

English Literature

General Certificate of Secondary Education

Unit **2445/01**: Drama Pre-1914 (Foundation Tier)

Mark Scheme for June 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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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 (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.
 - **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 above) the range targeted by this paper.** See B2 below.

B TOTAL MARKS

- 1 Transfer the mark **awarded** to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **21**.
 - This represents performance **at the top of Band 4**.
 - Answers which clearly fall into the 'Above 4' band may be acknowledged with a mark above 20.
However, **the maximum mark that may be recorded for the paper is 21**.
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

1901 English Literature – Generic Band Descriptors

Unit 2445/01 – 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 • fails to meet the criteria for the task and shows scant knowledge of the text

1901 English Literature – Empathic Band Descriptors

Unit 2445/01 – 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 at Foundation Tier. Refer to Higher Tier for Band 1, 2 descriptors <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
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward points about the character refer occasionally to thoughts, feelings or ideas
8	9 8 7	<ul style="list-style-type: none"> show a little awareness of the character
Below 8	6 5 4 3 2 1 0	<ul style="list-style-type: none"> show very little awareness of the character fails to meet the criteria for the task and shows scant knowledge of the text

Text	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 1: (21 marks)	<p>Act 5, Scene 1: <i>Enter LEONATO, his brother ANTONIO and the Sexton to BORACHIO ...I do know by her.</i></p> <p>What do you think makes this such a powerful moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Leonato's behaviour here • the reactions of Claudio and Don Pedro • the language the characters use.

NOTES ON THE TASK: It is to be hoped that many answers will show a clear awareness of Leonato's indignation and desire to see the men who have so injured his daughter. The importance of this scene lies in the strength of Leonato's position now that Hero, alive and well, has been vindicated. Differentiation is likely to emerge from the extent to which answers maintain their focus on the powerful nature of the extract in context. Answers which look closely at some of the ways in which the feelings and attitudes expressed here are "powerful" should be well rewarded. For example, Leonato's prepared show of anger and his calculated speech, the theatrical grief of "the right noble" Claudio who had earlier mocked Leonato as an old man "without teeth", the silenced Don Pedro and the humiliation of public exposure...

Text	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 2: (21 marks)	<p>Explore ONE or TWO moment(s) in the play which you find particularly amusing.</p> <p>Remember to support your choice(s) with details from the play.</p>

NOTES ON THE TASK: The question is very open and most answers should be able to find sufficient material to shape a response to one or two moments which were particularly amusing in the play. The choice of moments must be respected and the interpretation of what constitutes a "moment" will, of course, vary. Answers may refer to the witty nature of Benedick's and Beatrice's encounters, the gulling of both characters and their subsequent teasing over their reluctance to conform, for example. Stronger answers may look more closely at the language of the exchanges between Benedick and Beatrice, for example. The band and mark will depend on the knowledge of, and engagement with the moments and with the ability to respond to what is amusing about them. The strongest answers should be highly rewarded for going beyond narrative and attempting to explore why the choice of moment produces such enjoyment.

Text	SHAKESPEARE: <i>Much Ado About Nothing</i>
Question 3: (21 marks)	<p>You are Beatrice. You have just left Benedick with Claudio after exchanging your first words with him since he has returned from the wars (in Act One, Scene One).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • Benedick's words and actions • the conversation you have had with him • your feelings for Benedick at this point. <p>Write your thoughts.</p>

NOTES ON THE TASK: At this point in the play, Beatrice is in her element. Her acerbic wit and attitude towards Benedick, newly returned from the wars, make it very clear that she has recovered from an earlier skirmish with Benedick who had won her heart "with false dice". She relishes the verbal repartee, reminding Benedick of earlier encounters and her superior understanding of the way he operates in order to put him in his place. Beatrice locks horns with Benedick without hesitation and by doing so demonstrates how lively, witty and incorrigible she is. Differentiation is likely to emerge in the extent to which answers can convey her delight in the opportunity to engage in the "merry war" with Benedick once more, without losing the sense that she is protecting herself through her repartee. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Beatrice's character, as well as a developing sense of her "voice". Vigour and relish for the "fight" are likely to be the dominant notes, alongside a more cautionary note. The bullets are offered as suggestions only.

Text	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 4: (21 marks)	<p>Act 3, Scene 5: <i>JULIET: What villain, Madam? to LADY CAPULET: And see how he will take it at your hands.</i></p> <p>What do you think makes this such a striking moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • the situation here for Juliet and Lady Capulet • what Lady Capulet says • how Juliet reacts.

NOTES ON THE TASK: This is an extract full of striking moments. Attention to the bullets may help answers to consider the impact of Tybalt's death and the subsequent decision of the Prince to banish Romeo, and to assess Lady Capulet's and Juliet's strikingly opposing attitudes to this decision. Differentiation is likely to emerge from the extent to which answers can show awareness of the context. For example, the secret marriage of Romeo and Juliet and the feud between the Capulets and the Montagues, hideously exacerbated by Romeo's actions, all serve as a backdrop to what is an increasingly hopeless situation for the young newly-weds. Answers which begin to look closely at the language of Juliet and Lady Capulet should be well rewarded. For example, the various tactics Juliet employs in securing Lady Capulet's promise that she can mix the final poisonous cocktail to "kill off" Romeo are masterful considering the pressure she is under at this point in the play.

Text	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 5: (21 marks)	Do you think that Friar Lawrence is a good friend to Romeo? Remember to support your ideas with details from the play.

NOTES ON THE TASK: “No” might be a simple and effective answer, given the tragic outcomes, and successful answers may well maintain a critical focus on the Friar as irresponsible, thoughtless, incompetent, self-important, cowardly... and a man who makes a large if unwitting contribution to his young friend’s death. However others might (with equal success) choose to focus on the counsel, the emotional support, the discretion, the sympathetic ear... which he offers to Romeo and to see the Friar as a man of God who has the best intentions for the young lovers and for the well-being of his troubled community. The quality of the argument is much more important than the line adopted. Differentiation is likely to emerge from the extent to which answers can maintain the focus on the Friar and his relationship with Romeo and can select appropriate support, particularly from their shared scenes.

Text	SHAKESPEARE: <i>Romeo and Juliet</i>
Question 6: (21 marks)	You are Romeo. You have just killed Tybalt and fled (in Act Three, Scene One). You might be thinking about: <ul style="list-style-type: none"> • your actions and their consequences • Juliet • the future. Write your thoughts.

NOTES ON THE TASK: At this point in the play Romeo has killed the cousin of his new wife, Juliet, in revenge for Tybalt’s killing of Romeo’s closest friend Mercutio. The Prince has previously stated that should a fourth brawl between families disturb the streets of Verona the punishment will be death. Differentiation is likely to emerge in the extent to which answers can convey Romeo’s situation as “fortune’s fool”, the parting line he throws out to Benvolio as he leaves the crime scene. The strongest answers are likely to suggest a secure grasp of appropriate detail and of Romeo’s character, as well as a developing sense of his “voice”. Agonised reflections on what could have been, coupled with anger and frustration at the situation he now finds himself in, are likely to be the dominant notes in strong answers. The bullets are offered as suggestions only.

Text	WILDE: <i>An Ideal Husband</i>
Question 7: (21 marks)	<p>Third Act: MRS CHEVELEY: (<i>again tears at the bracelet...</i> to the end of the Third Act.</p> <p>What do you think makes this such a dramatic moment in the play?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • Mrs Cheveley's situation and her feelings • Lord Goring's situation and his feelings • their powerful words and actions.

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 and not to expect exhaustive coverage. It is to be hoped that the first two bullets will nudge most answers into an appreciation of the dramatic context and the effect on the two characters of the doubly dramatic twist here: there is a moment of triumph as Mrs Cheveley, disappointed in her quest for a third husband, is exposed as a thief and compelled to give up Sir Robert's incriminating letter, but then she steals Gertrude's letter to Lord Goring assuming that it exposes an affair between them. Differentiation is likely to emerge from the extent to which answers can not only show awareness of this context and of the rapidity with which the plot develops, but also respond to the third bullet and grapple with the extremes of emotion, language and dramatic action. Any specific attention to features like the intensity of the dialogue and the violence of Mrs Cheveley's changing reactions ("paroxysm of rage ... trembling... agony of physical terror...laughing...illuminated with evil triumph...") should be highly rewarded.

Text	WILDE: <i>An Ideal Husband</i>
Question 8: (21 marks)	<p>Explore ONE or TWO moment(s) in the play which you find particularly amusing.</p> <p>Remember to support your ideas with details from the play.</p>

NOTES ON THE TASK: There are many moments to choose from (almost any of the scenes involving Mabel Chiltern or Lord Caversham, or which demonstrate Lord Goring's wit...) but it is important to respect personal views of what is "amusing" and to be receptive to a range of possible choices and reasons for these choices as long as they are grounded in the text, and to concentrate on the quality of the response irrespective of whether the answer focuses on one or two moments. Strong answers are likely to be precise in the way they identify a particular moment or moments (though definitions of what constitutes a "moment" are likely to vary from answer to answer) and economical in the way they establish the context without excessive re-telling of the story. Reasons for the selection(s) and considered attention to the sources of the humour which include some response to features of characterisation, ironic situations, contrast and particularly perhaps to the liveliness and wit of the dialogue...should be highly rewarded.

Text	WILDE: <i>An Ideal Husband</i>
Question 9: (21 marks)	<p>You are Mabel Chiltern. You have accepted Lord Arthur Goring's proposal of marriage and you have left the room (in the Fourth Act).</p> <p>You might be thinking about:</p> <ul style="list-style-type: none"> • the proposal • Arthur and your feelings for him • your future together. <p>Write your thoughts.</p>

NOTES ON THE TASK: "At last!" might be Mabel's dominant feeling after waiting impatiently for a proposal and confessing her admiration for Arthur publicly for the last six months (so she claims) but there are also likely to be expressions of joy that she is to marry a man she adores as she sets off to wait for him in the conservatory. Mabel is aware of the existence of the mysterious brooch, has met (and dislikes) Mrs Cheveley and notices that her sister-in-law, Gertrude, looks pale but she remains largely untouched by the complex machinations swirling around her so that her reflections are likely to be confined to her happy matrimonial prospects, to social events, rides in the park, bonnets and respite at last from Tommy Trafford's persistent proposals. Strong answers are unlikely to drift into an excess of romantic gushing and to convey her steadfast refusal to take life (and especially the man she is to marry) too seriously. The strongest answers are likely to be firmly rooted in the proposal conversation in the Fourth Act and to suggest a secure grasp of appropriate detail, of her liveliness and humour, as well as a developing sense of her "voice". The bullets are offered as suggestions only.

Text	IBSEN: <i>An Enemy of the People</i>
Question 10: (21 marks)	<p>Act One: MAYOR: <i>All in all...</i> to HOVSTAD: <i>...just a bite.</i></p> <p>What do you think makes this conversation early in the play so fascinating?</p> <p>You should consider:</p> <ul style="list-style-type: none"> • what is revealed about the Mayor and his feelings • the reactions of Hovstad and Mrs. Stockmann • the hints of problems to come.

NOTES ON THE TASK: It is to be hoped that many answers will show some awareness of this as an apparently cheerful and optimistic opening to the play with the Mayor and the Editor of the local newspaper enjoying the hospitality of the Stockmanns and relishing the town's outstanding financial prospects based on the success of the Baths. "Fascinating" is a broad term and it is important to be receptive to a range of possible responses so long as they are grounded in the text but it is to be hoped many answers will see some early evidence of character development and to respond to the Mayor's pomposity and reluctance to give credit to his brother, in particular. Differentiation is likely to emerge from the extent to which answers show some awareness, particularly in response to the third bullet, of the effect of the extract in the context of what happens later in the play. Answers which look at some of the ways in which the Mayor's smug and fate-tempting confidence in the Baths is to be ironically undermined, or suggest that the Mayor's competitive resentment of his brother's ideas and high profile is laying the foundations for future conflict, or contrast the mood here and the mood later in the play, or show awareness of the way in which Hovstad's attitude to his generous host will be radically transformed, or pick up the ominous reference to the article... should be very well rewarded.

Text	IBSEN: <i>An Enemy of the People</i>
Question 11: (21 marks)	Explore ONE moment in the play where you admire Dr. Stockmann and ONE moment where you feel differently about him. Remember to support your ideas with details from the play.

NOTES ON THE TASK: This is a question offering a degree of choice and personal response, and differentiation is likely to spring from the extent to which answers can move beyond a simple narrative account of Stockmann's behaviour at two different moments in the play to shape an argued and evaluative case for admiration on one occasion and for a different view of him (sympathy, hostility, disappointment, shock, bewilderment...) on another. Successful arguments for admiration are likely to focus on a moment which displays his indefatigability, his idealism, his integrity, his honesty, his courage ... whereas attention to his arrogance, egotism, tactlessness, naivety, his attitude to his wife... might shape a convincingly different response to the other moment. It is important to be receptive to a range of views as long as they are clearly grounded in the text and to accept that the definition of what constitutes a "moment" might vary a great deal from answer to answer.

Text	IBSEN: <i>An Enemy of the People</i>
Question 12: (21 marks)	You are Morten Kiil on your way to visit your son-in-law, Dr. Thomas Stockmann (in Act Five). You might be thinking about: <ul style="list-style-type: none"> • Dr. Stockmann and his criticism of the Baths • what you are going to tell him • the future. Write your thoughts.

NOTES ON THE TASK: Morten Kiil values his good name and has been nettled by his son-in-law's claim at the public meeting that his Tanneries have been poisoning the town for years. Nevertheless he has devised a scheme that will not only restore his reputation but also produce a handsome profit, and has bought up devalued shares in the Baths using the money that his daughter and grandchildren were to inherit. He sets off to visit Dr. Stockmann convinced that he has the means to force him to retract his criticism of the Baths. He can't believe that Stockmann who has been vilely mistreated by his community and branded "an enemy of the people" will be "stupid" enough to sacrifice the long-term security of his family by continuing to broadcast ideas about pollution, especially as he doesn't accept these ideas because he can't understand them. He is a man of such nastiness and cynicism that he is prepared to pauperise his own family for entirely selfish reasons. The strongest answers are likely to suggest a secure grasp of the context and of the conversation which is to follow between Kiil and Stockmann, and of Kiil's nasty character, as well as a developing sense of his "voice". The bullets are offered as suggestions only.

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