

**GCSE**

**Media Studies**

Unit **B322**: Textual Analysis and Media Studies Topic  
(Moving Image)

General Certificate of Secondary Education

**Mark Scheme for June 2015**

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

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

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

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## Annotations

Annotation	Meaning
	Only 3 bullets
	Unclear
	Characterisation or generic conventions (for Question 3)
	No connotation
	Incorrect point (use carefully)
	No channel
	No day
	No example
	No pleasures
	No 'Stereotype'
	No time
	Only 1 text
	Tick

**Subject-specific Marking Instructions**

The purpose of this unit is to assess candidates' ability to:

Recall, select and communicate their knowledge and understanding of media products and the contexts in which they are produced and consumed **(AO1)**.

Analyse and respond to media texts/topics using media key concepts and appropriate terminology **(AO2)**.

**Assessment Objectives Grid (includes QWC)**

Question	AO1	AO2	Total
<b>Section A</b>	10	40	<b>50</b>
<b>Section B</b>	22	8	<b>30</b>
<b>Totals</b>	<b>32</b>	<b>48</b>	<b>80</b>

These are broken down by question as follows:

**Q1 3 marks** AO1 knowledge of generic conventions  
**7 marks** AO2 textual analysis

**Q2 20 marks** AO2 textual analysis

**Q3 7 marks** AO1 knowledge of representation issues:  
**13 marks** AO2 textual analysis

**Q4 22 marks** AO1 knowledge and understanding of TV or radio comedy texts, TV or radio channels and scheduling, and audience pleasures  
**8 marks** AO2 textual analysis

Question	Answer	Marks	Guidance
1	<p><b>Level 4 (8–10 marks)</b> Explains two generic narrative features Shows thorough understanding of appropriate generic conventions Ideas and arguments supported by evidence Precise and accurate use of terminology Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3 (6–7 marks)</b> States two generic narrative features Shows sound understanding of appropriate generic conventions Offers sound textual evidence (at the top) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p><b>Level 2 (3–5 marks)</b> States at least one generic narrative feature Shows some understanding of generic conventions Offers some textual evidence (at the top) Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p>	10	<p><b>Annotation instructions:</b> Tick bottom of page if no conventions – do not tick elsewhere in this case Single tick any conventions mentioned in passing Double tick any convention clearly established as a convention</p> <p><b>Level 4</b> answers will <i>explain two</i> conventions with <i>exemplification</i>: two double ticks for explicit understanding of typicality/generic conventions. Use of <i>terminology</i>, such as ‘convention’, ‘iconography’, ‘hybridity’, ‘heroic protagonist &amp; antagonist’, and ‘quest’ will lift an answer with two conventions into this band.</p> <p>‘There is a protagonist’ does <i>not</i> count as a generic convention (but reward the terminology). ‘There is a heroic protagonist’ <i>does</i> count.</p> <p><b>Level 3</b> answers will <i>identify two</i> conventional elements: two single or double ticks</p> <p>At the bottom of the band this identification may be very brief and may not suggest generic typicality</p> <p>Textual exemplification or double tick(s) for a sense of generic conventions lift an answer to the top of this level.</p> <p><b>Level 2</b> answers will state <b>one</b> conventional element of the extract: one single or double tick</p> <p>Answers that offer textual evidence or any sense of understanding generic conventions should reach the top of this band.</p> <p>Some answers that attempt two elements but in effect state the same element twice can be placed in the top of this band.</p>

Question	Answer	Marks	Guidance
	<p><b>Level 1 (0–2 marks)</b>            Describes some aspects of the text            Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning.            Writing may also lack legibility.</p>		<p><b>Level 1</b> answers will <b>not state any</b> element of the film that fits the generic conventions – they might simply describe the events in the extract (e.g. ‘There is a man/woman, he/she does this...’).</p> <p>Examples of conventional features:</p> <ul style="list-style-type: none"> <li>• hero</li> <li>• underhand villain</li> <li>• good versus evil</li> <li>• jeopardy – a chase</li> <li>• stunts</li> <li>• exotic location</li> <li>• violence (allow ‘guns’ if linked to conflict/violence)</li> <li>• hero’s sidekick (not just ‘sidekick’)</li> </ul>
2		20	<p><b>Annotation instructions:</b>  <b>Use NE or CON where there is no example or no connotation analysis . Do not tick</b> if the example or connotation is completely missing (e.g. ‘the music connotes violence’ is a connotation without an example, ‘there is a close up on Ronson’s wound’ is an example without connotation).</p> <p><b>Single tick</b></p> <ul style="list-style-type: none"> <li>• any specific example with limited connotation analysis (e.g. an effect on the audience that implies a connotation – ‘keeps the audience on the edge of their seats’, for example).</li> <li>• effective connotation analysis where the example is a little vague (e.g. ‘the sound intensifies, ‘there is cross-cutting in the extract’, ‘there are close ups on faces’)</li> </ul> <p><b>Double tick</b> any specific example that comes with an effective connotation analysis (e.g. ‘the soundtrack changes as Bond leaves the corridor as the music becomes more exotic and the sound of the crowd swells to connote the busyness of the street’).</p>

Question	Answer	Marks	Guidance
	<p><b>Level 4 (16–20 marks)</b> Comprehensive range of examples (all bullet points accurate) Detailed analysis of textual evidence from the extract Precise and accurate use of terminology Thorough understanding of connotative effect Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3 (12–15 marks)</b> Comprehensive range of examples (all bullet points attempted) Offers sound textual evidence from the extract Some accurate use of terminology Sound understanding of connotative effect Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p><b>Level 2 (6–11 marks)</b> Attempts at least three bullet points Offers some textual evidence from the extract Limited use of terminology Some understanding of connotative effect (at the top end of the band) Some simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p><b>Level 1 (0–5 marks)</b> Attempts one or two bullet points Describes some aspects of the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p><b>Level 4</b> answers will typically offer <b>more than one</b> example, accurately described, with effective connotative analysis, for each bullet point. <b>17–20 marks</b> An answer with two double ticks for 4 bullets <b>16 marks</b> An answer with two double ticks for 3 bullets and one double tick for 1 bullet</p> <p><b>Level 3</b> answers: <b>15 marks</b> An answer with two double ticks for 2 bullets and one double tick for 2 bullets <b>14 marks</b> An answer with two double ticks for 1 bullet and one double tick for 3 bullets <b>13 marks</b> An answer with a double tick for 4 bullets <b>12 marks</b> An answer with one double tick for 3 bullets, but <i>not</i> if the candidate clearly does not understand what the fourth media language element means (e.g. discusses <i>mise en scène</i> under editing) – such answers remain in Level 2.</p> <p><b>Level 2</b> answers: <b>11 marks</b> An answer with at least a single tick for at least 3 bullets <b>10 marks</b> An answer with at least a single tick for 2 bullets plus an attempt at a third <b>9 marks</b> An answer with at least a single tick for 1 bullet plus an attempt at two others <b>8 marks</b> No ticks, but one or more examples given without connotation <b>6 or 7 marks</b> No ticks – no examples but understands the terms used to describe some bullets</p> <p><b>Level 1</b> answers: <b>5 marks</b> No examples but understands one bullet <b>4 marks</b> No examples but implicit understanding of one bullet <b>1 – 3 marks</b> Some description of the extract</p>

Question	Answer	Marks	Guidance
			<p>Look for specific examples. The following are <b>not</b> specific examples, but show level 2 understanding of the media language element):</p> <ul style="list-style-type: none"> <li>– 'there is a variety of shot types used'</li> <li>– there are long shots, medium shots, and close ups'</li> <li>– 'continuity editing is used'</li> <li>– 'there are cuts between shots'</li> <li>– 'there is fast paced editing' (with no reference to a specific sequence)</li> <li>– 'there is music throughout'</li> </ul> <p>Do not double tick examples where it is not completely clear which part of the extract is being analysed, but single tick where this is heavily implied.</p> <p><b>Soundtrack</b></p> <p>The description of sound as 'diegetic' or 'non–diegetic' does not count as an example.</p> <p>Do not double tick examples where the term 'soundtrack' is used to mean 'music'.</p> <p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>⤴ Use of M's voice compressed as if over an earpiece</li> <li>⤴ Use of suspense music early in the extract in the apartment</li> <li>⤴ Use of more rhythmic, Middle–Eastern music as Bond enters the street</li> <li>⤴ Sound effects of people shouting as the car hits the street stalls</li> <li>⤴ Sound effects of cars colliding</li> <li>⤴ Exaggerated gunfire and windows smashing</li> <li>⤴ Motorcycle sound effects</li> <li>⤴ The music climaxes as the motorcycles crash through the window</li> <li>⤴ Any other relevant example.</li> </ul>

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			<p><b>Editing</b> Only accept answers other than visual editing if there is an explicit link made to the editing process (so soundtrack elements, for example, should only be rewarded if there is a clear explanation that they are post-production sound effects).</p> <p>Use your professional judgment about whether or not a CGI example shows understanding of editing – contact your team leader if in doubt.</p> <p>The term 'jump cut' should only be rewarded where there is a clear breach of continuity editing. There are no jump cuts in this extract so use of the term may be marked with a cross.</p> <p><b>Accept:</b></p> <ul style="list-style-type: none"> <li>⤴ Shot reverse shot between Ronson and Bond</li> <li>⤴ Cross cutting between the London office and Istanbul</li> <li>⤴ Increased pace of editing as we head towards the collision between the cars</li> <li>⤴ Shot reverse shot as Bond and Patrice shoot at each other</li> <li>⤴ Any other relevant example.</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>⤴ Jump cuts</li> </ul> <p><b>Mise en scène</b> This media language element can lead to very descriptive answers (e.g. 'there is a man on a motorbike, he is in a foreign city') so reward explanation of connotative effects.</p> <p><b>Candidates might comment on:</b></p> <ul style="list-style-type: none"> <li>α) The contrast between the blue light and dull interior of the London office and the bright sunshine and dusty colours of the Istanbul streets</li> <li>β) The low key expressionistic lighting as Bond finds Ronson (accept low key or dim lighting, but not dark lighting)</li> </ul>

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			<p>χ) The relative size of the guns  δ) The use of spectacle, e.g. the rooftop chase</p> <p><b>Camerawork</b>  <b>Accept:</b></p> <ul style="list-style-type: none"> <li>▲ The close up on Bond as he gives Ronson a caring look</li> <li>▲ Low angle on Bond as he leaves Ronson</li> <li>▲ The long tracking shot down the corridor</li> <li>▲ Tracking shots of the cars and the motorcycles</li> <li>▲ Point of view, e.g. the shot of Patrice's car from the Landrover</li> <li>▲ Low angle shot of the motorcycle crash</li> <li>▲ Over the shoulder shot of Eve smashing the windscreen</li> <li>▲ Aerial/helicopter shot of the rooftop race</li> <li>▲ Hand held camera during the motorbike chase</li> <li>▲ Any other relevant example.</li> </ul> <p><b>Do not accept:</b></p> <ul style="list-style-type: none"> <li>• Zooming</li> <li>• Panning for the rooftop shots</li> </ul>
3		20	<p><b>Annotation instructions:</b>  Use the 'S' annotation for no use of the term 'stereotyping'.</p> <p><b>Single tick</b> use of the term stereotype with ineffective representation analysis  Single tick stereotyping analysis with no use of the term  Single tick representation analysis (e.g. positive and negative representations) with no stereotyping reference  Do not tick characterisation or generic conventions – use C</p> <p><b>Double tick</b> effective use of the term stereotype or counter-stereotype or anti-stereotype</p>

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	<p><b>Level 4 (16–20 marks)</b> Discusses a range of representation issues in the extract, or discusses one or more issues in depth Shows thorough understanding of appropriate representation issues Offers a range of textual evidence from the extract that exemplifies these issues Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3 (12–15 marks)</b> Clearly identifies at least one representation issue in the extract Shows sound understanding of appropriate representation issues – accurate use of the term ‘stereotyping’ Offers textual evidence from the extract that exemplifies these issues Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p><b>Level 2 (6–11 marks)</b> Describes aspects of representation in the extract Shows some limited understanding of representation issues – uses the concept of stereotyping or the term itself Offers some textual evidence from the extract Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p><b>Level 1 (0–5 marks)</b> Describes some aspects of the extract Shows no or minimal understanding of</p>		<p><b>Level 4 answers:</b> A series of double ticks for an in-depth discussion of how one group is represented (stereotypically, non-stereotypically, or anti/counter-stereotypically); OR Double ticks across a range of social groups (three or more).</p> <p>The specification suggests groups defined by: age, gender, ethnicity, body types, class, region and nationality. The paper also suggests: gender, race and nationality and Istanbul and London. Reward any relevant representation analysis, on or off the list.</p> <p>Answers with effective discussion of ideology as well as the above will usually reach the top of this level. However, an answer <i>can</i> reach full marks without doing this.</p> <p><b>Level 3 answers</b> will display a clear understanding of stereotyping. <b>14 – 15 marks</b> Double ticks for representation analysis for analysis of:</p> <ul style="list-style-type: none"> <li>• more than one group</li> <li>• more than one facet of any one group</li> </ul> <p><b>12 –13 marks</b> At least one double tick (but very underdeveloped answers may only reach Level 2)</p> <p><b>Level 2 answers:</b> <b>10 – 11 marks</b> A series of single ticks for the use of ‘stereotype’ or ‘stereotyping’, but solely in relation to <i>characterisation</i> (e.g. ‘the villain is stereotypically evil and cunning’) or <i>generic conventions</i> (e.g. ‘stereotypically, there is a hero’) <b>8 – 9 marks</b> Single ticks for understanding of stereotyping without using the term itself (e.g. ‘the hero is male and strong, like most heroes’) OR Single ticks for representation analysis (e.g. positive and negative</p>

Question	Answer	Marks	Guidance
	<p>representation issues – no reference to stereotyping Offers minimal textual evidence from the extract Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>representations) with no stereotyping reference <b>6 – 7 marks</b> Very underdeveloped answers showing some understanding of representation or stereotyping</p> <p><b>Level 1 answers</b> will neither use the term nor the concept of stereotyping. They are likely to describe the extract. <b>4 – 5 marks</b> Some textual description and minimal understanding of representation <b>1 – 3 marks</b> No understanding of representation and very little textual description</p> <p>Candidates should recognise the</p> <ul style="list-style-type: none"> <li>• anti-stereotypical representation of leadership by an elderly woman, breaking norms of male dominance</li> <li>• the male hero role using stereotypical ideals of masculinity.</li> </ul> <p>They might also comment on:</p> <ul style="list-style-type: none"> <li>• the stereotypical representation of Istanbul as an exotic tourist destination contrasted to workaday London</li> <li>• the stereotypical representation of English people as heroes</li> <li>• Bond anti-stereotypically allowing a young woman to drive him out of trouble, breaking norms of male dominance</li> <li>• the stereotypical reassertion of male dominance as Bond takes over the steering wheel</li> <li>• MI6 is represented as an equal opportunities employer and/or a token black actor is employed</li> </ul> <p>Some candidates might note the slightly knowing nature of the representation.</p>
4	<p><b>(a)</b></p> <p><b>Level 4 (12–15 marks)</b> Discusses the scheduling of a comedy Precise and accurate use of terminology Shows detailed knowledge of TV or radio channels and scheduling with understanding of how</p>	15	<p><b>Annotation instructions:</b> <b>Tick</b> the box to show all three of day/time/channel Use T (no time), N0 (no channel), or ND (no day) to show missing element in the box (delete if found later in the answer)</p>

Question	Answer	Marks	Guidance
	<p>programmes reflect institutional contexts Thorough understanding of how channels use scheduling to reach audiences Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p> <p><b>Level 3 (9–11 marks)</b> Accurately describes and evaluates the scheduling of a comedy Some accurate use of terminology Shows sound knowledge of TV or radio channels and scheduling with some understanding of how programmes reflect institutional contexts Sound understanding of how channels use scheduling to reach audiences Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p><b>Level 2 (4–8 marks)</b> Describes the scheduling of a comedy Limited use of terminology Shows some knowledge of TV or radio channels and scheduling Some understanding of how channels use scheduling to reach audiences Simple ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning.</p> <p><b>Level 1 (0–3 marks)</b> Partially describes the scheduling of a comedy Shows minimal knowledge of TV or radio channels and scheduling</p>		<p><b>Double tick</b> explanations showing clear institutional knowledge or knowledge of scheduling</p> <p><b>Single tick</b> weaker explanations (e.g. in terms of audience habits)</p> <p>Answers that discuss scheduling other than that stated in the box (e.g. scheduling on a variety of channels or historical scheduling information) should only be rewarded insofar as they throw light on the scheduling stated in the box.</p> <p><b>Level 4 answers:</b> Double ticks for <i>all</i> elements of the question: 1. the fit between institution and text 2. the scheduling of the text – both time and day Answers that discuss other programmes in the schedule or counter-programming can be considered to have addressed both day and time.</p> <p><b>Level 3 answers:</b> <b>10 – 11 marks</b> Predominantly double ticks but not all elements of the question covered <b>9 marks</b> Mix of double and single ticks</p> <p><b>Level 2 answers:</b> <b>8 marks</b> Some single ticks or one double tick (e.g. for accurate use of 'watershed') <b>6 – 7 marks</b> At least one single tick for an attempt to explain scheduling <b>5 marks</b> Attempts to explain scheduling – no ticks <b>4 marks</b> Complete scheduling information</p> <p>Answers with incomplete scheduling information <i>can</i> reach this band if the answer shows knowledge of scheduling (especially if the scheduling information is vague). They are unlikely to exceed 6 marks unless the scheduling knowledge is very detailed.</p> <p>Vague descriptions of the <i>channel</i> include: 'on the BBC', 'on Sky',</p>

Question	Answer	Marks	Guidance
	<p>Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p>or if the channel is not stated but is heavily implied by naming other programmes.</p> <p>Vague descriptions of the time might include: 'in the evening', 'after the watershed'.</p> <p>Vague descriptions of the day might include: the date of transmission, 'every day' (but do allow 'weekdays', or 'every weekday').</p> <p><b>Level 1</b> answers will attempt to describe scheduling but this will be inaccurate or very incomplete</p> <p>Answers using a text or that is <i>clearly not a comedy programme</i> (e.g. soap operas) can reach low level 2, under the 'best fit' principle.</p> <p>Answers that demonstrate understanding of scheduling but <i>do not apply this understanding to a specific text</i> can also reach low level 2, under the 'best fit' principle, but no higher.</p>
(b)	<p><b>Level 4 (12–15 marks)</b> Shows detailed knowledge of audience pleasures Thorough understanding of how programmes offer audience pleasures Detailed and appropriate exemplification Ideas expressed clearly and fluently in well-structured sentences with few, if any, errors of spelling, punctuation and grammar.</p>	15	<p><b>Annotation instructions:</b></p> <p><b>Double tick</b> a pleasure established with exemplification – tick the pleasure when first stated, then add the second tick in the same place when satisfied with the exemplification Do not reward the same pleasure more than once per programme <b>Single tick</b> a pleasure with no exemplification Use <b>P</b> if no pleasures established for a text</p> <p><b>Level 4</b> answers: <b>14–15</b> As below, plus a focused discussion of the similarities and/or differences between the pleasures offered by two programmes <b>12–13</b> Double ticks predominate for analysis of two or more audience pleasures with detailed textual exemplification.</p>

Question	Answer	Marks	Guidance
	<p><b>Level 3 (9–11 marks)</b> Shows sound knowledge of different audience pleasures Sound understanding of how programmes offer audience pleasures Relevant textual exemplification (with some detail at the top of the band) Ideas expressed with some clarity and fluency; errors of spelling, punctuation and grammar do not obscure meaning.</p> <p><b>Level 2 (4–8 marks)</b> Shows knowledge of one or two audience pleasures Basic understanding of how at least one programme offers audience pleasures Some textual exemplification (at the top of the band) Some ideas expressed appropriately but possibly with some errors of spelling, punctuation and grammar that obscure meaning</p> <p><b>Level 1 (0–3 marks)</b> Describes one or two texts Some simple ideas expressed with errors of spelling, punctuation and grammar that obscure meaning. Writing may also lack legibility.</p>		<p><b>Level 3</b> answers must cover two pleasures and two texts: <b>10 – 11 marks</b> Some double ticks <b>9 marks</b> Series of single ticks for: Answers that fail to give specific textual detail but with a sound knowledge of pleasures OR Lack of specific detail (such as character description or vague outlines of the texts as a whole).</p> <p>Discussion of different types of comedy (e.g. visual comedy, slapstick comedy, verbal comedy, black comedy, satire) counts as <i>one pleasure</i>, unless the answer touches upon other pleasures in the course of this discussion.</p> <p><b>Level 2</b> answers may only cover one pleasure or one text: <b>7 – 8 marks</b> Some limited exemplification of at least one pleasure. <b>5 – 6 marks</b> Some understanding of pleasure(s) with no exemplification <b>4 marks</b> One pleasure poorly stated, e.g. ‘being funny’.</p> <p>Answers using a text or texts that are <i>clearly not comedy programmes</i> (e.g. soap operas) can reach level 2, but they must discuss pleasures that are offered by comedy programmes.</p> <p><b>Level 1</b> answers will typically describe the text(s).</p>

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