



**GCSE**

**Design and Technology: Textiles Technology**

General Certificate of Secondary Education **J307**

**OCR Report to Centres June 2014**

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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

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**Design and Technology: Textile Technology (J307)**

### **OCR REPORT TO CENTRES**

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# A571 Introduction to designing and making

## General Comments:

This report provides an overview of the work seen in the Controlled Assessment Units A571 - Introduction to designing and making and A573 – Making Quality Products, for candidates who took the examination during this session.

This report has been prepared by the Principal Moderator and Team Leaders and covers the specification J307. It should be read in conjunction with the marking criteria for assessment outlined in the specification.

This is the fifth examination year for the Innovator Suite Specification in Textiles Technology J307 and J047. Entries have been seen for both Units A571 and A573 this session.

## CONTROLLED ASSESSMENT – J307

Controlled Assessment for this specification can be submitted by post or as an electronic version via the OCR Repository

**Important Note:** Centres must ensure that if candidates are entered through the repository (01), the marks must be downloaded onto the OCR site and **NOT** sent through to the moderator on a disc. This is classed as being a postal (02) moderation.

Centres submitting portfolios by post for the June series have been prompt in the dispatch of documentation; MS1 and form CCS160 to OCR and moderators. **It is important for Centres to note that form CCS160 needs to be sent with the MS1 to the moderator.**

Most Centres have made clear links to the sustainability/recycling aspect of the specification for Unit 1, either through the theme selected or points covered in the candidate specification. This is to be commended.

Most Centres are to be commended on the amount of work produced for the portfolios, which has been realistic in terms of the amount. There is concern that some Centres are spending more than the allocated time of 20 hours producing the work. Care needs to be taken here.

All Centres seen this series included a Coursework Summary Form (CSF) or cover sheet illustrating the breakdown of individual marks for each candidate.

Centres are reminded that it is not necessary to make reference to, or include notes, about specific industrial methods of production within Units A571 or A573.

It was noticeable this session that the size of font in some candidate portfolios was very small (size 8) making the work very difficult to moderate/read. It is advisable to ensure that candidates use at least font size 10.

Candidates continue to enhance the background to their portfolio work and whilst this can be attractive, it can distract from the work, making it difficult to decipher the content. Centres need to be mindful to this, as marks may be compromised if work cannot be clearly read.

## OCR Report to Centres – June 2014

It is a requirement for the Controlled Assessment Unit A571 component to consist of one portfolio where candidates are expected to design and make a **prototype textile product**. The Specification clearly states in the Making criteria that materials selected must be 'appropriate to realise the **textile** product'. Centres must ensure therefore, that candidates produce a prototype that is textile based.

The portfolio work **only** needs to be seen during moderation. Centres are requested not to send any practical work with the portfolio. Similarly, the Centre only needs to forward the portfolios of the selected sample.

Work should be removed from heavy ring binders, presented so that pages can be turned without having to remove sheets from plastic wallets and securely fastened together eg by means of a tag, then clearly labelled with Centre Number, Name and Candidate Number. Mark sheet/annotation sheet should be attached to each piece of work.

**Note: Paper clips and elastic bands are not robust enough to keep the portfolio together and should be avoided.**

**Important:** Centres are to ensure that they make reference to the present Specification available on the OCR website (revised April 2012 version 1) when assessing candidate's work. The OCR Textiles Technology text book (Hodder Education) has an error in the marking criteria for A571, which has been addressed by Hodder Education.

Marks should read:

|                        |                           |
|------------------------|---------------------------|
| Cultural Understanding | = 5 marks max             |
| Creativity             | = 5 marks max             |
| Designing              | = 14 marks max            |
| Making                 | = 28 marks max (20, 4, 4) |
| Evaluation             | = 8 marks max             |

### **THEMES SET**

Candidates must select **one** of the eleven published themes from the specification. Starting points linked to the theme may be modified to suit candidate and/or Centre circumstances. However, the theme itself must **not** be altered.

The themes most popular this series for Unit A571 were 'Eco-wear' and 'Textile Techniques'.

The themes most popular this series for Unit A573 were 'Twentieth Century Influences', 'Celebrations' and 'Children's Educational Toys'.

**Important:** Centres need to ensure that the theme and starting point is clearly stated on the front of each portfolio or on the Controlled Assessment Cover Sheet (CCS) which includes a 'Task Title' box allowing space for the theme to be entered.

Centres have been realistic in the setting of tasks this examination session.

Care must be taken to ensure that the candidate does not mistake the starting point for their design brief. Marks may be compromised if the candidate's own design brief is not evident in the portfolio.

## APPLICATION OF THE ASSESSMENT CRITERIA

On the whole centres have interpreted the marking criteria well, applying the marks appropriately and fairly across all criteria areas. **However, it has been necessary, in some instances this series, to make adjustments to bring candidate's marks in line with the agreed National Standard. Where any adjustments have been made, this is as a result of misinterpretation of the marking criteria or a lack of evidence to justify the marks awarded in the portfolio.**

**Point to note:** The Report to Centres is an important document where issues raised from moderation are highlighted and suggestions for improvement given. It is recommended that all staff responsible for the delivery of this specification read this document thoroughly.

## ANNOTATION OF THE CONTROLLED ASSESSMENT PORTFOLIO AND RECORDING OF MARKS

It is pleasing to see that centres are using the Controlled Assessment Cover Sheet; CCS, issued by OCR, showing where and how the marks have been awarded for each assessment area. This has greatly helped in making the moderation process quicker, fairer and more accurate and is particularly helpful in the moderation of the 'Making' section where there are larger mark ranges.

**Important** - The understanding and solving of technical problems (4 marks for Unit 1 and 6 marks for Unit 3) is a marking strand that needs to be evident in the **writing of the key stages of making** in order for the higher mark to be awarded. This section caused the most concern this session once again with Centres awarding full marks for very little evidence. Care must be taken here.

On the whole, centres have recorded and totalled marks accurately this session, which is to be commended.

It is helpful to encourage candidates to organise the portfolios according to the criteria areas. This reduces the need to annotate the work itself and makes identifying marks during moderation easier and quicker. It was noticeable this series that candidates had presented their portfolio's with care and thought. Centres are to be commended for this practice.

### Points to note:

- It is important that candidates include **acknowledgements or a bibliography** in the portfolio. There was a noticeable increase once again this series, in the number of candidate portfolios without reference to research sources.
- It is essential that the candidate includes photographic evidence of their prototype/product in the portfolio. 'A minimum of two digital images/photographs of the final product' is required in the evaluation section. (4.1 of the specification). Photographic evidence of the key stages of production is also required in the 'Making' section of the marking criteria for controlled assessments (Appendix B of the specification). Marks may be compromised if candidates do not provide sufficient evidence of making.

**A571 - COMMENTS ON INDIVIDUAL CRITERIA AREAS:****Cultural Understanding**

In most cases candidates work towards a design brief by analysing examples of how designing and making reflects and influences culture and society.

If a questionnaire was used, successful candidates analysed the results in relation to user lifestyle, personal choice and the design need. However, it was noticeable this series that more candidates relied upon quantity rather than quality, with a lot of time being directed into producing a questionnaire and analysing every question whether relevant or not. This can be completed through a written summary only; the actual questionnaire does not need to be evident in the portfolio.

It has been noticeable this series that candidates are answering this section better, although it is still one of the areas causing the most problems for candidates.

Research is concise, accurate and relevant. **However, there are still some candidates who have not specifically linked research to the theme or starting point**, this being the main reason why marks have been compromised. Where Centres scored highly in this section, the work was clearly focussed, was often short in length and had clear purpose.

**Important:** Care needs to be taken to ensure that the candidate does not write the design brief too early in the portfolio, thus stifling a range of creative and varied design ideas from being developed. This was still a concern this session with many portfolios illustrating a lack of design variety.

**Creativity**

On the whole centres have tackled this criteria area with confidence. Research was relevant and appropriate to the theme. It was encouraging to see Centres suggesting appropriate research into sustainable design and the 6 R's in relation to designer and high street products relevant to the candidate starting point.

**Centres need to be mindful that copious notes based around the 6R's, recycling and sustainability are not a requirement of this unit.**

Good use of the internet has been seen, with centres ensuring that internet research is only one aspect of candidate's research and does not exclude other, relevant avenues. However, it is evident that candidates are not acknowledging sources when used and this is an area that needs addressing by Centres.

Few candidates fully demonstrated creative competence. The higher attaining candidates very successfully, and with creative competence, analysed their products showing clear and appropriate design and make direction.

They were able to:

- illustrate how the use of past and present trends have helped to inform design ideas and high street trends, with many candidates capitalising upon the wealth of ideas available from designers, fashion era's, high street stores etc.
- **choose existing products appropriate to their theme and starting point.** These were investigated and evaluated in depth, with relevant conclusions drawn.

## Designing

Most candidates have a clear understanding of the difference between the theme, starting point and the design brief. However, care must be taken here to ensure that the design brief has been developed as a considered response through appropriate research into the starting point. Candidates cannot be credited marks for identifying the starting point as the design brief.

Design briefs need to be kept 'brief', to the point, and not become too lengthy and lacking in focus.

Most candidates presented specifications of a suitable standard this session - the best of these:

- being detailed and providing the basis for design and development work in later criteria areas.
- incorporating a reference to environmental awareness/sustainable design
- **referencing the production of a working prototype NOT a 'quality' product.**

Specifications with 'how to achieve' points are not substantial enough for the higher marks and greater care must be taken here by candidates. Greater care needs to be taken here.

It was noticed this session that very few specifications referred to a prototype product being made with many referencing 'quality' as a bullet point. Care must be taken here.

Designing is still enjoyed by most candidates and some good work has been seen, which is to be commended. This said **it was a concern to see that this section was the least well executed area of the portfolio this session. The quality and variety of sketching and range of methods used were not particularly polished or very creative.**

Care must also be taken to ensure that the ideas presented by the candidate are different in style and shape, not just colour and pattern for the higher marks.

**There is increased evidence of candidates still fully evaluating their design ideas against the specification for this unit.** This is not a requirement for Unit 1.

Candidates who achieve high marks will have:

- presented a wide range of freestyle illustrated and annotated design proposals/sketches and identified the final idea. These will have been annotated referencing important features, components and materials/fabrics only.
- Included creative and original ideas that are fully developed into a final idea with some modelling relevant to the theme.

Good modelling of a whole product or important features/details of an item (in paper or fabric) helps the candidate to access the higher marks and to realise the textile prototype product.

## Making

It is noticeable this series that candidates are moving towards producing less complex, prototype products which can be completed within the recommended time limit of 12 hours for this criteria area. This is to be commended. However, Centres need to be careful that products requiring less skill, do not compromise the high mark.

The Specification clearly states in the Making criteria that materials selected must be 'appropriate to realise the **textile** product'. Centres must ensure therefore, that candidates produce a prototype that is textile based.

## OCR Report to Centres – June 2014

Teacher annotation in this section showing how marks have been awarded continues to be most helpful and is to be encouraged.

Candidates that did well have:

- Made detailed references to an appropriate production system/step by step plan which is relevant to the actual textile prototype made.
- **Highlighted all technical problems (in writing)** encountered through the making process. This helps to structure in-depth and rigorous analysis of the making and design process.
- Produced a chart with column headings. This allows candidates to show a better understanding of the making process, encouraging the inclusion of more in-depth detail.
- Included the use of ICT to produce effective work-flow charts.
- Used **good quality photographic evidence and comprehensive notes, to show the key stages of making the prototype textile product/item**. This helps to reinforce decisions made about alterations/modifications, choice of components etc and is to be encouraged in helping the candidate to highlight good working practice. (Key stages can be defined as the following: pattern lay, cutting out, marking of important features, sewing stages, insertion of fastenings, stages of a technique and/or construction/decorative feature, finishing detail, final product)

**Points to note:**

- Care and attention to the details in this criteria area was varied and often this area was over-marked, with too much weight given to the solving technical problems in particular. **There must be written evidence for the higher marks.**
- Technical vocabulary and detail was often missing when describing the stages of manufacture.
- Centres need to remember that comprehensive notes **AND** photographic evidence of the key stages of production, need to be evident for the higher marks. It was noticeable this session that candidates had not included enough photographic evidence of the making process for the marks awarded.

### Critical Evaluation

It is still a concern to see that the majority of candidates have tended to evaluate the portfolio and final realisation against the specification. **This is not a requirement for Unit 1.** Candidates should **only** evaluate the processes involved in making and designing the prototype product.

Candidates who had evaluated the making process had done this well and achieved full marks.

Further developments by better candidates identified modifications to their own production system rather than the actual prototype product. Weaker candidates were restricted in this section when they had not thought through their ideas, and produced a thorough and complete plan of action.

Candidates have benefited from the use of digital photography and **must** present at least **two** photographs of their prototype in this section. Marks could be compromised if photographs are not evident in the portfolio for this section.

*OCR Report to Centres – June 2014*

It is important to remember that candidates' work should show clear progression and demonstrate an accurate use of spelling, punctuation and grammar for marks to be awarded in this criteria area. It is difficult to allocate marks within this area, when much of the candidates' work is reliant on teacher direction or when writing frames and pre-printed sheets have been used to guide candidate response.

It was more noticeable this session that where there was no evaluation evident in the portfolio, Centre's awarded no marks at all. Up to three marks should be added here for SPAG (spelling, punctuation and grammar).

It is important that high achieving candidates are given the opportunity to show flair and creativity in approaching the assessment criteria.

The majority of Centres had included evidence of referencing/bibliography in this unit which is to be commended.

## A573 Making quality products

In general, Centres are more accurately marking this piece of controlled assessment.

### Designing

Candidates are asked to demonstrate an appropriate response to a design brief initiated from their theme/starting point and produce a specification. Responses therefore need to be relevant, clear and thorough to achieve the high mark.

**Some Centres had spent too much time on research which lacked thorough conclusions.**

In a few cases, notes about production methods and how to complete various construction and decorative techniques were included in the portfolio. This is not necessary in Unit 3 and will not be allocated marks.

**Candidates do not need to include a questionnaire or product analysis in this Unit.** It is sufficient to add a detailed and informed personal analysis of aspects of the theme that has inspired the candidate. This information can then help the candidate to formulate a detailed specification.

**It is worth remembering that this section is only allocated 4 marks, which includes the specification and design brief.**

Successful candidates are able to:

- illustrate how the use of past and present trends has helped to inform design ideas, capitalising upon the wealth of inspiration available from designers, fashion era's etc.
- present their background research based around the theme/starting point concisely and on no more than 4 x A3 sheets
- write a detailed specification making reference to a quality product, providing the basis for design and development work in later criteria areas.
- produce a clear, concise design brief.
- present a wide range of creative and innovative design ideas (up to 6 detailed, not sketches) with care and thought using appropriate strategies from CAD, use of swatches and mixed media illustration work.
- Include detailed annotation of their design ideas in relation to the **specification** and clearly identify their final design idea, with reference to their specification.

**Point to note:** Writing specifications with 'how to achieve' points are not substantial enough for the higher marks.

### Making

Many quality items have been seen this session that were worthy of high marks.

**Points to note:** The candidate is required to produce a **quality** product and clearly demonstrate (in writing) how to solve any technical problems they have encountered for the higher marks.

Care must be taken to ensure that there is sufficient visual evidence to support the use of quality checks when making.

Marks may be compromised if detailed and clear photographic evidence of the key stages, with reference to quality checks, is not evident within the portfolio.

Care needs to be taken to ensure that photographs are not too small or placed away from the relevant key point.

OCR Report to Centres – June 2014

Teacher annotation in this section showing how marks have been awarded continues to be most helpful to assist moderation and this is to be encouraged.

*NB. Points considered for Unit A571 in this report also apply to this section.*

**Critical Evaluation**

The Evaluation section was completed with more confidence this year.

Candidates should evaluate the product against the **specification** in this unit and include relevant and detailed testing strategies for the higher marks.

Candidates should include at least two photographs of their final product. An inside photograph showing finishes, seams etc is encouraged to illustrate the completion of a quality product.

*NB. Points considered for Unit A571 in this report also apply to this section.*

# A575 Sustainability and technical aspects of designing and making

## General Comments:

This is the first examination session for this examination which has a different format to the previous Textiles Technology specification. Candidates have taken one slightly longer examination paper which covered both sustainability and the technical aspects of designing and making.

The paper has been marked out of a total of 80 marks.

Candidates seemed well prepared for the change. Candidates appeared to have sufficient time to attempt all questions on the paper, and most responded well to the two 'banded response' questions where the quality of their written answers was taken in to account. One of these questions was specific to sustainability issues.

The design question was well attempted and centres are reminded that candidate's should have access to coloured pencils for which to use on their designs.

Some candidates made use of the additional pages at the end of the examination paper, but not all indicated they had done this. Candidates need to be encouraged to do so. Also, when using the additional space, candidates need to indicate which question they are answering. Some centres issued additional booklets for candidates to use when candidates had not used the additional pages, and this should be discouraged.

## Comments on Individual Questions:

### Section A

- Q1 Most answered correctly but where a wrong answer was given it was usually hemp.
- Q2 Most answered correctly.
- Q3 Well answered.
- Q4 Most answered correctly.
- Q5 Most answered correctly, the most frequent wrong answer was life cycle accreditation.
- Q6 Most answered correctly.
- Q7 Environmentally friendly was a more popular answer than eco-friendly. Some candidates gave 'sustainability' as an answer.
- Q8 Generally well answered.
- Q9 This question was not well answered by the majority of the candidates. Many candidates muddled ergonomics with anthropometrics, or talked about a well fitted garment.
- Q10 The Mobius Loop was not well known and many gave NR, or a variety of other wrong answers.
- Q11 Generally well answered.
- Q12 Generally well answered.
- Q13 Most candidates answered correctly.
- Q14 Most candidates answered correctly.
- Q15 Many thought photochromic dyes reacted to heat and said this was true.
- 16(a) Candidates frequently gained one mark for each section of this question some gained two. Sustainability was often described as being long lasting and was poorly answered overall. Some candidates mentioned natural fibres as being sustainable, or renewable. A few mentioned they are produced without harm to the environment.

A high percentage of candidates stated that biodegradable materials decompose easily or naturally within the environment to gain a mark. Some good answers referred to the action of micro-organisms or bacteria and the production of useful mulch or compost to gain a second mark.

16(b) This question was quite well answered with the most frequent correct answers being, cheaper, less landfill and less production of new materials. Some candidates mentioned the uniqueness or individuality of the product. Most candidates achieved two or three marks for this question.

16(c) Candidates seemed to enjoy this question and there were some very creative and original design ideas. A high number of candidate's achieved high or full marks on this question. A significant number talked about recycling household product rather than a garment as specified in the question.

Designs were generally well drawn with good annotation. Many showed two views of their design with close-ups of particular areas. Patchwork and appliqué were the most popular processes given, with some referring to hand or machine embroidery. Some candidates mentioned seams and some also showed measurements to their drawings.

Recycled components were given by many candidates, the most popular being a zip or a button.

There was little evidence of candidates taking colouring equipment into the examination with them, but many candidates labelled the colours they would use.

16(d) This was the first of the banded mark scheme questions where candidates are required to give a detailed thorough response. Many detailed answers showed that candidates had a good understanding of what the fair trade logo represented. Popular responses referred to the importance and the benefits of decent wages, working conditions and hours of work. Other good responses included points about the customer feeling good when buying Fairtrade/ ethical and moral benefits. Centres are reminded that candidates are marked on spelling, punctuation and grammar on this question. An answer shown as a list of bullet points would not achieve high marks.

## Section B

17(a) Many candidates scored full marks for this question. The least well known features were the dart and the yoke. Some candidates did not make their lines point clearly to the correct feature, or drew curved lines which were difficult to follow.

17(b) Strong, washable and cool were most frequent correct answers here and most candidates scored at least one mark. Breathable, soft and lightweight were the most frequent incorrect answers.

17(c) A mixed response was seen to this question. Some candidates drew excellent, well annotated diagrams of an open seam. Some equally gained one mark for the sketch where there was no annotation. However, a significant number did not gain any marks.

17(cii) This question was well answered by the majority of candidate's. Zig-zag and overlocking were most frequent correct answers here. Some mentioned turning the edge under and stitching it down. Trimming the seam and pinking shears were the most frequent incorrect answers, and some candidates wrongly suggested making it into a French or double stitched seam.

17(di) Many candidates scored at least one mark for this question, with some scoring two. Quick and accurate were the most frequently given correct answers. Some candidates mentioned the advantage of being able to modify the design and repeat it identically.

17(dii) This question was not well answered. Good answers were to strengthen or stiffen fabric and help keep its shape. Some candidates referred to the use of interfacing generally in garments rather than specifically for the embroidery and therefore did not gain marks.

18(a) The majority of candidates recognised the ironing symbol in the chart and therefore gained a mark. Few recognised the pure new wool or drip dry symbol. Many gave a garment rather than a household textile product and therefore did not gain marks for that section of the question. The importance of reading the question is crucial as many other candidates simple repeated an answer and lost out on a potential three marks.

18(b) This question was very well answered with a majority of candidates gaining three marks. Popular answers were: apron, goggles and gloves.

18(c) Many candidates gained at least one mark on this question by identification of possible hazards and how to prevent or avoid them. Marks were frequently lost when candidates simply re wrote the question stem as their answer. The most common wrong answer was doing a safety check on the final product and some candidates wrote generally about health and safety.

18(d) This question was not well answered. Very few candidates knew this symbol. The majority said that the fabric was flammable and the consumer should avoid fire. Many answers warned to not smoke or that smoking would damage the item and make it smell. Good answers mentioned the application of a finish to reduce the rate of burning, allowing time for people to escape or less toxic smoke produced.

19(a) This question differentiated well between candidates, with marks varying widely for this. Good descriptions included use of a stencil, order of fabric/stencil/screen, action of the squeegee and the need to repeat with a different stencil/screen. Some gave a basic description of a roller system but were usually referring to an etched roller and not a screen. Several candidates explained the use of a computer screen with a vague 'put it in the printer' or printing off a design for transfer printing – these gained no marks.

19(b) This question was poorly answered with the vast majority of candidates not understanding the term 'interactive'. Most described Smart fabrics or materials, or adding features that children could play with, such as squeakers. Fastenings were frequently given as something that you could interact with, also removable bits such as hoods and sleeves. Some candidates gained marks for mentioning electronics and playing music/lights; body monitoring when exercising or GPS tracking for skiers or children.

19(c) The second of the banded mark scheme questions equally proved to be well answered by candidates, with a significant number achieving the higher level. Some wrote at length and used the additional pages at the end of the examination paper. Most gained marks with suggestions about colours and suitable 'character' patterns, comfort, flexibility, stain resistance and washability. Safety was the overriding consideration for components as well as being appropriate for little hands to manage for fastenings.

Some candidates did however write about manufacturing processes and quality checks rather than selecting appropriate fabric and components and therefore did not gain marks.

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