



GCE

Music

Unit **G356**: Historical and Analytical Studies in Music

Advanced GCE

Mark Scheme for June 2017

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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.

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

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These are the annotations, (including abbreviations), including those used in scoris, which are used when marking:

Annotation of Section B Scripts

In marking **Section B** you are asked to follow a number of marking conventions. The purpose of these is to:

- *Demonstrate that prescribed repertoire has been studied*
- *Demonstrate that relevant aspects of context have been understood*
- *Ensure that subsequent readers of the script are able to follow the thinking of the original Examiner*
- *Support the thinking and marking of the original Examiner in any subsequent Results Enquiry*

You are asked to use the following annotations. Your annotations will show other readers the “conversation” you have had with the script. In any one script you are **not** expected to use all of the annotations listed.

Annotation	Meaning of annotation
✓	Recognises a point worthy of credit (repertoire or context based)
✓✓	Recognises a significant point [the examiner may indicate relevance to repertoire (✓✓ R), context (✓✓ C), or to both aspects (✓✓ RC)]
x	An error (of content, context or understanding)
NAQ	Not answering the question
eg	An appropriate example (musical or historical)
sp/gr/p/Eng	Spelling/grammar/punctuation/language error (You are not expected to correct all examples of these)
Rub.	Rubric infringement
Rep.	Redundant repetition
Dup.	Duplication of point(s) from one question to another
cf.	Comparison
L?	Query link to question/relevance
R?	Lacking explanation of/reason for the point being made
BOD	Benefit of the doubt

Subject specific instructions for this question paper

Recording of marks – Section A

- Give a clear indication of how marks have been awarded. For questions without a holistic MS, this should be one tick per mark awarded.
- Record the numerical mark for the response to each question or part-question **unringed** in the right-hand margin next to the question total. Show the total for Section A as a single **ringed** mark in the right-hand margin at the end of the section.
- If a candidate continues his/her answer in the answer booklet, note this on the script **for each question where this occurs** and write the total mark, **ringed**, for the question or part-question at the end of the response in the answer booklet; then transfer the mark, **unringed**, to its correct place on the question paper.

Recording of marks – Section B

- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.

Recording of marks – General

- Record the numerical mark for each question as a single **ringed** mark in the right-hand margin at the end of the essay.
- Transfer ringed totals to the front page of the script, where they should be totalled.
- Show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- Cross through every blank page to show that you have seen it.

Question			Answer/Indicative content	Mark	Guidance
1			<p><i>Max of 5 from:</i></p> <ul style="list-style-type: none"> • imitative TASB, build-up of parts, canonic • parts enter alternately on dominant and tonic • ...with suspensions • Use of semi-chorus • restricted range, moves mostly by step, with some 3^{rds} • mostly syllabic • simple rhythms • b 6 becomes homophonic to emphasise repetition of <i>eleison</i> • set in E\flat major – positive outlook • b 5 introduction of B\natural creates unrest, as if to move to c minor • ...but clear perfect cadence in E\flat at b 7-8 • unaccompanied apart from falling (vc/cb) bass line in b 1-4¹ • slow pace, <i>legato</i>, sustained • <i>pp/ppp</i> <p>...creates prayer-like, meditative mood</p> <ul style="list-style-type: none"> • b 8 orchestra interrupts for change of mood to one of urgency 	5	Answers must make valid reference to mood to gain full 5 marks
2	a		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • fast recitative <i>risoluto</i> style depicts urgency of text • repeated notes, speech rhythm, declamatory – great variety of note values points the text • syllabic, driving rhythms add to the urgency • b 10 use of flattened 7th on <i>fainting soul</i> • b 11² fanfare-like, rises to long, high note on <i>man</i> • b 15 climax on long, high note on <i>God</i> • loud dynamic at opening in contrast to previous section shows difference in mood • wide dynamic range reflects each phrase of text • b 16-18 more <i>legato</i>, smaller range, step-wise chromatic movement, almost intoned for <i>bewilderment</i> • from b 19 <i>ad lib.</i>, with dynamic and mood change, as the text becomes more reflective • b 20² lowest note of section on <i>fall</i> 	6	

Question			Answer/Indicative content	Mark	Guidance
			<ul style="list-style-type: none">the many precise performance directions given to ensure desired emphasis		

2	b	<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • b 8 string/ww 2-bar sweeping/rising accented figure, over <i>tremolo</i> pedal in vc/cb, <i>molto cresc.</i>, with chord on entry of solo voice – prepares for urgency of following text • b 10-11 sustained brass adds weight to Gerontius' resolve • from b 11 <i>staccato</i>, plodding, quaver motif in bass gives impression of treading • b 14 broad, <i>tenuto</i> unison quavers in strings rise on <i>Prepare to meet thy God</i> suggesting looking upwards to God • b 15-16 use of <i>tremolo</i> upper strings, with accented ww figures alternating major and minor chords, to depict <i>God/storm</i> • b 17-19¹ plodding strings stop on <i>bewilderment</i>, use of harp demisemiquaver arpeggios with uncertain chord progression, vocal melody doubled in octaves by flutes, clarinets and violins supports <i>legato</i> vocal phrase • b 19-20 less movement to unresolved dim 7th, orchestra drops out for reflective mood • b 21 plodding vc/cb restarts to link to next section 	6	Award 1 mark for example + 1 for explanation. Credit only the first three examples.		
3		<p><i>Answers might refer to:</i></p> <ul style="list-style-type: none"> • begins in A\flat major • b 22-25³ tonic pedal, with rising A\flat major scale in bass • b 23¹/24¹ B\flat of melody against the A\flat adds tension • b 24⁴-25³ more chordal, perfect cadence (vi V I) • b 25⁴-28² similar phrase, now in c minor, with tonic pedal and rising c harmonic minor scale in bass, D\sharp of melody against C on <i>merciful</i>, also includes melodic aug 4th (D\sharp to lower A\flat) • b 27³-28² cadence with interrupted effect (fm, aug triad [V¹³], A\flat) • b 28³-29¹ this progression repeated, now in f minor, has perfect feel • from b 29² mostly diatonic primary harmony in cm/fm but with a series of diminished chords at b 31³-32¹ (D\sharp dim, A\sharp dim, B\sharp dim) on <i>perils of dying</i>, leading to rising scalar bass • b 34³-35¹ clear perfect cadence in c minor 	6	5-6 marks	A thorough understanding of harmony and tonality demonstrated, with detailed support from specific examples.	
				3-4 marks	Some understanding of harmony and tonality demonstrated, with support from specific examples.	
				1-2 marks	A little knowledge of harmony and/or tonality demonstrated, with little or no convincing support from specific examples.	
				0 marks	No creditable observation made.	

4		<p>Answers might refer to:</p> <ul style="list-style-type: none">• b 22⁴ T entry <i>mf</i> to emphasise text (1), gradually reducing as other parts enter, to hushed <i>pp</i> on <i>Spare him Lord</i> (1)• b 25⁴ similar treatment of next phrase• use of <i>cresc./dim.</i> (< >) up to, and away from, important words such as <i>sins</i>, <i>perils</i>, <i>dying</i>• b 27-31² <i>pp</i> TB for repeated <i>Lord, deliver him</i>• b 34³ <i>dim.</i> from <i>pp</i> for final <i>deliver him</i>• apart from opening <i>mf</i>, generally quiet to reflect text• each voice part has individual dynamic markings dependent on text• orchestra mainly <i>p/pp</i> throughout with only small swells (< >)• occasional <i>cresc.</i> in <i>staccato</i> bass line	3													
5		<p>Answers might refer to:</p> <ul style="list-style-type: none">• b 37³-39 SA/TB triadic imitation in overlapping pairs, in 3^{rds}/6^{ths} adds to feeling of urgency with each pair having different text• b 39⁴-41 unison/octaves on <i>Thy servant deliver</i> emphasises unity of the plea• b 41 moves into harmony on <i>once and for ever</i> with T/B holding final note to link to next phrase• b 44-52 contrapuntal/polyphonic with voices having independent melodic lines and text, becomes more rhythmically intricate (ref. syncopation) with sense of expectation• b 44 voices enter STBA, with S & T having melodic interest at first while B & A enter in quick succession with syncopated <i>rescue him</i>• b 46 A takes up S melody (from b 44), later taken up by T in b 48• b 47 T has rising figure to high A^b on <i>rising</i>• b 52-54 voices come together, though with rhythmic intricacy at first, on <i>Save him in the day of doom</i>, T rises an octave above A on <i>save</i> (b 52³), B descends to low F on <i>doom</i>• b 53³ T has dramatic, <i>divisi</i>, rhythmic <i>day of doom</i> as other parts hold <i>doom</i>	8	<table><tr><td>8 marks</td><td>Answers discuss specific examples in precise detail. They refer successfully to varied choral textures and explain how these interpret the text.</td></tr><tr><td>6-7 marks</td><td>Answers contain specific examples of varied choral textures with some detailed explanation.</td></tr><tr><td>4-5 marks</td><td>Answers contain specific examples of choral textures, but lack detail of explanation, or refer in detail to only one example.</td></tr><tr><td>2-3 marks</td><td>Answers refer to examples from the music, but fail to explain successfully.</td></tr><tr><td>1 mark</td><td>Superficial observation only, with little or no explanation.</td></tr><tr><td>0 marks</td><td>No relevant observations made.</td></tr></table>	8 marks	Answers discuss specific examples in precise detail. They refer successfully to varied choral textures and explain how these interpret the text.	6-7 marks	Answers contain specific examples of varied choral textures with some detailed explanation.	4-5 marks	Answers contain specific examples of choral textures, but lack detail of explanation, or refer in detail to only one example.	2-3 marks	Answers refer to examples from the music, but fail to explain successfully.	1 mark	Superficial observation only, with little or no explanation.	0 marks	No relevant observations made.
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1 mark	Superficial observation only, with little or no explanation.															
0 marks	No relevant observations made.															

6				6	5-6 marks	Answers identify strong similarities and/or differences between the choral writing of the extract and the chosen work. Detailed references are made.
					3-4 marks	Answers identify similarities and/or differences between the choral writing of the extract and the chosen work. General references are made.
					1-2 marks	Answers may show some knowledge but fail to compare successfully the extract with the chosen work.
					0 marks	No creditable observation made.
			Section A Extract: Elgar: <i>The Dream of Gerontius</i> . City of Birmingham Symphony Orchestra & Chorus, Simon Rattle (Conductor), John Mitchinson (Tenor), 1987. EMI 0777 7 49549 2 1, Track 3 (from 2'08") & Track 4 (to 2'52")			

7		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe the vocal and instrumental writing in some detail • show some understanding of the interpretation of the text in this writing • give some references to features of vocal and/or instrumental timbres and textures • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail how timbre and texture are used in the music in at least three songs • giving detailed examples of word painting and mood setting • discussing in detail the use of vocal and instrumental timbres and textures in the expression of the text • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
8		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some instances of the use of harmony and tonality in the chosen Lieder • give some explanation of how this use interprets the text • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • comparing specific details of the expressive use of harmony and tonality in Lieder of the two composers • describing in detail how this relates to the interpretation of the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
9		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the techniques used by the chosen composers • give some explanation of how these techniques interpret the text • support some of these observations with references to the music of one or more chosen composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the specific techniques in the music of the chosen composers • giving detailed examples of word painting, mood setting, vocal/instrumental writing, harmony and tonality in the songs of the chosen composers • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

10		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the musical features in the work • give some explanation of how these features interpret the subject matter • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the expressive musical features in the work • discussing detailed examples of how aspects such as melody, rhythm, texture, tonality, instrumental techniques interpret the programmatic elements of the music • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
11		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give an account of some instances of the expressive use of harmony and tonality in the chosen works • give some explanation of how the music interprets the subject matter • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the specific programmatic features of each chosen work • comparing in detail techniques of harmony and tonality • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
12		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the techniques used • give some explanation of how these features interpret the subject matter • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the contrasting techniques • describing in detail features such as instrumentation, texture, timbre and tonality showing how these interpret the subject matter • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

13		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, description of three scenes to illustrate the musical interpretation of the action • give some explanation of how the use of timbre and texture interprets the dialogue and action • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music of three scenes • explaining details of texture and timbre showing how these enhance the dialogue and action • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
14		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe, perhaps only in general terms, aspects of underscore in scenes by both composers • refer to techniques such as orchestration and <i>leitmotif</i> in the music • explain the importance of the music in enhancing the drama • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate a deeper understanding by:</p> <ul style="list-style-type: none"> • showing and illustrating an appreciation of the importance of underscore in creating and sustaining the drama • comparing detailed examples of the musical techniques used to achieve this • showing a close familiarity with the music in their ability to give detailed comparative illustrations. 	25	
15		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions to illustrate the musical techniques used in the chosen film scores • give some explanation of how the music interprets the dialogue and action • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • giving a detailed description of the music of two films including the use of techniques such as <i>leitmotif</i> and underscore • illustrate the effectiveness of details of instrumentation, texture, timbre and tonality showing how this integrates the dialogue and action • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

16		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal features in the music • give some explanation, perhaps only in general terms, of how the use of texture responds to the text of the Mass • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing greater knowledge of how the text is interpreted in the music • discussing detailed examples of how aspects such as the varied use of vocal forces, part writing, harmonic content contribute to the expressive use of texture • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
17		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the vocal writing used in each chosen work • give some explanation of how this writing interprets the text • support some of these observations with references to the music of one or both works in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater knowledge of the text setting in each work and how this portrays the subject matter • comparing features such as melismatic and syllabic writing, word painting, texture, timbre, use of vocal forces • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
18		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of the music of each composer • comment on the vocal writing, and the use of accompaniment and technology where appropriate, in the music • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the two composers • giving detailed examples of how the musical features found in the settings reflect aspects of belief – including the use of vocal sonorities, instrumental writing, tonality, use of technology, as appropriate • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

19		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the ways text is set in the work • give some explanation, perhaps only in general terms, of how these features interpret the libretto for dramatic effect • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the relationship between words and music in the chosen sections • discussing in detail the use of features such as melody, rhythm, harmony, tonality, structure and vocal textures for dramatic effect • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
20		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • give some, perhaps general, descriptions of the music of each composer to illustrate the musical features • show some understanding of the interpretation of the text in this writing • give some references to contrasting features such as use of vocal forces, orchestration, tonality in the two works • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the two works • comparing detailed examples of techniques such as structure, syllabic and melismatic word setting, word painting, use of orchestra, chromaticism and <i>leitmotif</i> and how these are used for expressive effect in the two works • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
21		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe some of the writing in both chosen works • show some, perhaps only general, understanding of ways in which music and drama are integrated • support some of these observations with references to the music of one or both composers in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical language of the chosen composers • giving detailed examples of techniques such as word setting, melody, rhythm, tonality, chromaticism, showing how these contribute to the integration of music and drama • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

22		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • describe, perhaps in general terms, musical features of the chosen tracks • give some references, perhaps general, to the contrasting styles and techniques used and how these respond to the subject matter of the chosen tracks • support some of these observations with references to the music in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • describing in detail the contrasting musical styles and techniques of the chosen tracks • discussing in detail the expressive effect of features such as melody, rhythm, texture, tonality, structure, instrumentation and use of technology • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
23		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the use of melody, harmony and tonality for expressive effect • refer to examples of how this use reflects the meaning and mood of the lyrics in the chosen tracks • support some of these observations with references to the music of one or both bands in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • showing a greater appreciation of the relationship between melody, tonality, harmony and lyrics • comparing detailed examples of the use of melody, harmony and tonality in the creation of mood and expression in individual tracks • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	
24		<p>Most candidates should be able to:</p> <ul style="list-style-type: none"> • explain, perhaps only in general terms, the instrumental features of the chosen tracks • comment on how these features interpret the lyrics and/or mood • support some of these observations with references to the music of one or both artists in some detail. <p>More informed answers will demonstrate deeper understanding by:</p> <ul style="list-style-type: none"> • explaining in detail the musical response to the lyrics and/or mood through aspects of instrumental accompaniment • illustrating the effectiveness of details of instrumentation in individual tracks, including the use of technology where appropriate • showing a close familiarity with the music in their ability to give detailed illustrations. 	25	

APPENDIX 1 – this contains a generic mark scheme grid for **Section B**

In this section candidates are required to demonstrate their understanding of the issues relating to the areas of study *Tonality* and *Interpretation*, their knowledge and their ability to draw sufficiently closely on this to support their points appropriately, and to be able to relate their knowledge about specific examples of repertoire to appropriate contexts of time and culture. The quality of the candidate's language is assessed.

Mark	Categorised by
23 – 25	Thorough and detailed knowledge of the appropriate aspect of the chosen Topic, supported by close familiarity with relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of spelling, punctuation, and grammar.
20 – 22	Specific knowledge of the appropriate aspect of the chosen Topic, supported by familiarity with relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of mainly good quality, with perhaps occasional lapses of spelling, punctuation, and grammar.
16 – 19	Good knowledge of the appropriate aspect of the chosen Topic, supported by some familiarity with relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in spelling, punctuation, and grammar.
12 – 15	Some knowledge of the appropriate aspect of the chosen Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the specific question. Answers partially clear in their expression with faults in spelling, punctuation, and grammar.
9 – 11	Some knowledge of the chosen Topic, partly supported by familiarity with some music, but insecure and not always relevant. A general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in spelling, punctuation, and grammar.
6 – 8	A little knowledge of the chosen Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question, and poorly expressed in incorrect language.
0 – 5	Barely any knowledge of the chosen Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout.

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