

GCSE (9-1)

Examiners' report

ENGLISH LITERATURE

J352

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Version 2

Contents

Introduction	3
Paper 1 series overview	4
Section A overview	5
Question 1 (a)	7
Question 1(b)	7
Question 2 (a)	8
Question 2 (b)	10
Question 3 (a)	10
Question 3 (b)	12
Question 4 (a)	13
Question 4 (b)	14
Question 5 (a)	14
Question 5 (b)	14
Question 6 (a)	15
Question 6 (b)	15
Section B overview	16
Question 7	17
Question 8	17
Question 9	18
Question 10	18
Question 11	19
Question 12	19
Question 13	20
Question 14	23
Question 15	24
Question 16	25

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates. The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report. A full copy of the question paper can be downloaded from OCR.

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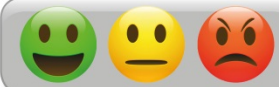
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Paper 1 series overview

In this third session of the GCSE 9-1 specification examiners reported seeing a great deal of excellent work and noted that the vast majority of candidates seemed familiar with the rubric of the paper and the expectations of each question. Some responses were seen to all of the texts set for this examination, although there were very few responses to Questions 1 and 5 in Section A. It was pleasing that this year in Section B candidates continued to make judicious choices between the extract-based questions and the discursive questions.

Candidates across the ability range responded well to the varied question types on this untiered paper. There were few unfinished Section B responses and most candidates completed all the questions within the time allowed. A number of candidates wrote at length and demonstrated admirable knowledge of the texts they had studied, using carefully selected quotations to support the points made, offering close analysis of language and structure, and sensitive awareness of contextual factors. Less successful responses often demonstrated reliance on chunks of learned content with little effort to relate it to the task or offered very general responses with few textual references. In a very small number of scripts there was little evidence that the candidates had studied the taught texts due to misreading of the extracts provided.

Some candidates did not follow the requirements of the paper, most notably in Section A, where some offered a number of responses to part a) on different texts. These candidates often ignored part b) to the question, or attempted to use the extract set for part a) again. The majority of candidates seemed aware of the assessment objectives being addressed, although a significant number appeared to think that Section A part b) assesses AO3 rather than AO2. Examiners rewarded comments on AO3 where they could be credited as part of a personal response to the text, or were relevant to the question (AO1), but could not reward them where they did not support the response.

The majority of candidates were familiar with appropriate subject terminology for GCSE English Literature and used it accurately in their responses. A small number of candidates made little or no use of subject terminology and some used a limited range of terminology and were unsure about the accurate application of terms such as oxymoron, personification or pathetic fallacy. The very best candidates were able to use a wide range of terminology to support their discussion of the text in response to the task set. A large number of candidates did not use literary genres accurately, referring to their prose text as a play, for example.

Candidates should be reminded of the importance of signposting their answers clearly in the answer booklet. There were many instances of candidates wrongly numbering questions in both sections of the examination paper with many candidates labelling their response in Section A as Question 1 regardless of the question being addressed. Some candidates did not clearly label part a) and part b) in Section A. If any extra material is added later in the answer booklet, they should indicate which of the questions they are continuing by writing the number of the question in the margin.

Note

A Christmas Carol by Charles Dickens has been added to our set text list for GCSE English Literature. This means that there are now six 19th century novels to choose from for study. *A Christmas Carol* will be assessed for the first time in summer 2020.

Section A overview

In part a) of the questions in Section A candidates are required to compare an extract from their taught modern prose or drama text with an unseen extract from a text of the same genre. The question includes 3 bullet points designed to help candidates structure their responses to address the assessment objectives. It was clear that the vast majority of candidates were well prepared for comparison and most addressed the bullet points offered to make sure that some relevant comparisons were drawn between the extracts, using appropriate comparative terminology. Higher-ability candidates clearly relished using their independent reading skills to tackle an unseen text and wrote very perceptively indeed. The most successful responses offered interwoven comparisons, but even the weaker responses were usually able to make some relevant links between the extracts. A very small number of candidates ignored the unseen extract completely. In this session there were noticeably fewer instances of excessively long responses to part a), partly because the extracts offered were a bit shorter. This was helpful in ensuring that candidates offered equal amounts of time to each part of the question in Section A. Some candidates spent unnecessary time and effort referring to the wider text when discussing their taught text in part a): they are only expected to focus on the extracts provided on the paper and should not spend time linking the extract to other moments in the text.

Examiners reported seeing responses to all of the texts set for the examination. The most popular texts were 'An Inspector Calls' and 'Animal Farm', but there were also a number of responses to 'Never Let Me Go' and 'DNA'. There were very few responses to 'Anita and Me' and 'My Mother Said I Never Should'.

Many examiners commented on how well candidates coped with responding to unseen extracts in this section of the paper. A number of candidates offered higher quality analysis of the unseen extract than they did of their set text in this section of the examination paper. Often this was because they relied on regurgitating learned information on their set text (particularly for AO3) rather than focusing on the question and seeing the extract from their taught text with fresh eyes to respond to it. Examiners were impressed with how well candidates were able to understand the unseen extracts.

A small number of candidates seemed to have responded to question 1a in error, presumably as it is printed on the first page of the question paper. As they had not studied the whole text, they tended to complete part b) using the extract set for part a). They were still able to access marks for their response to part a) but no comments on the extract set for part a) will be credited in the response to part b). However, in this session there were noticeably fewer instances where candidates answered question 1a) on 'Anita and Me' in error before realising that their set text was on a page further into the question paper. Very occasionally candidates didn't meet the requirements of the examination as they offered a part a) response to one text and a part b) response to a different text. In these instances, only the highest mark counted as parts a) and b) must be based on the same text in this section of the paper. A very small number of candidates attempted several (or all) of the part a) questions, usually offering rather brief responses to each one. In these cases, it was usually unclear as to which text had been studied by the candidate.

The assessment objectives were generally well addressed in part a) responses. With the extracts printed on the paper, candidates had little excuse not to offer textual support, or develop a personal response to the task set (AO1), although some candidates spent too much time on the taught extract to the detriment of demonstrating understanding of the unseen extract. A small number of candidates dealt with each extract separately forgetting the requirement to compare them.

The majority of candidates remembered to comment on the writers' use of language, form and structure (AO2), with the most successful responses offering perceptive analysis of both extracts, drawing comparisons of the way that the writer's used language and structure. Weaker responses tended to

adopt a 'feature-spotting' approach, sometimes using subject terminology inaccurately and often finding it difficult to make meaningful and relevant observations about the use of the feature identified. The most common example of this was use of sibilance, alliteration, commas and full stops. Some candidates did not attempt to address AO2 in part a) despite having both extracts printed on the question paper. The best analysis of language in the drama texts emerged naturally through analysis of the way that stage directions could be interpreted, the way that the characters interacted, and the impact of the language used on the audience's understanding of characters and situations.

To address AO3 the best responses commented on and compared the context of the extracts by referring to the settings and/or situations being explored, although some were less successful in making relevant comments on how contextual details informed their understanding of the extracts. For example, when comparing 'An Inspector Calls' to 'Playing Sandwiches', only a minority of candidates pointed out that the unseen extract was based in a more modern setting than 'An Inspector Calls' and considered the impact of that on the way that the characters responded to the events. Candidates are reminded to use clues, both in the introductions and in the extracts themselves to show understanding of AO3.

In Part b) of this section, candidates are required to choose a further moment in their set text to explore the question set. The question is related to part a) but usually widens in scope. The most successful responses to part b) chose a section of text to focus on in detail, although some candidates chose several moments or took a wider overview of the question, which was an equally acceptable approach. In this part of the question only AO1 and AO2 are addressed so candidates do need to analyse language, form and structure in their response.

Where several moments were used for the response to part b) there was often very little attempt to address AO2, as the comments tended to be rather general and sometimes descriptive. Where the candidate chose a key moment of the text and had discussed it thoroughly, there was far more scope to analyse language and structure to make sure that the assessment objectives were addressed more evenly. A number of candidates offered a great deal of contextual information in this part of the question, which could sometimes be credited as relevant textual information to offer a response to the task (AO1) but was sometimes 'bolted-on' learned information for AO3 that was not relevant to the question. This was particularly noticeable in responses to 'Animal Farm' where many candidates spent time drawing comparisons between the pigs and various figures in the Russian Revolution instead of exploring the text itself to analyse how the pigs deal with challenges to their authority. There was also a great deal of information offered about the presentation of capitalist and socialist attitudes in 'An Inspector Calls' which were not always used to explain a shocking moment. Candidates should be reminded that AO3 is not assessed in part b) of Section A on this paper. Weaker responses to part b) tended to be rather descriptive with few textual references and often no attempt to analyse language, form and structure at all. There were some responses in part b) where candidates did not focus on the question, sometimes appearing to answer a completely different question. Some candidates made attempts to address the question but were clearly relying on a pre-prepared response. It is crucial that candidates adapt their knowledge to answer the question set fully rather than try to twist the question to suit what they have learned.

Some responses to part b) were rather short and undeveloped. This was sometimes because the candidate had spent too long on part a) but was also linked to lack of preparation at times. Candidates do need to learn quotations to respond successfully to this part of the Section A question. They should prepare key moments of their text and revise them thoroughly to prepare for part b) of Section A.

Question 1 (a)

1 *Anita and Me* by Meera Syal and *Tickets, Please!* by D. H. Lawrence

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how groups of women taking charge are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

Examiners reported seeing very few responses to this question. Many of the responses seen were rubric errors where the extract was also used to attempt part b), or where the candidate attempted more than one question in Section A. Therefore, many of the responses to this question showed limited understanding. The extract from 'Anita and Me' focused on Meena's description of the Ballbearings Committee, and the unseen extract was from 'Tickets Please', exploring the roles of female tram conductors in the North of England during the war. Most candidates could offer some relevant comparison between the extracts, mostly focusing on the presentations of strong female characters in settings where women did not always wield power. When responding to the taught extract, most responses tended to focus at a straightforward level on the relationship between the women and their husbands, recognising the active and passive roles each take. There was little awareness of Meena's perspective and how this influences the portrayal of the women, or her references to her parents' relationship and the contrast offered. In making comparisons with the unseen text, there was sometimes misreading, some seeing the miners as the women. Most focused on the descriptions of the girls in the unseen extract and were able to compare the powerful presentations of the women in both texts. The majority of responses were able to support these judgements with some supporting references but tended to struggle with the contexts, or to offer analysis of the language and structure of each extract.

Question 1(b)

- b) Explore another moment in *Anita and Me* where female characters take control.

[20]

There were very few responses to this question and many of them could not be credited due to using the extract set for part a). Of the responses which met the requirements, some focused on the moment where Meena is about to manage Nanima's departure and explored Meena's ability to take control of her emotions and of the situation, battling with her desire to keep Nanima. Taking control was also explored through the way that Meena gradually recognises her parents' strength and seeks to emulate this, understanding how this is evidence of her growing maturity. More typical was Meena challenging Sam Lowbridge at the tadpole pond about his racist comments at the fete. Responses explored the way Meena conquers her nerves, demonstrating bravery in being absolutely in control and being prepared to confront head on his racist attitudes. Better responses offered some developed analysis but most responses to this question tended to describe the events offering some relevant comments in relation to the question.

Question 2 (a)

2 *Never Let Me Go* by Kazuo Ishiguro and *The Boy with No Shoes* by William Horwood

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how the cruelty of young people towards each other is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

This was a reasonably popular text and elicited a large number of analytical responses. The extract from 'Never Let Me Go' focused on the moment where Tommy's conviction that he will be selected for the football team is cruelly documented by the girls until he reacts to his subsequent rejection with a violent tantrum. This was compared to an extract from 'The Boy with No Shoes' where Rova is bullied and mocked while playing in his first rugby match when he fails to impress his team, his coach or the students watching. The extracts offered many opportunities for comparison. For AO3, candidates were able to compare the school settings and the way that young people behave towards one another when part of larger groups. Many linked the situations of school sporting teams and the potential for bullying and feelings of inadequacy, with some detailed analysis of Tommy and Rova's feelings of isolation and increasing dejection. The cruel nature of the girls' countdown to Tommy's tantrum was often compared to the more spontaneous, but no less cruel, mockery of Rova by the supporters. Many candidates also considered the thoughtless and cruel comments made by Rova's teacher. To address AO2, candidates were able to compare how the extracts were structured with 'Never Let Me go' deliberately working up to the climactic moment of Tommy's outburst, compared to 'The Boy with no Shoes' where Rova's misery is more consistent and reflected in the rain falling throughout the extract. The narrative voices were also compared with recognition of Cathy's rather passive commentary where it was recognised that she didn't intervene, instead expressing that Tommy 'deserves what's coming'. They were also able to offer some detailed analysis of the language used in both extracts to convey the protagonists' feelings about their situations recognising that for Rova there is a sense of ongoing shame and misery, whereas for Tommy his tantrums are a regular part of his experiences while growing up at Hailsham. Rova's stoic and determined efforts in the face of terrifying opposition were skilfully compared to Tommy's high expectations, sensitivity and predictable reaction when he is disappointed.

Exemplar 1

In extract 2, Rova is also aware that he is not valued as a team member, or even a friend. However he is less naïve ~~and is able~~ than Tommy, less concealed in his own thoughts and is able to hear the 'groans of disappointment'. He is also in a position of fear, as demonstrated by 'his tongue and eyes almost bursting out his head.' This hyperbolic language reinforces the idea that cruelty of young people towards each other has detrimental effects on the victims, causing them to be isolated and discomfited.

While both extracts differ in this way, they are ~~similar~~ similar by how they both create an anticipatory effect for the climax of the victim's situation. The readers in extract 1 are, like the characters, left waiting for Ruth's countdown in order to experience Tommy's tantrum. The use of another imperative 'Hold it,' also is effective by how the narrator is successfully capturing the reader's attention. The use of ellipsis following, 'seven, six, five...' leaves a gap for the audience to hold their breath as they continue to wait. This ~~also~~ illustrates the idea that as a result of the cruelty young people show each other, there is an ~~ominous~~ ominous feeling created unsettling both the victim and allowing the reader to feel sorry for Tommy.

Rova also uses a list in extract 2 by the repetition of the connectives 'and' to also highlight his never-ending torment; 'His great feet and ankles and calves and shins,' making it clear that Rova cannot escape his fears and thoughts caused by the cruelty or practised on him by others.

Exemplar 1 is an extract from a candidate's response, which demonstrates sustained interwoven comparison and detailed and well-developed analysis of language and structure.

Question 2 (b)

- b) Explore another moment in *Never Let Me Go* where the donors demonstrate cruelty or unkindness to each other.

[20]

Most of the responses to this question focused on Ruth, often exploring the clones' trip to Norfolk to find Ruth's 'possible', and her outburst when she concedes failure. Other responses looked at her treatment of Tommy and Kathy and her attempts to keep them apart. Some responses looked at moments where Kathy stands up to Ruth, for example, when she confronts her about the pencil case, or her rather unkind treatment of Ruth during their trip to the abandoned boat when Ruth is weak and vulnerable. Other responses explored Ruth's cruel comments about Tommy's drawings when they are at the cottages. Responses to part b) of this question tended to be knowledgeable about the characters, relationships and situations, but sometimes lacked the more detailed exploration of language needed for marks on the higher levels. Candidates could usually offer textual support but needed to know the moments chosen in finer detail to offer closer textual analysis. Occasionally responses were rather thin, looking at a few moments in less detail, sometimes becoming rather descriptive.

Question 3 (a)

3 *Animal Farm* by George Orwell and *Lord of the Flies* by William Golding

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how characters dealing with challenges to their authority are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how the writers' use of language and techniques creates effects.

[20]

This was a popular text and examiners saw responses which covered all mark levels. There was a great deal of very good work on this text. The extract focused on the moment at the beginning of the show trials where Napoleon's dogs seize the four pigs and then turn on Boxer in their frenzied excitement. The unseen extract was from 'Lord of the Flies' where Jack's gang capture Samneric. The most successful responses to this question compared the way that figure of authority being challenged is presented in each extract, often citing Napoleon's cool and commanding presence and comparing it with Jack's less certain authority. The way that both leaders falter in the extracts was often cited, with Napoleon's reaction to Boxer pinning the dog under his hoof, and Jack's response to his orders initially being ignored, but most candidates were able to contextualise the different situations presented and see that as a ruler Napoleon is much more threatening whereas Jack seems to be testing out how far he can go. The enjoyment of power was compared very effectively in many responses, as well as the ways in which others accept the authority imposed on them with Boxer's immediate deference to Napoleon, despite his great strength, often compared to Ralph crying out 'hopelessly'. There was some good analysis of the language and structure of the extracts with the violence and tension of the taught extract compared very effectively to the dialogue of the unseen extract where Jack's increasing frustration is revealed, as well as the growing realisation and enjoyment of power in his gang who are initially described as 'nervously and unhandily' obeying his orders yet later 'felt the power in their own hands'. Less successful response tended to be rather thin and didn't address AO2, or described the extracts rather than offering analysis.

Exemplar 2

3	a.	<p>In the extracts, to begin with, we clearly meet are greeted with the leader. Both extracts start with the names 'Napoleon' and 'Jack' which show the reader they are characters of significance. This makes the reader technique emphasises the controlling nature of both scenes, and by therefore highlights the that consequent challenges to authority, as a significant moment.</p> <p>In Animal farm, the use of 'sternly' and 'audience' give an impression of harsh rule, with a clear leader. This is different to the Lord of the Flies, as when 'Jack glanced' and ordered an instruction, the no one moved. This gives the impression the characters in Lord of the Flies react to authority with more resilience than the 'frightened audience' of Animal Farm. This is emphasised by the characters in Lord of the Flies being named, instantly they gain significance so seem to be on a more personal level with the authority, as if they have the choice to challenge. The collective term 'audience' of the the highlights the clear divide between authority and the characters in Animal Farm, and this has the effect of implying the situation faced by the Animals is more at at dire and unescapable.</p>
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Exemplar 2 demonstrates successfully making interwoven comparison.

Question 3 (b)

- b) Explore another moment in *Animal Farm* in which the pigs deal with challenges to their authority.

[20]

In response to part b) of this question, candidates looked at a number of moments in the text where the pigs either face challenges to their authority or take the necessary steps to make sure that any challenges are quashed before they gather momentum. Many considered the way that the pigs manipulate the animals to avoid any challenges to their authority citing the way that Squealer manipulates them into believing that the pigs need the milk and apples, for example, or the way that the commandments are continuously rewritten to stop the animals from questioning the pigs' behaviour. Other looked at the moments when the pigs organise responses to threats from humans, such as the Battle of the Cowshed' or the Battle of the Windmill. Some looked at the continuation of the show trials and the use of violence to shock and terrorise the animals into complete fear and submission. Centres are reminded that although candidates should not include references to the extract set for part a) in their part b) response, they can look at any other part of the text. In this question some candidates avoided exploring the show trials although it was perfectly acceptable for them to explore the events immediately after the extract in response to part b).

For part b) questions candidates do need to learn quotations to help them offer sufficient analysis of language and structure. There were some instances of candidates using inaccurate or completely fabricated quotations on this text.

Question 4 (a)

4 *An Inspector Calls* by J. B. Priestley and *Playing Sandwiches* by Alan Bennett

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how the revealing of horrible deaths is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

This was an extremely popular text and examiners saw responses across all mark levels. The extract from 'An Inspector Calls' featured Sheila's first exchange with the Inspector where he tells her about Eva Smith's death. This was compared to an extract from 'Playing Sandwiches' by Alan Bennett where Paterson, a park-keeper, describes the morning when a dead body is discovered in the bushes. The best responses to this question were strongly analytical and offered interwoven comparison throughout the response. Candidates were able to compare the different time settings of the extracts through Paterson's descriptions of the 'police cars' and 'an ambulance' indicating a more modern setting for the unseen extract. They were also able to appreciate that in both extracts the dead person belonged to the fringes of society with Eva Smith presented as a young woman with no job who chooses to end her life, and the body in the unseen extract dismissed by Paterson as 'one of the winos probably'. There were some excellent comparisons of the reactions of the characters with Sheila's shock and concern paralleled to the 'hysterical' mother in the unseen extract, and Paterson and Mr Birling's cold and uncaring responses. Many candidates offered perceptive and insightful analysis of the use of short sentences and colloquial language in the unseen as indicating Paterson's lack of interest and compared it to Sheila's exclamatory language or Mr Birling's euphemistic dismissal of the death as 'unpleasant business'. Many candidates noted that the revelation of the death in 'An Inspector Calls' remains central throughout the extract whereas for Paterson it's 'All over by half past ten' and he returns to 'go-mode'. Candidates astutely noticed that he is more bothered by the vomit in the bandstand than the discovery of a body. Some candidates only focused on the first paragraph of the unseen extract but still found a wide number of points to compare with 'An Inspector Calls' and were able to offer sustained responses. There were few unsuccessful responses to this question; where candidates found little to say there was usually misreading of both extracts, or the responses were brief and undeveloped. Occasionally the unseen extract was not considered.

For part b) questions candidates do need to learn quotations to help them offer sufficient analysis of language and structure. There were some instances of candidates using inaccurate or completely fabricated quotations on this text.

Question 4 (b)

- b) Explore another moment in *An Inspector Calls* where something shocking is revealed.

[20]

In response to part b), candidates referred to a wide range of shocking moments in the play exploring their dramatic significance and impact on the characters and audience. Many responses referred to the revelation that Eric is the father of Eva's child and his response to his mother's failure to offer her support when she appealed to the charity. This offered excellent scope for close analysis of language and structure. Others focused on Gerald's admission of an affair and Sheila's reaction. Where candidates knew this section of the text well, opportunities for close textual analysis were taken, however, less successful responses tended to quote one or two lines of text and then write extended comments about them, often focusing too heavily on social context, which is not assessed in this part of the question. The revelation that the Inspector is a hoax and/or the final phone call announcing the imminent arrival of an Inspector were also popular choices of moment. Many candidates looked at more than one moment in response to this question, which is perfectly acceptable as long as they focus on offering some analysis of the language and structure of the play. Where responses were less successful, they tended to be descriptive, lack textual support or were undeveloped. There were many candidates who did significantly better on part a) of this question because their knowledge of the set text was not sufficiently wide to cope with offering extended analysis for AO2.

Question 5 (a)

- 5 *My Mother Said I Never Should* by Charlotte Keatley and *Time and the Conways* by J. B. Priestley

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how women talking to their mothers about romantic relationships are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

There were very few responses to this text so general feedback to centres is not possible.

Question 5 (b)

- b) Explore another moment in *My Mother Said I Never Should* where the situation of women is presented dramatically.

[20]

There were very few responses to this text so general feedback to centres is not possible.

Question 6 (a)

6 *DNA* by Dennis Kelly and *Journey's End* by R. C. Sherriff

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

- a) Compare how threatening someone else with violence is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how the characters react to these situations and experiences
 - how language and dramatic features create effects.

[20]

This was a less popular text, but examiners did see responses across the mark levels. The extract from 'DNA' explored John Tate's efforts to control the gang after Adam's 'death' has been revealed. The unseen extract was from 'Journey's End' and explores Stanhope threatening to shoot Hibbert when he asks to be released from the big battle to see a doctor. The majority of responses to this question were reasonably developed, although opportunities to compare the differing time settings and contexts of the extracts were rarely taken by candidates. Most responses focused on John Tate's threats of violence, sometimes commenting on the vagueness of his threats when pushed by Richard. Many cited that his threats of violence were a display of weakness rather than strength. Where candidates compared the extracts, they could see that Stanhope's threats are far more real and dangerous, but many candidates thought that Hibbert's laughter and encouragement to 'shoot!', as well as his declaration of 'I'm ready' were due to bravery rather than hysteria and fear. Where this was fully supported by the text, it could be credited as partial understanding of this unseen extract, however, the information in the introduction does make it clear that Hibbert 'is frightened' and 'hoping to be sent home'. There were many opportunities to compare the language and structure of the extracts, but AO2 was not very developed in the majority of responses to this question. Occasionally responses were descriptive or very undeveloped.

Question 6 (b)

- b) Explore another moment in *DNA* where violence or physical abuse is presented dramatically.

[20]

When exploring another moment where violence or physical abuse is presented dramatically, candidates mostly chose to look at Phil threatening Brian with the same fate as Adam. Most candidates could offer some relevant comments about Phil's calm demeanour juxtaposed with his violent language and threats resulting in Brian's acquiescence through sheer terror. There were some developed responses where candidates carefully analysed the dramatic presentation of Phil as a gang leader who exudes control through underlying threats of violence despite his mostly silent presence on the stage.

For part b) questions candidates do need to learn quotations to help them offer sufficient analysis of language and structure. There were some instances of candidates using inaccurate or completely fabricated quotations on this text. Some candidates showed an insecure knowledge of the text, confusing characters or events.

Section B overview

Examiners reported seeing some highly impressive responses to the 19th-century texts in Section B. It was clear that many candidates demonstrated true engagement with the literary heritage texts studied. Candidates were offered a choice of an extract-based question leading to a whole-text response, or a discursive question on the whole text. Both question types proved very popular and there were few instances of a candidate failing to move beyond the extract in the former. Some candidates chose to look at one other moment in the text in detail and others looked at several moments or took an overview of the character, theme or relationship in the whole text. In Section B any of these approaches will work successfully as long as an appropriate amount of time has been spent exploring the potential of the extract. Occasionally candidates did not spend enough time looking at the wider text which meant that they could not access marks in the higher levels. In discursive questions candidates can choose which parts of the text to which they refer but must look at a minimum of two moments. Most responses looked at several moments, with many showing an impressively wide knowledge of the whole text. Most of these responses were able to use textual references to support the responses or refer to specific incidents and moments in the text. Many candidates tackled the discursive questions very convincingly across all levels of ability.

The most popular 19th century text was 'The Strange Case of Dr Jekyll and Mr Hyde' but 'Great Expectations' and 'Pride and Prejudice' were also popular choices. There were also a number of responses on 'War of the Worlds' and 'Jane Eyre'. Examiners commented on the wide range of texts and questions seen.

On this section of the question paper all three assessment objectives are addressed, as well as AO4 (SPaG) and candidates seemed very aware of the need to both analyse language, form and structure, and show understanding of the contextual details relevant to their set text. When choosing extract-based questions, most candidates were aware that the extract offered great opportunities to address AO2 and use textual references effectively. Many then discussed the wider text focusing much more on AO3. This was a sensible approach and worked very well in ensuring that all the assessment objectives were addressed fully. A small number of candidates did not move beyond the extract or made rather fleeting references to the wider text. As this is a whole-text response, to access the higher mark levels candidates must spend a reasonable amount of their response considering the wider text.

Many responses offered close analysis of language, form and structure, using subject terminology naturally and effectively. There were some examples of candidates who spotted literary features and offered an example from the extract but did not make any meaningful comments about how the use of such language or literary techniques enhanced the effect of the writing. At times subject terminology was used inappropriately with limited understanding of its implications in the writing. Some of the best analysis was offered at word and phrase level, simply commenting on the impacts and effects of individual words and phrases. Candidates do not need to repeatedly name parts of sentences in an English Literature examination. It was a common approach to identify an adjective or verb then comment on it even if the word itself was not significant or interesting. A significant number of candidates confused the genre of the text, referring to their novel as a play throughout their response. There was also a tendency to confuse the writer's names, with Priestly often credited as the writer of 'The Strange Case of Dr Jekyll and Mr Hyde'.

The vast majority of responses showed understanding of relevant contextual knowledge and were able to use it effectively to support their analysis of the text when answering the question. Occasionally learned context was too dominant in responses, and sometimes not used particularly relevantly. Candidates should reveal their understanding of context in their discussion of the text rather than regurgitate learned information without considering its relevance to the task.

Question 7

Great Expectations by Charles Dickens

7 Explore how Dickens presents acts of forgiveness, in this extract and elsewhere in the novel.

[40]*

This was a reasonably popular question and examiners reported seeing a large number of strong responses which used the given extract very effectively and demonstrated wide knowledge of the wider text. The extract offered candidates many opportunities to address AO2 through close analysis of Miss Havisham's rich dialogue as she begs Pip to forgive her for her previous behaviour. Phrases such as 'my broken heart is dust', 'dropped to her knees', 'hung her head over it and wept' and 'despairingly' were all picked out to offer comment and analysis of Miss Havisham's humility and genuine desire for forgiveness, as well as her use of repetition at the end of the extract to signify her genuine grief and regret. The stronger responses linked this extract to Miss Havisham's earlier manipulation of Pip comparing Dickens's presentation of her character in different parts of the text. The most popular choice of wider moment was Joe's forgiveness of Pip, but many candidates also looked at Pip and Estella's conversation at the end of the novel. It was clear that forgiveness was a theme that candidates were familiar with and many of them moved around the text with ease offering an informed overview of the theme. Less successful responses tended to miss opportunities for close analysis of the extract and make rather descriptive references to the wider text.

Question 8

8 '*Great Expectations* is a story about love.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

Candidates responded to the prompt in this question in a genuinely discursive way, exploring different types of love (family, friend, requited and unrequited romantic love) and seeing the difficulties this causes for characters. The changing nature of Pip's love for Estella, Magwitch and Joe was analysed, with better responses understanding that the novel shows the impact of his desire to be a gentleman on his relationships with others. Others argued that love for money and status outweighed real love, but that Pip learned his lesson – a feature of the novel being a Bildungsroman (sometimes misspelt quite memorably, for example, a 'Buildings Romance' or a 'Bill Ding's Roman!'). One response explored the damaging effects of Miss Havisham's destructive love on Estella and the way that for her love had been converted to hate. Many were keen to show the way that Joe, being a real gentleman, is able to show true love, forgiving Pip and paying off his debts. Another considered how Pip realises too late the sterling qualities of Biddy and misses out on an opportunity for love but comes to celebrate her love for Joe.

Question 9

Pride and Prejudice by Jane Austen

- 9 Explore how Austen presents the influence of family, in this extract and elsewhere in the novel.

[40]*

This was a reasonably popular question and elicited some detailed and thoughtful responses. Candidates were able to analyse the extract carefully to offer thoughtful exploration of the influence of Darcy's family on his attitudes and behaviour, as well as the influence that Elizabeth has clearly had on him as expressed in the last four lines. Candidates appreciated the way that the extract is structured as well as the use of italics for emphasis, and most were able to pick out appropriate words and phrases for close analysis, such as 'painful recollections', pride and conceit', selfish and overbearing', and 'to think meanly' (the better answers also noticing how they are juxtaposed to phrases indicating the opposite, such as 'I was given good principles, but left to follow them in pride and conceit'). Many also noticed how Darcy is able to remain honourable and respectful to his parents while admitting the flaws and faults of his privileged upbringing. His language of love and gratitude towards Elizabeth was also analysed effectively in the better responses. There were many opportunities for links to the wider text. The most popular choice was looking at the influence of Elizabeth's family on their daughters, particularly Lydia, but also on Elizabeth and Jane. Lady Catherine's attempt to keep Elizabeth and Darcy apart was also a popular choice and many candidates wrote with detailed knowledge about her conversation with Elizabeth.

The strongest responses used the opportunities offered by the passage to analyse AO2 closely and picked up the relevant clues to context, using their AO3 knowledge in an informed and focused response. They made judicious links to other moments in the text to show sustained understanding. Other responses were less analytical but demonstrated sound understanding of the extract and were able to make relevant links to the wider text. The weaker responses tended to make a few comments on the extract then describe other moments in the text with few textual references, or they looked at the extract in more detail but did not move beyond it to show wider understanding. Examiners reported seeing large numbers of strong responses to this question and far fewer weak ones.

Question 10

- 10 'It is appropriate that the novel ends by telling us that Elizabeth and Darcy were always on "intimate terms" with Mr and Mrs Gardiner.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

Although there were relatively few responses to this discursive question, the candidates who chose it were highly able candidates who wrote confidently and perceptively at length. Candidates focused on the role that the Gardiners played in furthering the narrative by bringing Darcy and Elizabeth together. Candidates recognised how the Gardiners were able to break down Darcy's prejudices against the Bennets in terms of social class. Mrs Gardiner's good advice and wisdom was explored. The two moments most commonly explored were the saving of Lydia and the visit to Pemberley. Many responses compared the presentation of the Gardiners to Mr and Mrs Bennet, citing that their relationship and marriage provides a much better role-model for Elizabeth and Darcy.

Question 11

The War of the Worlds by H. G. Wells

11 Explore how Wells presents lack of understanding, in this extract and elsewhere in the novel.

[40]*

This was a reasonably popular question, but examiners reported seeing fewer strong responses and a large number where candidates' knowledge of the wider text was limited. The extract gave many opportunities for analysis of AO2, but many responses only looked at the word 'puzzle' and the phrase 'unknown element', ignoring the rest of the extract completely. Often understanding of the extract was vague and there was some misreading, particularly of the second and third paragraphs. The more successful responses were able to offer convincing reading of the extract, demonstrating understanding of the narrator's fears that few lessons have been learned and that the Martians will inevitably attack again.

The most popular link to the wider text was the humans' reactions to the first cylinder where they clearly underestimated the power and strength of the Martians, as well as their ignorant and misguided assumption that the Martians would understand earthly symbols such as a white flag for peace. There were sometimes good textual references used from this moment in the text. However, relatively few responses to this question offered close textual support: many responses offered a more descriptive approach to the task referring to a number of moments in the novel but without offering textual support or analysis.

Question 12

12 'The Martians' weakness is obvious from the beginning.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

This was a less popular question, but in many ways, candidates answered better on this question than on the extract-based question on this text. Many responses used the narrator's first physical description of the Martians (used as the extract on last year's paper) to offer early evidence of their difficulties breathing and moving on earth, but rightly argued that their superior technology in terms of their flying machines and the heat-ray quickly establishes them as powerful and the humans, in comparison, as weak. Many responses focused on human weaknesses when compared to the Martians, which was an acceptable approach to this question. There was some good analysis of the narrator's shock and disbelief at the end of the novel when he realises that the Martians have been wiped out by simple bacteria with most candidates agreeing that the outcome is unexpected, as throughout the Martians have been presented as powerful and dominant. Again, a number of responses to this question lacked detailed knowledge of the text and were rather thin and descriptive.

Question 13

The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

- 13 Explore how Stevenson uses silence and unwillingness to speak, in this extract and elsewhere in the novel.

[40]*

This was a very popular question and examiners reported seeing responses which covered the complete range of ability. Candidates of all abilities were able to use the extract to make links to the wider text to explore the themes of silence and unwillingness to speak, often linking them to secrecy and deception. The extract offered many opportunities for exploration of AO2 with most candidates offering detailed analysis or relevant comments on the reactions of Utterson and Enfield when they witness a 'glimpse' of Jekyll beginning to transform into Hyde. Most responses focused on the shock experienced by the two gentlemen with many candidates offering detailed analysis of phrases such as 'froze the very blood', 'without a word', 'both pale' and 'an answering horror in their eyes'. The continuing silence as the men walk away from the courtyard into an area of safety was well analysed, as well as Utterson's repeated phrase, 'God forgive us! God forgive us!', when he finally speaks. The extract also offered opportunities to explore Jekyll's behaviour with many responses citing his reluctance to socialise with his old friends due to his fear of involuntarily transforming into Hyde, and the suddenness and violence of the change with the 'window thrust down' and his look of 'abject terror and despair'. In terms of AO3 most responses referred relevantly to the importance of reputation for Victorian gentlemen, and their reluctance to enter into any gossip that could compromise the reputations of others. There were also links made to religion and science.

To link the extract to the wider text, candidates referred to a number of moments including Hyde's reluctance to speak when Utterson first meets him, or during the trampling of the little girl, or the Carew murder. Many responses explored Dr Lanyon's refusal to speak of what he had witnessed of the transformation when questioned by Utterson, and the role of letters in the text to convey information that cannot be spoken of. Utterson's reluctance to face up to Jekyll's increasingly secretive behaviour due to a desire to protect his reputation was also considered, as well as the developing withdrawal of Jekyll from his circle of friends.

The strongest responses used the opportunities offered by the passage to analyse AO2 closely and picked up the relevant clues to context, using their AO3 knowledge in an informed and focused response. They made judicious links to other moments in the text to show sustained understanding. Other responses were less analytical but demonstrated sound understanding of the extract and were able to make relevant links to the wider text. The weaker responses tended to make a few comments on the extract then describe other moments in the text with few textual references, or they looked at the extract in more detail but did not move beyond it to show wider understanding. A few candidates had insecure knowledge, sometimes offering a confused response where they clearly weren't sure what had happened to Jekyll at the window or attributed the look of 'abject terror and despair' to Utterson and Enfield'. Some misread 'barely uttered' and thought that Jekyll simply did not want to speak to his friends. In terms of the wider text, a few responses only focused on silence (rather literally) ignoring the 'unwillingness to speak' prompt in the question. As a result, they offered a few examples of silence in the text but didn't consider the question in the wider context of deception, secrecy and discretion.

Exemplar 3

	13.	Stevenson uses silence and unwillingness to speak throughout the play creating mystery,
		especially in setting sinister feelings and eg emphasise characters emotions.
		The extract is from Chapter seven where Utterson and Enfield are asked to
		try and convince him to go for a walk with them. They see Jekyll have his "smile struck
		out of his face and replaced with an expression of such abject terror and despair." The silence
		that follows adds suspense as we've given time to reflect on what just happened. The
		lack of speech exchanged between Utterson and Enfield here emphasises how shocked they
		are at what has just occurred before them. It is said that "they were both pale, and
		there was an answering horror in their eyes." The fact that their expression tells us their
		emotions and shock emphasise the power of their emotions as they don't even need words
		to express them. It also makes the short amount of speech that is spoken more powerful.
		Utterson says "God forgive us! God forgive us!" Silence on both sides draws focus
		to what's being said. The word "God" is also shocking as they live in quite a
		religious Victorian society. Saying God's name in vain may be considered blasphemous.
		We're even more shocked as this comes from Utterson who is presented as a very moral,
		traditionalist character and yet the situation was so shocking enough for him to say
		that. The repetition of it makes it more impactful too.

Exemplar 3 illustrates insightful analysis of the extract with precise textual references and focus on task.

Exemplar 4

	<p>Stevenson adds to theme of reputation in this passage. Throughout the text, Jekyll is described as "all men's trust", a man who is desperate to keep his reputation in fact. In this passage, Stevenson adds silence as Jekyll refuses to talk too much in case of hindering his reputation. Mr Jekyll says, "but no, no, no; it is quite impossible; I dare not." This repeated word and definite phrasing shows that Jekyll is unwilling to talk about the reasons he cannot come out with Utterson and Enfield. Another way reputation is linked with silence is the end of the passage: "God forgive us! God forgive us" said Mr Utterson. But Mr Enfield only nodded his head very seriously,</p>
13	<p>and walked on once more in silence. The two men realise that what they have seen could have just the potential to damage Jekyll's reputation, therefore act very 'seriously'. Stevenson does this due to the Victorian man's obsession with having a noble reputation; for various reasons; including being able to do business with rich clients or securing a good marriage for their son or daughter. This indeniability as shown in the extract links to the story of the door chapter, where Mr Enfield says to Gabriel Utterson, "let us make a deal never to refer to this again" when addressing the Hyde's trampling situation. He says this to avoid unnecessarily ruining his reputation</p>

Exemplar 4 illustrates sensitive understanding of context informing evaluation of the text.

Question 14

- 14 'The minor characters of Carew and Poole play important parts in moving the story along.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

This was a very popular discursive question which was generally answered well, although some candidates struggled to provide enough textual support, particularly on Poole. Writing about the significance of the murder of Carew was mostly done well with candidates offering some detailed analysis of the description of the murder. Some candidates then went on to explore its function in moving the story on due to the increasing determination of Utterson to solve the mystery of Jekyll's connection with Hyde, the clue of the broken cane, and the general public interest in Hyde as a wanted murderer. Others commented on the ferocity of the attack, linking it to Hyde becoming out of control due to being subdued for so long and explored Jekyll's increasing fear of Hyde's domination. AO3 tended to focus on the portrayal of Hyde as animalistic and devolved linking it to Darwin's theory of evolution.

Some responses were able to offer the same level of detail when discussing the importance of Poole, particularly his role in the final chapter where he alerts Utterson to Jekyll's plight and assists him in breaking down the door to the laboratory. This climactic moment was often analysed very successfully. Other responses struggled to remember anything more than the most basic details of this key chapter in the novella. Less successful responses offered a rather descriptive overview of the two characters then listed what would not have happened without their involvement in the story. Some responses did not discuss the minor characters in the question at all, instead offering comments on other characters such as Utterson, Enfield or Lanyon; these responses lacked focus on the question. The importance of other minor characters could be credited where they were offered as part of a response on Carew and Poole but dismissing the characters in the question and choosing to write on completely different ones was generally unhelpful.

There were a number of responses where the understanding of both characters' functions in the text was good, but the candidates did not provide clear textual support for their points. It is crucial that candidates have learned quotations in preparation for these responses as they are expected to offer relevant textual support for AO1.

Question 15

Jane Eyre by Charlotte Brontë

- 15 Explore how Brontë presents the idea of being trapped, in this extract and elsewhere in the novel. [40]*

This was a more popular text this year and examiners reported seeing a large number of strong responses. The extract offered many opportunities to demonstrate understanding of contextual factors through Jane's frustration at the limitations imposed on her sex by her society's expectation of women. There was some excellent analysis of the structure of the extract where candidates recognised the shift to a wider, less personal perspective in the second paragraph. Many candidates recognised Jane's pioneering feminist thoughts and feelings and saw her as the voice of the author outlining her own frustrations. There was some impressive analysis of challenging language and concepts. Jane's feelings of 'restlessness' and agitation were appreciated with some sensitive explanations of words and phrases such as 'agitated me to pain', 'sole relief', 'backwards and forwards' and 'swelled in trouble'. Her rich imagination was also explored through 'bright vision', 'many and glowing' and 'life, fire, feeling'. The more didactic tone adopted in the second paragraph where she argues for female equality was also analysed by the stronger responses.

Many candidates referred to the wider text by exploring Bertha's imprisonment in the attic as the mad wife of Mr Rochester, and Jane's attitude to marriage as reflected in her responses to Mr Rochester and St John Rivers' proposals. However, the majority of candidates chose to look at Jane's treatment at the hands of Mrs Reed and her time locked in the red room as a moment which could be explored in detail with many opportunities to offer AO2 analysis.

The strongest responses used the opportunities offered by the passage to analyse AO2 closely and picked up the relevant clues to context, using their AO3 knowledge in an informed and focused response. They made judicious links to other moments in the text to show sustained understanding. Other responses were less analytical but demonstrated sound understanding of the extract and were able to make relevant links to the wider text. The weaker responses tended to make a few comments on the extract then describe other moments in the text with few textual references, or they looked at the extract in more detail but did not move beyond it to show wider understanding.

Question 16

- 16 'The lessons which Jane learns at Thornfield are more important than her experiences at other places where she lives.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

Responses to this discursive question generally agreed with the proposition and argued their points effectively by referring to other locations and lessons about love, status, role of women, religion and Jane's hopes for her future. They often turned negative experiences into positive lessons for Jane. There were a number of relevant moments in the text to choose from: the bullying treatment of the Reed family giving Jane determination and willingness to challenge injustice; the lessons she learns at Lowood through Helen Burns' patience and capacity for suffering which teaches Jane about God and the need to endure; and her time at Moor House and subsequent rejection of St John Rivers' proposal of marriage teaching her that her passionate nature would never be suited to him, but to his foil, Rochester, to whom she returns.

In exploring her time at Thornfield, the emphasis was generally on the way she initially rejects Rochester (and why), her understanding of the impact of social class, and what drives her to finally accept him. Many concluded that she learned most at Thornfield, but that the lessons there built on her development at other locations so that it was the sum of these experiences that made Jane into a mature woman.

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