

Tuesday 20 May 2014 – Morning

GCSE ENGLISH LITERATURE

A662/01/QPI Unit 2: Modern Drama (Foundation Tier)

QUESTION PAPER INSERT

Duration: 45 minutes



INSTRUCTIONS TO CANDIDATES

- This Question Paper Insert is for your reference only.
- Answer **one** question on the play you have studied.

<i>The History Boys</i> : Alan Bennett	pages 2–3	questions 1(a)–(b)
<i>Hobson's Choice</i> : Harold Brighouse	pages 4–5	questions 2(a)–(b)
<i>A View from the Bridge</i> : Arthur Miller	pages 6–7	questions 3(a)–(b)
<i>An Inspector Calls</i> : J B Priestley	pages 8–9	questions 4(a)–(b)
<i>Educating Rita</i> : Willy Russell	pages 10–11	questions 5(a)–(b)
<i>Journey's End</i> : R C Sherriff	pages 12–13	questions 6(a)–(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper. There are also 6 additional marks for spelling, punctuation and grammar, which are indicated with a pencil (✎).
- The total number of marks for this paper is **33**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper Insert for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

ALAN BENNETT: *The History Boys*

- 1 (a) IRWIN: Does he have a programme? Or is it just at random?
 BOYS: Ask him, sir. We don't know, sir.
 AKTHAR: It's just the knowledge, sir.
 TIMMS: The pursuit of it for its own sake, sir.
 POSNER: Not useful, sir. Not like your lessons. 5
 AKTHAR: Breaking bread with the dead, sir. That's what we do.
 IRWIN: What it used to be called is 'wider reading'.
 LOCKWOOD: Oh no, sir. It can be narrower reading. Mr Hector says if we know one book off by heart, it doesn't matter if it's really crap. The Prayer Book, sir. *The Mikado*, the *Pigeon Fancier's Gazette* ... so long as it's words, sir. Words and worlds. 10
 CROWTHER: And the heart.
 LOCKWOOD: Oh yes, sir. The heart.
 'The heart has its reasons that reason knoweth not,' sir.
 CROWTHER: Pascal, sir. 15
 LOCKWOOD: It's higher than your stuff, sir. Nobler.
 POSNER: Only not useful, sir. Mr Hector's not as focused.
 TIMMS: No, not focused at all, sir. Blurred, sir, more.
 AKTHAR: You're much more focused, sir.
 CROWTHER: And we know what we're doing with you, sir. Half the time with him we don't know what we're doing at all. (*Mimes being mystified.*) 20
 TIMMS: We're poor little sheep that have lost our way, sir. Where are we?
 AKTHAR: You're very young, sir. This isn't your gap year, is it, sir? 25
 IRWIN: I wish it was.
 LOCKWOOD: Why, sir? Do you not like teaching us, sir?
 We're not just a hiccup between the end of university and the beginning of life, like Auden, are we, sir?
 DAKIN: Do you like Auden, sir? 30
 IRWIN: Some.
 DAKIN: Mr Hector does, sir. We know about Auden. He was a schoolmaster for a bit, sir.
 IRWIN: I believe he was, yes.
 DAKIN: He was, sir. Do you think he was more like you or more like Mr Hector? 35
 IRWIN: I've no idea. Why should he be like either of us?
 DAKIN: I think he was more like Mr Hector, sir. A bit of a shambles. He snogged his pupils. Auden, sir. Not Mr Hector.
 IRWIN: You know more about him than I do. 40
 DAKIN: 'Lay your sleeping head, my love, Human on my faithless arm.'
 That was a pupil, sir. Shocking, isn't it?
 IRWIN: So you could answer a question on Auden, then?
 BOYS: How, sir? 45
 No, sir.
 That's in the exam, sir.
 TIMMS: Mr Hector's stuff's not meant for the exam, sir. It's to make us more rounded human beings.
 IRWIN: This examination will be about everything and anything you know and are. 50
 If there's a question about Auden or whoever and you know about it, you must answer it.

AKTHAR:	We couldn't do that, sir. That would be a betrayal of trust. Laying bare our souls, sir.	55
LOCKWOOD:	Is nothing sacred, sir? We're shocked.	
POSNER:	I would, sir. And they would. They're taking the piss.	60

Either 1 (a) What do you think makes this such an entertaining and revealing moment in the play?

You should consider:

- how the boys talk to Irwin
- what they say about Hector
- what Dakin says here.

[27]

 Spelling, punctuation and grammar [6]

Or 1 (b) What do you think makes the relationship between Dakin and Irwin such an important part of the play?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) WILLIE: Yes, Miss Maggie?
- MAGGIE: Come up, and put the trap down; I want to talk to you.
He comes, reluctantly.
- WILLIE: We're very busy in the cellar.
MAGGIE *points to trap. He closes it.* 5
- MAGGIE: Show me your hands, Willie.
- WILLIE: They're dirty. (*He holds them out hesitatingly.*)
- MAGGIE: Yes, they're dirty, but they're clever. They can shape the leather like no other man's that ever came into the shop. Who taught you, Willie? (*She retains his hands.*) 10
- WILLIE: Why, Miss Maggie, I learnt my trade here.
- MAGGIE: Hobson's never taught you to make boots the way you do.
- WILLIE: I've had no other teacher.
- MAGGIE: (*dropping his hands*): And needed none. You're a natural born genius at making boots. It's a pity you're a natural fool at all else. 15
- WILLIE: I'm not much good at owt but leather, and that's a fact.
- MAGGIE: When are you going to leave Hobson's?
- WILLIE: Leave Hobson's? I – I thought I gave satisfaction.
- MAGGIE: Don't you want to leave?
- WILLIE: Not me. I've been at Hobson's all my life, and I'm not leaving till I'm made. 20
- MAGGIE: I said you were a fool.
- WILLIE: Then I'm a loyal fool.
- MAGGIE: Don't you want to get on, Will Mossop? You heard what Mrs Hepworth said. You know the wages you get and you know the wages a bootmaker like you could get in one of the big shops in Manchester. 25
- WILLIE: Nay, I'd be feared to go in them fine places.
- MAGGIE: What keeps you here? Is it the – the people?
- WILLIE: I dunno what it is. I'm used to being here. 30
- MAGGIE: Do you know what keeps this business on its legs? Two things: one's good boots you make that sell themselves, the other's the bad boots other people make and I sell. We're a pair, Will Mossop.
- WILLIE: You're a wonder in the shop, Miss Maggie.
- MAGGIE: And you're a marvel in the workshop. Well? 35
- WILLIE: Well, what?
- MAGGIE: It seems to me to point one way.
- WILLIE: What way is that?
- MAGGIE: You're leaving me to do the work, my lad.
- WILLIE: I'll be getting back to my stool, Miss Maggie. (*Moves to trap.*) 40

- MAGGIE: (*stopping him*): You'll go back when I've done with you. I've watched you for a long time and everything I've seen, I've liked. I think you'll do for me.
- WILLIE: What way, Miss Maggie?
- MAGGIE: Will Mossop, you're my man. Six months I've counted on you, 45
and it's got to come out some time.
- WILLIE: But I never –
- MAGGIE: I know you never, or it 'ud not be left to me to do the job like this.
- WILLIE: I'll – I'll sit down. (*He sits in arm-chair, mopping his brow.*)
I'm feeling queer-like. What dost want me for? 50
- MAGGIE: To invest in. You're a business idea in the shape of a man.
- WILLIE: I've got no head for business at all.
- MAGGIE: But I have. My brain and your hands 'ull make a working
partnership.
- WILLIE: (*getting up, relieved*): Partnership! Oh, that's a different thing. I 55
thought you were axing me to wed you.
- MAGGIE: I am.
- WILLIE: Well, by gum! And you the master's daughter.
- MAGGIE: Maybe that's why, Will Mossop. Maybe I've had enough of father,
and you're as different from him as any man I know. 60

Either 2 (a) What makes this such an entertaining moment in the play?

You should consider:

- Maggie's situation at this point
- what Maggie says to Willie
- how he reacts.

[27]

 Spelling, punctuation and grammar [6]

Or 2 (b) What makes the relationship between Maggie and her father so important in the play?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

ARTHUR MILLER: *A View from the Bridge*

- 3 (a) BEATRICE: Go, Baby, bring in the supper. [CATHERINE goes out.] Think about it a little bit, Eddie. Please. She's crazy to start work. It's not a little shop, it's a big company. Some day she could be a secretary. They picked her out of the whole class. [*He is silent, staring down at the tablecloth fingering the pattern.*] What are you worried about? She could take care of herself. She'll get out of the subway and be in the office in two minutes. 5
- EDDIE: [*somehow sickened*]: I know that neighbourhood, B., I don't like it.
- BEATRICE: Listen, if nothin' happened to her in this neighbourhood it ain't gonna happen noplac e else. [*She turns his face to her.*] Look, you gotta get used to it, she's no baby no more. Tell her to take it. [*He turns his head away.*] You hear me? [*She is angering.*] I don't understand you; she's seventeen years old, you gonna keep her in the house all her life? 10 15
- EDDIE: [*insulted*]: What kinda remark is that?
- BEATRICE: [*with sympathy but insistent force*]: Well, I don't understand when it ends. First it was gonna be when she graduated high-school, so she graduated high-school. Then it was gonna be when she learned stenographer, so she learned stenographer. So what're we gonna wait for now? I mean it, Eddie, sometimes I don't understand you; they picked her out of the whole class, it's an honour for her. 20
- [CATHERINE enters with food, which she silently sets on the table. After a moment of watching her face, EDDIE breaks into a smile, but it almost seems that tears will form in his eyes.] 25
- EDDIE: With your hair that way you look like a madonna, you know that? You're the madonna type. [*She doesn't look at him, but continues ladling out food on to the plates.*] You wanna go to work, heh, Madonna? 30
- CATHERINE: [*softly*]: Yeah.
- EDDIE: [*with a sense of her childhood, her babyhood, and the years*]: All right, go to work. [*She looks at him, then rushes and hugs him.*] Hey, hey! Take it easy! [*He holds her face away from him to look at her.*] What're you cryin' about? [*He is affected by her, but smiles his emotion away.*] 35
- CATHERINE: [*sitting at her place*]: I just – [*Bursting out*] I'm gonna buy all new dishes with my first pay! [*They laugh warmly.*] I mean it. I'll fix up the whole house! I'll buy a rug!
- EDDIE: And then you'll move away. 40
- CATHERINE: No, Eddie!
- EDDIE: [*grinning*]: Why not? That's life. And you'll come visit on Sundays, then once a month, then Christmas and New Years, finally.
- CATHERINE: [*grasping his arm to reassure him and to erase the accusation*]: No, please! 45
- EDDIE: [*smiling but hurt*]: I only ask you one thing – don't trust nobody. You got a good aunt but she's got too big a heart, you learned bad from her. Believe me.
- BEATRICE: Be the way you are, Katie, don't listen to him. 50
- EDDIE: [*to BEATRICE – strangely and quickly resentful*]: You lived in a house all your life, what do you know about it? You never worked in your life.
- BEATRICE: She likes people. What's wrong with that?

EDDIE: Because most people ain't people. She's goin' to work; 55
plumbers; they'll chew her to pieces if she don't watch out. [To
CATHERINE] Believe me, Katie, the less you trust, the less
you be sorry.

Either 3 (a) What makes this such an important and revealing moment in the play?

You should consider:

- what Beatrice says to Eddie
- how Eddie reacts to her
- what Catherine says and does.

[27]

 Spelling, punctuation and grammar [6]

Or 3 (b) What do you think makes the relationship between Eddie and Catherine so important in the play?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) ERIC: What's the joke? Started telling stories?
 BIRLING: No. Want another glass of port?
 ERIC: (*sitting down*) Yes, please. (*Takes decanter and helps himself.*)
 Mother says we mustn't stay too long. But I don't think it matters. I left 'em talking about clothes again. You'd think a girl had never had any clothes before she gets married. Women are potty about 'em. 5
- BIRLING: Yes, but you've got to remember, my boy, that clothes mean something quite different to a woman. Not just something to wear – and not only something to make 'em look prettier – but – well, a sort of sign or token of their self-respect. 10
- GERALD: That's true.
 ERIC: (*eagerly*) Yes, I remember – (*but he checks himself.*)
 BIRLING: Well, what do you remember?
 ERIC: (*confused*) Nothing. 15
 BIRLING: Nothing?
 GERALD: (*amused*) Sounds a bit fishy to me.
 BIRLING: (*taking it in same manner*) Yes, you don't know what some of these boys get up to nowadays. More money to spend and time to spare than I had when I was Eric's age. They worked us hard in those days and kept us short of cash. Though even then – we broke out and had a bit of fun sometimes. 20
- GERALD: I'll bet you did.
 BIRLING: (*solemnly*) But this is the point. I don't want to lecture you two young fellows again. But what so many of you don't seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too, of course, when he has one – and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense. But take my word for it, you youngsters – and I've learnt in the good hard school of experience – that a man has to mind his own business and look after himself and his own – and – 30
We hear the sharp ring of a front door bell. BIRLING stops to listen.
- ERIC: Somebody at the front door.
 BIRLING: Edna'll answer it. Well, have another glass of port, Gerald – and then we'll join the ladies. That'll stop me giving you good advice. 40
 ERIC: Yes, you've piled it on a bit tonight, Father.
 BIRLING: Special occasion. And feeling contented, for once, I wanted you to have the benefit of my experience.
 EDNA *enters.*
- EDNA: Please, sir, an inspector's called. 45
 BIRLING: An inspector? What kind of inspector?
 EDNA: A police inspector. He says his name's Inspector Goole.
 BIRLING: Don't know him. Does he want to see me?
 EDNA: Yes, sir. He says it's important.
 BIRLING: All right, Edna. Show him in here. Give us some more light. 50
 EDNA *does, then goes out.*
 I'm still on the Bench. It may be something about a warrant.
- GERALD: (*lightly*) Sure to be. Unless Eric's been up to something. (*Nodding confidentially to BIRLING.*) And that would be awkward, wouldn't it?


BIRLING:	<i>(humourously)</i> Very.	55
ERIC:	<i>(who is uneasy, sharply)</i> Here, what do you mean?	
GERALD:	<i>(lightly)</i> Only something we were talking about when you were out. A joke really.	
ERIC:	<i>(still uneasy)</i> Well, I don't think it's very funny.	
BIRLING:	<i>(sharply, staring at him)</i> What's the matter with you?	60
ERIC:	<i>(defiantly)</i> Nothing.	

- Either** 4 (a) What makes this such a fascinating moment when you know what happens later in the play?

You should consider:

- what Birling says and does
- Eric's reactions to Birling and Gerald
- the effect of the doorbell ringing.

[27]

 Spelling, punctuation and grammar [6]

- Or** 4 (b) What do you think makes the differences between Sheila Birling and her mother so striking?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

WILLY RUSSELL: *Educating Rita*

- 5 (a) FRANK: What's wrong? (*After a pause*) You know this is getting to be a bit wearisome. When you come to this room you'll do anything except start work immediately. Couldn't you just come in prepared to start work? Where's your essay?
- RITA: (*staring out of the window*) I haven't got it. 5
- FRANK: You haven't done it?
- RITA: I said I haven't got it.
- FRANK: You've lost it?
- RITA: It's burnt.
- FRANK: Burnt? 10
- RITA: So are all the Chekhov books you lent me. Denny found out I was on the pill again; it was my fault, I left me prescription out. He burnt all me books.
- FRANK: Oh Christ!
- RITA: I'm sorry. I'll buy y' some more. 15
- FRANK: I wasn't referring to the books. Sod the books.
- RITA: Why can't he just let me get on with me learnin'? You'd think I was havin' a bloody affair the way he behaves.
- FRANK: And aren't you?
- RITA wanders DR. She fiddles with the library steps, smoothing the top step. 20
- RITA: (*looking at him*) No. What time have I got for an affair? I'm busy enough findin' meself, let alone findin' someone else. I don't want anyone else. I've begun to find me—an' it's great y' know, it is Frank. It might sound selfish but all I want for the time bein' is what I'm findin' inside me. I certainly don't wanna be rushin' off with some feller, cos the first thing I'll have to do is forget about meself for the sake of him. 25
- FRANK: Perhaps, perhaps your husband thinks you're having an affair with me. 30
- RITA: Oh go way. You're me teacher. I've told him.
- FRANK: You've told him about me? What?
- RITA: (*sitting down*) I've—tch—I've tried to explain to him how you give me room to breathe. Y' just, like feed me without expectin' anythin' in return. 35
- FRANK: What did he say?
- RITA: He didn't. I was out for a while. When I come back he'd burnt me books an' papers, most of them. I said to him, y' soft get, even if I was havin' an affair there's no point burnin' me books. I'm not havin' it off with Anton Chekhov. He said, 'I wouldn't put it past you to shack up with a foreigner'. 40
- FRANK: (*after a pause*) What are you going to do?
- RITA: I'll order some new copies for y' an' do the essay again.
- FRANK: I mean about your husband.
- RITA: (*standing up*) I've told him, I said, 'There's no point cryin' over spilt milk, most of the books are gone, but if you touch my *Peer Gynt* I'll kill y'.' 45
- FRANK: Tch. Be serious.
- RITA: I was!
- FRANK: Do you love him? 50
- RITA: (*after a pause*) I see him lookin' at me sometimes, an' I know what he's thinkin', I do y' know, he's wonderin' where the girl he married has gone to. He even brings me presents sometimes, hopin' that


- the presents 'll make her come back. But she can't, because she's gone, an' I've taken her place. 55
- FRANK: Do you want to abandon this course?
- RITA: No. No!
- FRANK: When art and literature begin to take the place of life itself, perhaps it's time to ...
- RITA: (*emphatically*) But it's not takin' the place of life, it's providin' me with life itself. He wants to take life away from me; he wants me to stop rockin' the coffin, that's all. Comin' here, doin' this, it's given me more life than I've had in years, an' he should be able to see that. Well, if he doesn't want me when I'm alive I'm certainly not just gonna lie down an' die for him. I told him I'd only have a baby when I had choice. But he doesn't understand. He thinks we've got choice because we can go into a pub that sells eight different kinds of lager. He thinks we've got choice already: choice between Everton an' Liverpool, choosin' which washin' powder, choosin' between one lousy school an' the next, between lousy jobs or the dole, choosin' between Stork an' butter. 60 65 70

Either 5 (a) What makes this such a moving and important moment in the play?

You should consider:

- what Rita says about her husband
- Frank's reactions to her
- Rita's feelings about her life at this point.

[27]

 Spelling, punctuation and grammar [6]

Or 5 (b) In what ways do you think Frank's attitude to Rita changes during the play?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

R C SHERRIFF: *Journey's End*

- 6 (a) OSBORNE: Er – Stanhope – just a moment.
 STANHOPE: [*returning*]: Hullo!
 OSBORNE: I say, don't think I'm being morbid, or anything like that, but would you mind taking these? 5
 STANHOPE: Sure. Until you come back, old man.
 OSBORNE: It's only just in case – [*He takes a letter and his watch from his tunic pocket and puts it on the table. Then he pulls off his ring.*] If anything should happen, would you send these along to my wife? [*He pauses, and gives an awkward little laugh.*]
 STANHOPE [*putting the articles together on the table*]: You're coming back, old man. Damn it! what on earth should I do without you? 10
 OSBORNE: [*laughing*]: Goodness knows!
 STANHOPE: Must have somebody to tuck me up in bed. [*There is a pause.*] Well, I'll see you up in the sap, before you go. Just have a spot of rum in that coffee. 15
 OSBORNE: Righto.
 STANHOPE *goes to the steps and lingers for a moment.*
 STANHOPE: Cheero!
For a second their eyes meet; they laugh. STANHOPE goes slowly up the steps. There is silence in the dug-out. OSBORNE has been filling his pipe and stands lighting it as RALEIGH returns. 20
 OSBORNE: Just time for a small pipe.
 RALEIGH: Good. I'll have a cigarette, I think. [*He feels in his pocket.*]
 OSBORNE: Here you are. [*He offers his case to RALEIGH.*] 25
 RALEIGH: I say, I'm always smoking yours.
 OSBORNE: That's all right. [*Pause.*] What about this coffee?
 RALEIGH: Sure.
They sit at the table.
 OSBORNE: Are you going to have a drop of rum in it? 30
 RALEIGH: Don't you think it might make us a – a bit muzzy?
 OSBORNE: I'm just having the coffee as it is.
 RALEIGH: I think I will, too.
 OSBORNE: We'll have the rum afterwards – to celebrate.
 RALEIGH: That's a much better idea. 35
They stir their coffee in silence. OSBORNE'S eyes meet RALEIGH'S. He smiles.
 OSBORNE: How d'you feel?
 RALEIGH: All right.
 OSBORNE: I've got a sort of empty feeling inside. 40
 RALEIGH: That's just what I've got!
 OSBORNE: Wind up!
 RALEIGH: I keep wanting to yawn.
 OSBORNE: That's it. Wind up. I keep wanting to yawn too. It'll pass off directly we start. 45
 RALEIGH [*taking a deep breath*]: I wish we could go now.
 OSBORNE [*looking at his watch on the table*]: We've got eight minutes yet.
 RALEIGH: Oh, Lord!
 OSBORNE: Let's just have a last look at the map. [*He picks up the map and spreads it out.*] Directly the smoke's thick enough, I'll give the word. You run straight for this point here – 50
 RALEIGH: When I get to the Boche wire I lie down and wait for you.
 OSBORNE: Don't forget to throw your bombs.
 RALEIGH [*patting his pocket*]: No. I've got them here.

OSBORNE: When I shout 'Righto!' – in you go with your eight men. I shall lie on the Boche parapet, and blow my whistle now and then to show you where I am. Pounce on the first Boche you see and bundle him out to me. 55

RALEIGH: Righto.

OSBORNE: Then we come back like blazes. 60

RALEIGH: The whole thing'll be over quite quickly?

OSBORNE: I reckon with luck we shall be back in three minutes.

RALEIGH: As quick as that?

OSBORNE: I think so. [*He folds up the map.*] And now let's forget all about it for – [*he looks at his watch*] – for six minutes. 65

RALEIGH: Oh, Lord, I can't!

OSBORNE: You must.

RALEIGH: How topping if we both get the M.C.!

OSBORNE: Yes. [*Pause.*] Your coffee sweet enough?

RALEIGH: Yes, thanks. It's jolly good coffee. [*Pause.*] I wonder what the Boche are doing over there now? 70

OSBORNE: I don't know. D'you like coffee better than tea?

Either 6 (a) What makes this such a dramatic and moving moment in the play?

You should consider:

- the situation at this point
- Osborne's conversations with Stanhope and Raleigh
- how the tension builds up. [27]

 Spelling, punctuation and grammar [6]

Or 6 (b) What do you think makes the relationship between Osborne and Raleigh so memorable?

Remember to support your ideas with details from the play. [27]

 Spelling, punctuation and grammar [6]

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.