

**GCE**

**Classics: Classical Civilisation**

Unit **H008/21**: Greek Theatre

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

© OCR 2018

These are the annotations, (including abbreviations), used in RM Assessor, which are used when marking:

Symbol	Description	Comment
	Tick	worthy of credit
	?	unclear
	S	error of spelling
	E	error of grammar, punctuation or expression
	F	error of fact
	^	omission
	H Line	to draw an attention to an error
	Vertical Wavy Line	to draw attention to something
	Highlight	as directed by PE
	IRRL	irrelevant point
	REP	conspicuous repetition
	L	illegible word or phrase
	BP	Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.

**SUBJECT-SPECIFIC MARKING INSTRUCTIONS****ASSESSMENT OBJECTIVES**

Candidates are expected to demonstrate the following in the context of the content described for the individual unit:

**AO1** Demonstrate Knowledge and Understanding of:

- literature and either visual/material culture or classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

**AO2** Critically analyse, interpret and evaluate literature and either visual/material culture or classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

**Marking Scripts**

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

**Any queries on unexpected answers please consult your Principal Examiner.**

**Using annotations**

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

**Ticks:** these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

**Do use** ticks to draw attention to anything worthy of credit [even single words].

**Do not use** ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

**Highlighting:** use highlighting as directed by your Principal Examiner.

### **QUALITY OF WRITTEN COMMUNICATION**

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Principal Examiner.

## SECTION A

Question	Indicative Content	Marks	Guidance						
1	<p><b>Who performed in the <i>orchestra</i>?</b> The Chorus Actors Musician</p> <p>(1)</p>	1 AO1							
2a	<p><b>Who sat in the central seat of honour in the <i>prohedria</i>?</b> The Priest of Dionysus (1)</p>	1 AO1							
2b	<p><b>What was the significance of this person sitting there?</b> Answers may include:</p> <ul style="list-style-type: none"> <li>• Symbolised the Festival in honour of Dionysus</li> <li>• Represented the god (1)</li> </ul>	1 (AO2)	<i>All legitimate answers should be credited.</i>						
3	<p><b>Explain how the layout of the theatre and the stage buildings affected the audience's enjoyment of drama. Make four points and support each point with reference to Source A.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <table border="1" data-bbox="344 986 1288 1230"> <tbody> <tr> <td>2</td> <td>Expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> <tr> <td>1</td> <td>Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.</td> </tr> <tr> <td>0</td> <td>Point is not valid, or none are drawn.</td> </tr> </tbody> </table> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Good view of <i>orchestra</i> and stage (AO2) <i>Slope of theatre</i> (AO1)</li> <li>• But audience at the back a long way from the action (AO2) <i>Size of theatre</i> (AO1)</li> </ul>	2	Expresses a valid point, with accurate, relevant and suitably explained reference to the source.	1	Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.	0	Point is not valid, or none are drawn.	4 (AO1)  4 (AO2)	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	Expresses a valid point, with accurate, relevant and suitably explained reference to the source.								
1	Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.								
0	Point is not valid, or none are drawn.								

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"> <li>• Good acoustics (AO2) <i>Shape of theatre</i> (AO1)</li> <li>• Easy access to seats (AO2) <i>Passages to seats</i> (AO1)</li> <li>• Seats potentially uncomfortable (AO2) <i>Seats made of stone</i> (AO1)</li> <li>• Stage raises actors (AO2) <i>Stage area</i> (AO1)</li> <li>• Buildings provide background (AO2) <i>Foundations of buildings</i> (AO1)</li> <li>• Revelation of bodies (AO2) <i>ekkyklema</i> (AO1)</li> <li>• <i>deus ex machina</i>/actors raised off stage (AO2) <i>mechane</i> (AO1)</li> </ul>		
4	<p><b>Which river has Dionysus just crossed?</b> The river Styx (1)</p>	1 (AO1)	
5	<p><b>Who transported Dionysus across the river?</b> Charon (1)</p>	1 (AO1)	
6	<p><b>Why was Xanthias not allowed to cross the river in the boat?</b> He did not fight in the Battle of Arginusae / sea battle He was a slave (1)</p>	1 (AO1)	
7a	<p><b>Which god is Dionysus impersonating?</b> Heracles (1)</p>	1 (AO1)	
7b	<p><b>Why is he impersonating this god?</b></p> <ul style="list-style-type: none"> <li>• Heracles had already visited the Underworld</li> <li>• He was a frightening figure</li> <li>• The disguise might help Dionysus in the Underworld (1)</li> </ul>	1 (AO2)	<i>All legitimate answers should be credited.</i>

Question	Indicative Content	Marks	Guidance						
<p><b>8</b></p>	<p><b>Explain how Aristophanes makes this passage an effective piece of comic drama. Make four points and support each point with reference to Source B.</b></p> <p>Accept any <b>four</b> points and award up to <b>two</b> marks each. Assess against point-by-point marking grid below.</p> <p>Examples might include:</p> <table border="1" data-bbox="344 523 1288 767"> <tr> <td data-bbox="344 523 421 619">2</td> <td data-bbox="421 523 1288 619">Expresses a valid point, with accurate, relevant and suitably explained reference to the source.</td> </tr> <tr> <td data-bbox="344 619 421 708">1</td> <td data-bbox="421 619 1288 708">Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.</td> </tr> <tr> <td data-bbox="344 708 421 767">0</td> <td data-bbox="421 708 1288 767">Point is not valid, or none are drawn.</td> </tr> </table> <ul style="list-style-type: none"> <li>• Reference to contemporary figures and events. (AO2) <i>Hegelochus and the quotation.</i> (AO1)</li> <li>• Reference to mythological monster. (AO2)</li> <li>• <i>Empusa.</i> (AO1)</li> <li>• Fear of Dionysus. (AO2) <i>Repetition of swearing.</i> (AO1)</li> <li>• Scatological humour. (AO2) <i>Dionysus tunic turning brown.</i> (AO1)</li> <li>• Role reversal. (AO2)</li> <li>• <i>Dionysus and Xanthias.</i> (AO1)</li> <li>• Parody of Tragedy, especially Euripides. (AO2) <i>Dionysus' mock tragic language.</i> (AO1)</li> <li>• Visual enjoyment. (AO2) <i>Costumes of Dionysus and Chorus.</i> (AO1)</li> <li>• Music and singing. (AO2) <i>Initiates' hymn.</i> (AO1)</li> </ul>	2	Expresses a valid point, with accurate, relevant and suitably explained reference to the source.	1	Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.	0	Point is not valid, or none are drawn.	<p><b>4</b> <b>(AO1)</b></p> <p><b>4</b> <b>(AO2)</b></p>	<p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and interpretation.</i></p> <p><i>The indicative content is intended to be illustrative not prescriptive. All legitimate answers and approaches must be credited appropriately.</i></p>
2	Expresses a valid point, with accurate, relevant and suitably explained reference to the source.								
1	Expresses a valid point, but is not fully supported by an appropriate selection of evidence from the source.								
0	Point is not valid, or none are drawn.								

Question	Indicative Content	Marks	Guidance
*9	<p><b>‘Going to the theatre was more of a religious than a theatrical experience for a 5<sup>th</sup> century Athenian.’ Explain how far you agree with this statement. You may use Sources A and B as a starting point, and your own knowledge in your answer.</b></p> <p><b><u>AO1</u></b> Candidates might show knowledge and understanding of:</p> <p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Altar and religious sanctuary next to theatre.</li> <li>• Seat for Priest of Dionysus.</li> <li>• Theatrical devices.</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Hymn to Iacchus.</li> <li>• Comic elements.</li> <li>• Costumes, singing and dancing.</li> </ul> <p><b>Own knowledge</b></p> <ul style="list-style-type: none"> <li>• Details of the Festival of the Greater Dionysia</li> <li>• Details of theatrical elements of Tragedy and Comedy.</li> </ul> <p><b><u>AO2</u></b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Source A</b></p> <ul style="list-style-type: none"> <li>• Presence of sanctuary and Priest of Dionysus indicates religious elements.</li> <li>• Layout of theatre enhances the theatrical experience of the audience.</li> </ul> <p><b>Source B</b></p> <ul style="list-style-type: none"> <li>• Hymn to Iacchus indicates religious content of plays.</li> <li>• Actual performance is part of the theatrical experience of the audience.</li> <li>•</li> </ul>	<p><b>8</b> <b>(AO1)</b></p> <p><b>8</b> <b>(AO2)</b></p>	<p><i>The ‘indicative content’ is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 16-mark extended response.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p>

Question	Indicative Content	Marks	Guidance
	<p><b>Own knowledge</b></p> <ul style="list-style-type: none"> <li>• The fact that plays were only put on at religious festivals such as the Greater Dionysia seems to indicate the importance of religion.</li> <li>• <i>Dithyramb</i> contest purely religious.</li> <li>• Constant references to the gods in the plays stresses religion.</li> <li>• Mention of oracles and prophecies indicates the role of religion in drama.</li> </ul> <p><b>But</b></p> <ul style="list-style-type: none"> <li>• Many other elements contribute to the theatrical experience.</li> <li>• Costumes, props and dancing give a visual element.</li> <li>• In Tragedy, depiction of well-known myths, as well as tragic elements make the plays enjoyable.</li> <li>• In Comedy, fantastical plots and humour are enjoyed by the audience.</li> <li>• Both Tragedy and Comedy seek to educate their audience.</li> </ul> <p>It does not matter which way candidates argue, as long as they present a coherent argument backed up by relevant material.</p>		

**Guidance on applying the marking grids for the 16-mark extended response**

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
4	7–8	<ul style="list-style-type: none"> <li>• Very detailed knowledge and a thorough understanding of the material studied.</li> <li>• Use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation.</li> </ul>	4	7–8	<ul style="list-style-type: none"> <li>• A very good response to the question containing a wide range of relevant points leading to convincing conclusions.</li> <li>• Points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• Good knowledge and understanding of the material studied.</li> <li>• Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation.</li> </ul>	3	5–6	<ul style="list-style-type: none"> <li>• A good response to the question containing a range of relevant points leading to appropriate conclusions.</li> <li>• Points are generally supported by analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>
2	3–4	<ul style="list-style-type: none"> <li>• Sound knowledge and understanding of the material studied.</li> <li>• Use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation.</li> </ul>	2	3–4	<ul style="list-style-type: none"> <li>• A sound response to the question containing some relevant points leading to tenable conclusions.</li> <li>• Some points are supported by analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
1	1–2	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the material studied.</li> <li>• Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation.</li> </ul>	1	1–2	<ul style="list-style-type: none"> <li>• Limited engagement with the question, any points or conclusions made may be weak and/or limited in relevancy.</li> <li>• Isolated use of classical sources with little analysis, interpretation and evaluation.</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>
0	0	No response or no response worthy of credit.		0	No response or no response worthy of credit.

## Section B

Question	Indicative Content	Marks	Guidance
*10	<p><b>How important are the characters of Creon and Tiresias in developing the plot of <i>Oedipus the King</i>? Of these two characters which do you think is more important?</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <p><b>Creon</b></p> <ul style="list-style-type: none"> <li>• He is sent by Oedipus to Delphi.</li> <li>• He brings the prophecy about the plague from Delphi.</li> <li>• He is accused by Oedipus of plotting against him.</li> <li>• He takes control of Thebes at the end of the play.</li> <li>• He allows Oedipus to embrace his children.</li> <li>• He consults the gods about Oedipus' exile.</li> </ul> <p><b>Tiresias</b></p> <ul style="list-style-type: none"> <li>• He is summoned by Oedipus to help him solve the riddle of Laius' death.</li> <li>• He is reluctant to do so.</li> <li>• He reveals the truth of Oedipus' situation.</li> <li>• He predicts Oedipus' fate.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <p><b>Creon</b></p> <ul style="list-style-type: none"> <li>• He is trusted by Oedipus.</li> <li>• He starts the search for Laius' killer.</li> <li>• He reveals Oedipus' stubborn and paranoid character.</li> <li>• He brings the story to a conclusion.</li> </ul>	<p><b>10</b> <b>(AO1)</b></p> <p><b>15</b> <b>(AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<p><b>Tiresias</b></p> <ul style="list-style-type: none"> <li>• He also reveals Oedipus' temper.</li> <li>• He sets Oedipus on the path to discover his true identity.</li> </ul> <p>Both characters contribute to the development of the plot. Creon appears in the play to a greater extent, but Teiresias is the reason the story of Oedipus is brought to light and the tragic ending occurs.</p>		
*11	<p><b>'You punish too severely.' How far do you agree with Cadmus' description of how Dionysus treated Pentheus and his family? Justify your response with close reference to the text.</b></p> <p><b>AO1</b> Candidates might show knowledge and understanding of:</p> <p><b>Punishment</b></p> <ul style="list-style-type: none"> <li>• Agave, Autonoe and Ino are turned into Bacchantes.</li> <li>• Dionysus is driven mad and dressed as a woman for public humiliation.</li> <li>• He is torn apart by the Bacchantes.</li> <li>• Agave leads the Bacchantes and personally kills Pentheus.</li> <li>• Pentheus recognises his mother just before he dies.</li> <li>• Agave recognises what she has done.</li> <li>• Agave has to go into exile.</li> <li>• Cadmus and Harmonia are to be turned into snakes and exiled.</li> </ul> <p><b>Reasons for punishment</b></p> <ul style="list-style-type: none"> <li>• Pentheus' family denied his divinity.</li> <li>• They thought that Semele's death was a punishment from Zeus.</li> <li>• Pentheus openly insulted the god and his cult.</li> <li>• He imprisoned Dionysus and attacked his followers.</li> </ul> <p><b>AO2</b> Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• Dionysus approached Thebes in disguise.</li> <li>• He mocked and tricked Pentheus.</li> </ul>	<p><b>10 (AO1)</b></p> <p><b>15 (AO2)</b></p>	<p><i>The 'indicative content' is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 25-mark extended response.</i></p>

Question	Indicative Content	Marks	Guidance
	<ul style="list-style-type: none"><li>• Pentheus was merely trying to preserve law and order in his state.</li><li>• The family had no real evidence of Semele's claim to an affair with Zeus.</li><li>• Cadmus did worship Dionysus, but was still punished.</li></ul> <p>It can be argued that Pentheus and his family deserved some form of punishment from Dionysus for their attitude and behaviour towards him. Candidates will need to assess whether this behaviour justifies the punishment they received, or is excessive.</p>		

### Guidance on applying the marking grids for the 25-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at the highest level and work down until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

AO1			AO2		
Level	Marks	Characteristics of Performance	Level	Marks	Characteristics of Performance
5	9–10	<ul style="list-style-type: none"> <li>• Very detailed knowledge and a thorough understanding of the material studied.</li> <li>• Use of a range of well selected, accurate and precise material from classical sources, and appropriate, effective use of their cultural context and possible interpretation.</li> </ul>	5	13–15	<ul style="list-style-type: none"> <li>• A very good response to the question containing a wide range of relevant points leading to convincing conclusions.</li> <li>• Points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning.</i></p>
4	7–8	<ul style="list-style-type: none"> <li>• Detailed knowledge and a sound understanding of the material studied.</li> <li>• Use of a range of well selected, mostly accurate, material from classical sources, and appropriate use of their cultural context and possible interpretation.</li> </ul>	4	10–12	<ul style="list-style-type: none"> <li>• A good response to the question containing a range of relevant points leading to appropriate conclusions.</li> <li>• Points are consistently supported by critical analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response is logically structured, with a well-developed and clear line of reasoning.</i></p>
3	5–6	<ul style="list-style-type: none"> <li>• Reasonable knowledge and understanding of the material studied.</li> <li>• Use of a range of mostly accurate material from classical sources, and some use of their cultural context and possible interpretation.</li> </ul>	3	7–9	<ul style="list-style-type: none"> <li>• A reasonable response to the question containing some relevant points leading to tenable conclusions.</li> <li>• Points are generally supported by analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response presents a line of reasoning which is mostly relevant and has some structure.</i></p>

AO1			AO2		
	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the material studied.</li> <li>• Use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation.</li> </ul>	<b>2</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• A basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions.</li> <li>• Points are occasionally supported by analysis, interpretation and evaluation of classical sources.</li> </ul> <p><i>The response presents a line of reasoning but may lack structure.</i></p>
	<b>1–2</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding of the material studied.</li> <li>• Use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation.</li> </ul>	<b>1</b>	<b>1–3</b>	<ul style="list-style-type: none"> <li>• Little engagement with the question and any points or conclusions made are of little or no relevance.</li> <li>• Isolated use of classical sources with little analysis, interpretation and evaluation.</li> </ul> <p><i>The information is communicated in an unstructured way.</i></p>
	<b>0</b>	No response or no response worthy of credit.	<b>0</b>	<b>0</b>	No response or no response worthy of credit.

**OCR (Oxford Cambridge and RSA Examinations)**  
**The Triangle Building**  
**Shaftesbury Road**  
**Cambridge**  
**CB2 8EA**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
is a Company Limited by Guarantee  
Registered in England  
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA  
Registered Company Number: 3484466  
OCR is an exempt Charity

**OCR (Oxford Cambridge and RSA Examinations)**  
Head office  
Telephone: 01223 552552  
Facsimile: 01223 552553

© OCR 2018

