised and embarrassed Dr Scott with the directness of his compliments, has expressed with disarming frankness the pain which his impotence and continuing sexual desire inflict upon him, has countered all her arguments about choice and morality and has coolly confirmed that he wants to die. Her instincts, her professionalism and her medical training compel her to challenge his decision but she already has reservations about the way they are sedating him and is soon to disagree openly with Dr Emerson. Answers which explore these complex feelings without simplifying or sentimentalizing them excessively are likely to prove successful. Strong answers are likely to suggest a secure understanding of appropriate detail rooted in this conversation between Dr Scott and Mr Harrison. 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:	SHERRIFF: <i>Journey's End</i>
Question 10: (30 marks)	Act 2, Scene 2: "Afternoon on the same day..." to ... "S, -M: Quite, Sir." Explore the ways in which Sherriff makes this such a fascinating and revealing moment in the play. Remember to support your ideas with details from the play.

NOTES ON THE TASK:

It is to be hoped that most answers should be able to focus on areas like Stanhope's authority, for example, and the way he maintains his professionalism in the presence of the S.-M. alongside a subtext of a darker reality. The stronger answer 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 revealing nature of the extract, and in their attention to the context of the moment - Raleigh's letter which reveals to Stanhope the depth of his respect for Stanhope's leadership, or the earlier indications that the attack is going to put his men in 'the front row of the stalls'. - rather than just working through the extract. Strong answers may also declare themselves in their close attention to some of the major themes of the play here (leadership, courage, honour, drinking...).

Text:	SHERRIFF: <i>Journey's End</i>
Question 11: (30 marks)	How does Sherriff make Osborne's first encounter with Raleigh (in Act One) such a fascinating and revealing moment in the play? Remember to support your ideas with details from the play.

NOTES ON THE TASK:

This is an open question inviting a personal response. Differentiation is likely to spring from the extent to which answers can focus on an evaluation of the impact of Osborne's and Raleigh's first encounter without drifting in to a narrative reworking. It is to be hoped that most answers will be able to establish the contrast between Raleigh's naivety and fresh-faced readiness for adventure with Osborne's more measured approach to their situation, for example. Strong answers are likely to focus on the way that Sheriff establishes the dynamic between Osborne and Raleigh - for example, Osborne's approachable manner relaxes Raleigh and encourages him to confide in Osborne. His paternal attitude towards Raleigh emerges here and his protectiveness which has won him the affectionate nickname of 'uncle' amongst the men. The strongest answers, as well as maintaining focus on 'fascinating and revealing' and shaping a personally engaged response, may well see their first encounter as an opportunity for Sherriff to establish the romantic, idealistic beginner, in contrast with the more experienced soldier, and for us to learn more about Stanhope and the men's life away from war.

Text:	SHERRIFF: <i>Journey's End</i>
Question 12: (30 marks)	You are Raleigh. You have just said goodbye to Stanhope to prepare for the coming attack (in Act Three, Scene Three). Write your thoughts.

NOTES ON THE TASK:

Raleigh's last encounter with Stanhope was disastrous: as Stanhope rounds upon Raleigh for taking his dinner upstairs with the men rather than with the officers, and 'insulting' Trotter and Hibbert by doing so, the agitated Raleigh touches upon his grief over Osborne's death which incenses the volatile Stanhope. The dialogue is tense, frank and agonised, revealing Stanhope's pent-up emotions and devastating grief, and Raleigh's bewilderment. Subsequently, Raleigh's farewell is delivered 'shyly' to Stanhope's 'lowered head'. The tension between the two men remains, the dust hardly settled on their earlier dispute. The strongest answers are likely to explore the conflicting emotions Raleigh feels towards Stanhope who once constituted a 'hero' for him but now has become someone altogether more complex and indefinite in reality. This is also Raleigh's second major exercise since he has been in Stanhope's company, the last one resulting in the death of Osborne, and Raleigh's attitude to war is not the 'romantic' one he had when he first arrived. Strong answers are likely to develop a strong grasp of context and character, and represent a convincing 'voice' and point of view. Respect, frustrated affection and apprehension for the forthcoming attack are likely to be the dominant notes at this point.

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

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553