

## **GCSE**

### **English Literature**

Unit **A663/02**: Prose from Different Cultures (Higher Tier)

General Certificate of Secondary Education

### **Mark Scheme for June 2014**

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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
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Unclear
	Context – AO4. If well linked to Q use ticks to re-inforce.
	Relevant detail – evidence from the text; may well include, in the most effective examples, apt quotation.
	Well developed – uses the text well to argue a point which relates text to question – a higher order skill
	Knowledge and understanding. Like DEV though less precisely supported. Point is relevant and shows textual knowledge though evidence may be less effectively deployed.
	AO2: language focus, linked to Q.
	Good link to elsewhere in the novel.
	Misread. Factual error
	Lengthy narrative. Lost sight of Q...?
	Not relevant: this section not tied in to Q. Also use for unnecessarily long quote.
	No use of text. Points not supported. General remarks not rooted in extract, or whole text for b) question.
	Personal Response
	Repeated point
	Relevant point (2 for good point)

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
1	(a)	<p>Steinbeck: <i>Of Mice and Men</i></p> <p>This passage sees the inevitable culmination of death foreshadowing and candidates may link to the episode where Lennie killed the puppy because he didn't know his own strength. To begin with Steinbeck slows the narrative as he did leading up to the death of Candy's dog. There is a quiet beginning offering a brief moment of calm, a moment frozen in time, almost a peaceful picture. Then there is a gradual return to life with the sound of horses and the voices of men heard in the distance. Candy enters and there is ironic hope as he thinks she's asleep. He tries to talk to her and then makes a dramatic exclamation when he realises she is dead. Candy is shocked at the loss of life but also shocked that his own hopes and dreams have evaporated. Then there is an increase in noise and activity as the animals, like Candy, are unsettled and "clashed chains". Then George enters and echoes Candy's words as his face changes and his attitude hardens as he feels guilt and potential danger. Candy looks to George for leadership in just the way Lennie would have.</p>	40	<p>Basic higher tier responses will probably limit themselves to describing the scene and the discovery of the body. It should be possible for higher tier candidates to plot the change from a very quiet scene to one that gradually comes to life culminating in the reactions of George and Candy. Middle band responses may explore this changing atmosphere in more detail and attempt to explain the reactions of George and Candy. Higher band responses may comment on the pathos, the tragic loss of a life and a dream and attempt to explain George's reaction. Higher tier candidates who make a link here with social context (AO4) should gain credit for it. Differentiation at higher tier bands will also be defined by the ability of the candidate to support points (AO2) with appropriate quotation and analysis.</p>

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
(b)		<p>Steinbeck: <i>Of Mice and Men</i></p> <p>There are several key points that may feature in higher tier answers. His room is like his attitude; in effect to Crooks it is a protection and a sanctuary from the world and what he regularly endures. Crooks is African-American but Steinbeck introduces him as "Crooks, the negro stable buck." He also sleeps apart from the other men and doesn't socialise. In context he is a victim of life and a victim of bad luck. Some characters use racist language towards him which seems to be acceptable on the ranch. In consequence he has become hardened, embittered and used to routinely being treated badly. Crooks temporarily lets his guard down when he is swept along by the dream but again he is doomed to disappointment. He also endures threats from Curley's wife and all too frequently retreats back into his protective shell.</p>	40	<p>Basic higher tier responses will probably limit themselves to superficially describing Crooks and his role on the ranch. It should be straightforward for higher tier candidates to describe his job and his sense of isolation and AO4 issues will generally be implied. Middle band higher tier responses may explore his personality in more detail and begin to speculate on AO4 issues such as why his life has been so difficult. More developed AO4 responses may make more specific textual links with racism and conditions on the ranch and therefore may explore why Crooks has become so embittered. Candidates who develop this AO4 link with cultural and social context should gain additional credit for it. Differentiation at higher bands will also be defined by the ability of the candidate to support points (AO2) with appropriate quotation and analysis.</p>

Question		Indicative Content	Marks	Guidance
2	(a)	<p>Lee: <i>To Kill a Mockingbird</i></p> <p>There is a cinematic quality to the opening paragraphs of the passage: the isolated figure of Atticus under the stark light of the single bare bulb; the line of cars advancing; the men's silhouettes gradually filling out. These details create tension which is not mitigated by Atticus's calm demeanour and apparently routine mode of address to the men. The lynch mob seem to take its cue from Atticus; the men are even deferential to the point of speaking in whispers on his say-so so as not to wake the man they are proposing to string up. Nevertheless the tension continues to build as they are not deflected in their aim, until the arrival of the children introduces a new element. The power struggle seems to tilt further against Atticus as he is distracted by the children's presence, fearful of their safety where he wasn't of his own. Scout's inability to comprehend events here adds another powerful element to the scene. (The older Scout narrating is present in the comment about the irony of the men whispering so as not to wake the man they are about to lynch.)</p>	40	<p>There is an obvious shocking quality to this incident which is made more powerful by the fact that these men are not demonised; they are the ordinary residents of Maycomb, but in them racist beliefs are so deeply rooted that the law is deemed not to apply in cases such as this. Candidates who explore this idea may well hit the requirements for AO4 at the higher bands. Top band responses might focus on the fact that the men are depicted initially as anonymous, shadowy figures until Atticus (and later Scout) addresses Walter by name, undermining the mob mentality that they hide themselves behind. Responses that target AO2 specifically, analysing the way Lee creates suspense by, for example, her use of light and shadow should be well rewarded, as should a consideration of Atticus's refusal to be intimidated, as seen in words like 'deliberately' and 'pleasantly' and comments like, " 'You can turn around and go home again, Walter' ". The description of his fear in seeing the children also provides a good opportunity to look closely at language and hit the higher bands for AO2.</p>

Question		Indicative Content	Marks	Guidance
(b)		<p>Lee: <i>To Kill a Mockingbird</i></p> <p>There is much in Lee's portrait of Jem to convey him as a colourful, well-rounded and sympathetic character. However it is perhaps the fact that Jem changes so markedly in the course of the novel that makes him particularly 'significant'. He begins as a fairly typical, high-spirited kid; by the end he has come to resemble his father in his passion for the law and for justice. His obsession with the Tom Robinson trial and anguished response to the verdict demonstrates this. Other admirable qualities include his courage, seen in his refusal to go home when Atticus faces up to the lynch-mob, in his exhortation to Scout to run when Bob Ewell launches his attack, and in his resourcefulness; for example the construction of the snowman. His good sense – not a dominant quality in the early chapters – begins to show itself when he refuses to make capital out of his father saving Maycomb from the mad dog, and when he realises it is best to tell Atticus about the secret arrival of Dill. Another aspect of his character which marks him out as contributing to the moral centre of the novel is his compassion: he realises quite early on that Boo is no monster and the cementing of the knot-hole is a callous act.</p>	40	<p>Band 4 responses will focus on what Jem says and does and draw tentative conclusions about his personality and his role in the novel. Answers will move up through the bands for AO2 to the extent that they develop a notion of how his words and deeds make him 'memorable', for example by showing how he changes to begin to resemble his father, and how the Tom Robinson and the Mrs Dubose affairs help in that process. In higher band responses look for some analysis of how Lee's language helps to convey his character, and how his reaction to the trial and the verdict emphasise the iniquity of the process (AO4). In top band answers one would hope to find a degree of personal response to Jem, an appreciation of what makes him an attractive character with many of the same qualities, in incipient form perhaps, that we see in Atticus.</p>

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
3	(a)	<p>Syal: <i>Anita and Me</i></p> <p>This episode reflects the difficulties faced by Meena's parents who struggle to deal with outside influences on their daughter. Approaches may vary but could take into consideration that earlier in Chapter 10 when her mother leaves home Anita accepts no sympathy but instead baits Meena with questions about virginity she knows Meena does not understand. This prompts Meena to ask her father what a virgin is during a meal. This reveals a still naive yet quite manipulative Meena. Papa's initial reaction is shock. He drops the yoghurt spoon which apparently leaves Meena confused. Mama's body language also registers shock. It begins with her mother's raised eyebrows followed by a "terrible silence" broken by a volley of questions and she angrily slams a plate down and then explains the situation to Nanima whose comic reaction is to hold the lobes of her ears to ward off the evil eye. Now Papa takes a lead from his wife and becomes more physical. He grabs Meena's arm and makes the statement that she has become, a "rude, sulk monster".</p>	40	<p>Basic higher tier responses will probably limit themselves to outlining what happens and the reaction of Meena's parents. It should be straightforward for candidates to explain why Meena asked her father questions about virginity and the influence of Anita and AO4 links will be broadly implied. Middle band responses may begin to develop AO4 by beginning to explain why her parents react in the way they do and the differences in their reaction and also the reaction of the broader family. Higher band responses may use AO4 to explore why the dynamics of this family are changing and begin to focus on the opportunities for Syal to use comedy. Candidates who make the link here with cultural and social context (AO4) should gain credit for it. Differentiation at higher tier bands will also be defined by the ability of the candidate to support points (AO2) with appropriate quotation and analysis.</p>

Question		Indicative Content	Marks	Guidance
(b)		<p>Syal: <i>Anita and Me</i></p> <p>Having had a happy childhood in a small Punjabi village near Chandigarh, Mrs Kumar remembers her ancestral home and life during moments of stress. During her uncertain early days in Tollington she “squints her eyes” on warm nights and looks at the sky to remind her of home. Meena later reveals more reasons why her mother might miss India. At Delhi College she was an actress, an athlete and “stroked peacocks”. But for the Partition riots and violence she would never have left. After “trying his luck” in England Mr Kumar sent for her and there is evidence that this capable woman put aside her love of home to follow the man she loves. At moments of stress her homesickness surfaces and after the difficult birth of her second child she longs for the support of her mother and family. Mr Kumar deals with this homesickness by sending for Nanima who will bring a flavour of home to Tollington. Mrs Kumar’s needs are emotional rather than physical and in the six months of Nanima’s stay, mama is able to put aside her longing for home once more.</p>	40	<p>Candidates may cover part or all of the issues arising from Syal’s presentation of Mrs Kumar’s homesickness which cover the background, cause and its resolution. They may examine the reasons for mama’s love of India (AO4), her moment of crisis and/or how papa resolves the crisis. Middle ability candidates may understand how her love for papa is more important than her love of India but look back in detail at why she was so happy. They may also explore why they couldn’t stay in the Punjab (AO4). The most able candidates may well pinpoint Syal’s presentation of Mrs Kumar’s moment of crisis where she feels isolated and alone and struggles to cope with a difficult daughter and a new baby and detail why family support (AO4)and the need for her mother in particular was so important. They may look in detail at the flavour of home Nanima brings and realise that she acts as emotional rather than practical support. Differentiation at higher tier bands will also be defined by the ability to offer appropriate quotation and analysis (AO2)</p>

Question		Indicative Content	Marks	Guidance
4	(a)	<p>Tan: <i>The Joy Luck Club</i></p> <p>This confrontation between Suyuan and Jing-mei is vividly depicted with the mother's dedication to producing a 'prodigy' leading to a fiery, no-holds-barred row with her daughter. Our sympathies are divided: the mother's dictatorial, aggressive approach initially alienates the reader; but as Jing-mei's reluctance turns to defiance and then to her final vicious riposte, we feel for the mother, who, in spite of her seeming indomitability, has met her match in this histrionic, wilful child. There is a culture clash here: Suyuan wants Jing-mei to embrace the opportunities provided by America; her life was blighted by war and upheaval and she wants her daughter to grasp every chance to thrive. However, the land of opportunity is also the land of self-determination, where blind obedience to parental wishes does not pertain, so Suyuan's attempt to control her daughter's behaviour leads to this combustible situation. At the end our sympathy is with the mother who is hurt to the quick by the use of her dead children against her, and not with Jing-mei who seems to be taking an almost sadistic pleasure in her recalcitrance.</p>	40	<p>Basic responses will recount the cause and the course of the argument, explaining how it builds to its dramatic climax. Better answers will emphasise, through a consideration of Tan's language, the dictatorial style of the mother and the daughter's increasingly theatrical response, her defiance and her shocking final retort. There are many opportunities to link Tan's choice of words (AO2) to the idea of 'powerful'. Candidates who pick out and comment on individual verbs and adverbs ('nonchalantly', 'screamed' 'yanked', 'snapped', 'bitterly', 'crazily', 'sobbed') should be well rewarded; effective word level analysis is likely to be an indicator of attainment at band 1 or 2. The vividness of the language in the fourth last and last paragraphs again provides excellent opportunities to hit the top bands for AO2, for example the effect of the complex simile at the end of the passage. The clash of cultures which to a large extent lies behind the confrontation provides a clear route into AO4 here, and candidates who are able to explain how both the mother's and the daughter's attitudes are shaped by the society in which they grew up should be well rewarded.</p>

Question		Indicative Content	Marks	Guidance
(b)		<p>Tan: <i>The Joy Luck Club</i></p> <p>The chapters entitled 'Rules of the Game', 'Four Directions' and 'Best Quality' provide the evidence of Waverly's callousness. In 'Rules of the Game' she learns how to win, disguising her strengths and ruthlessly exploiting her opponents' weaknesses. She employs the same strategy when trying to prevent her mother from basking in the reflected glory of her success at chess. The last words of the chapter, 'I closed my eyes and pondered my next move', have an almost malevolent quality and vividly illustrate the Machiavellian aspect of her personality. Her treatment of Jing-mei at the New Year dinner illustrates her capacity for viciousness also: she completely humiliates Jing-mei, ridiculing the quality of her work by reciting her advertising copy in a silly, mocking tone of voice. In the later stages of the novel, we do come to see the conflict between mother and daughter has a basis somewhere in love, and when we see Waverly's anxiety in respect of her mother's approval of her new partner, we do see a rather different side of Waverly.</p>	40	<p>The key to success at a high level here will involve a close focus on the dialogue; the hurt that Waverly causes comes largely through her words to Jing-mei and her mother, her ability to exploit areas of weakness and vulnerability in the 'enemy'. Waverly's principal opponent – her mother – gives almost as good as she gets, but Jing-mei is crushed, humiliated. Basic answers will recount the incidents involved and candidates will move up through the bands to the extent that they comment on the cut-and-thrust and link to the question through articulating a personal response. Bands 1 and 2 answers in dealing with AO2 will quote key exchanges (Waverly's taunting of Jing-mei and her amazement that Jing-mei could go to a gay hairdresser; her statement that she finds her mother 'embarrassing') and provide insights into their impact. The ability to incorporate effective links to the social context – the cultural divide between the generations and the way that Suyuan and Lindo's rivalry is passed on to their daughters are key aspects here – will push the response into the higher bands for AO4.</p>

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
5	(a)	<p><i>Doyle: Paddy Clarke Ha Ha Ha</i></p> <p>Higher tier candidates may spot that this passage marks the turning point in Paddy's relationship with his father. It begins with the affectionate image of a father and son sharing a detail from a book. It soon becomes clear that Paddy has an eye for detail and wants to know more about George Best. "Who?" raises doubts in Paddy's mind and leads to a flurry of questions and a keen interrogation as Paddy is hungry for detail. Eventually Paddy realises for the first time that his father is not infallible and is capable of telling lies. Paddy realises that he has made up an elaborate lie about George Best signing the autograph. He is caught out by Paddy's intense questioning and the passage ends with Paddy feeling foolish for having half-believed his father in the first place. There is a stark, clipped statement at the end which is judgemental and sad.</p>	40	Basic higher tier responses will probably limit themselves to exploring the events of this episode. It should be straightforward for higher tier candidates to describe the relationship between father and son caught in this intimate moment and AO4 links will be implied. Middle band higher tier responses may look in more detail at Paddy's expectations on the role of the father, Paddy's eye for detail and the subtle change in this relationship that results in Paddy's realisation that his father is not infallible. Higher band responses may also look more broadly at AO4 issues such as the role of Paddy and his father at home and how their positions in the family are changing. Higher tier candidates who make a link here with broader expectations of Paddy's family (AO4) and the role of the father and the eldest son should gain credit for it. Differentiation at higher tier bands will also be defined by the ability of the candidate to support points (AO2) with appropriate quotation and analysis.

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
(b)		<p><i>Doyle: Paddy Clarke Ha Ha Ha</i></p> <p>Doyle is careful to develop the fact that Paddy is very close to his mother and she represents a safe, stable and comfortable world which is starting to disintegrate. Paddy clearly admires his mother's qualities and implies how strongly her influence has shaped his own character and outlook. She is patient, gentle, affectionate (lots of examples of this) and not a fussy mother. Higher tier candidates may also spot that she also endures an increasingly difficult and violent marriage without complaint. Mrs Clarke has a strong sense of duty towards her children and does not neglect their needs even when she is suffering herself. For instance, she is single-minded and is not distracted and takes great care preparing meals even as her marriage is breaking down. She is straightforward and seems to be intelligent and reads widely but all this takes second place to her family. By nature she is a strict mother who insists her children respect their elders in the church and school especially. She also encourages her son's hunger for life and experience and Paddy adores her and sees little wrong in her except when she gets "too busy".</p>	40	<p>Basic higher tier responses will probably limit themselves to describing one or two episodes involving Paddy and his mother. It should also be straightforward for higher tier candidates to describe some of her characteristics although links to AO4 will probably be implied. Middle band higher tier responses may be able to explore her personality and attitude in more depth with some consideration of cultural influences. Higher band responses may attempt to link her attitude to the influence she will have on shaping Paddy's personality and may speculate on the role of women in this context. Higher tier candidates who make a connection here between behaviour and social expectation (AO4) should gain credit for it. Differentiation at higher tier bands will also be defined by the ability of the candidate to support points (AO2) with appropriate quotation and analysis.</p>

<b>Question</b>		<b>Indicative Content</b>	<b>Marks</b>	<b>Guidance</b>
6	(a)	<p>Fugard: <i>Tsotsi</i></p> <p>This moment in the novel has a dreadful, nightmarish quality; the constantly repeated and increasingly desperate cries of David's father are heart-rending; his wanton cruelty towards the dog shocking though perhaps understandable. The awful suffering of the bitch and its still-born pups and the stinking corpses covered in flies, are described in sickening detail and stand as a metaphor for the destruction of the family caused by the police raid. The sight and sound of the dying dog, 'a yellow bitch, crawling, and in great pain' is the first thing Tsotsi remembers when the memories of his childhood begin to come back to him. Finally, the fact that David is far too frightened to come out of his hiding place and reveal himself to his father has grim consequences: he is an object of intense pity, compared to a 'little animal being hunted', as he flees the scene, never to be reunited with his family.</p>	40	<p>Expect even basic answers to focus on all three protagonists – father, son and dog. Band 4 responses may well take a narrative approach to the former two, explaining the lead up to this moment, mentioning the father's increasingly panicky search and David's fearful concealment. The suffering of the dog will exercise most candidates, with band 4 candidates providing some detail of its struggles. Answers will move up through the bands to the extent that they do some or all of the following: reflect on the effect on the reader of Tsotsi's confused account of events heard but not seen, including the increasingly desperate repetition of 'Tondi' (AO2); respond to Fugard's vivid, distressing account of the suffering of the dog (AO2); appreciate that the dog stands as a symbol for the devastation wreaked on the family by the actions of the authorities (AO2 and AO4); provide a personal response to the plight of the boy at the end and reflect on the reason he is in such a grim predicament (AO2 and AO4).</p>

Question		Indicative Content	Marks	Guidance
(b)	Fugard: <i>Tsotsi</i>	<p>This question invites candidates to focus on the people Tsotsi encounters through the narrative – Boston, the baby, Morris, Miriam and to a lesser extent Isaiah. Boston ‘softens him up’ with his lectures about ‘feelings’ and ‘the soul’ and later about God; the procurement of the infant knocks him into a completely different mind-set, turning him from predator into provider. His encounter with Morris and his amazement that, in spite of his handicaps, Morris finds life to be precious, and that he, Tsotsi, can make a choice to return his life to him, moves his salvation forward another step. The influence of Miriam is powerful, opening a door for him back into the wholesome comforts of family life. His desire to make some sense of his existence leads him to religion as he pumps Isaiah for answers to the meaning of it all. All the time these changes are measured against the return of his memories of childhood, providing us with a yardstick with which we can gauge the progress of Tsotsi’s rehabilitation.</p>	40	<p>This question allows for a focus both on the causes of the change in Tsotsi and on the evidence for it, and candidates should be rewarded for insights into either. Basic responses (band 4 and below) will take a narrative approach, focusing on particular incidents and what Tsotsi does. In order to move up through the bands, answers will need to show knowledge and understanding of how his various encounters affect Tsotsi’s thinking and ultimately his view of the world. Candidates who begin by showing how the traumas of his childhood have brutalised him may well target AO4 successfully, as well as providing the base on which to map the changes. Responses aspiring to band 3 and above should provide specific textual support; if this is accompanied by effective links to context (AO4) or to Fugard’s use of language (AO2), the attainment may well achieve band 2 ‘critical insight’ or above.</p>

## APPENDIX 1

**A663H: Prose from Different Cultures  
Higher Tier Band Descriptors**

Answers will demonstrate:

<b>Band</b>	<b>Marks</b>	<b>AO4 ***</b>	<b>AO2 **</b>	<b>QWC</b>
1	<b>40–35</b>	perceptive exploration and critical evaluation of a wide range of links between texts and their contexts and/or the significance of texts to readers in different contexts	sensitive understanding of the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate and assured</li> <li>meaning is very clearly communicated.</li> </ul>
2	<b>34–28</b>	thoughtful exploration and evaluation of a range of links between texts and their contexts and/or the significance of texts to readers in different contexts	critical insight into the significance and effects of writers' choices of language, structure and form	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are accurate</li> <li>meaning is very clearly communicated.</li> </ul>
3	<b>27–21</b>	some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers	good overall understanding that writers' choices of language, structure and form contribute to meaning/effect	<ul style="list-style-type: none"> <li>text is legible</li> <li>spelling, punctuation and grammar are mainly accurate</li> <li>meaning is very clearly communicated.</li> </ul>
4	<b>20–14</b>	some understanding of links between texts and their contexts and/or the significance of texts to their readers	understanding of some features of language, structure and/or form	<ul style="list-style-type: none"> <li>text is legible</li> <li>some errors in spelling, punctuation and grammar</li> <li>meaning is clearly communicated for most of the answer.</li> </ul>
<b>Below 4</b>	<b>13–7</b>	some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers	a little response to features of language, structure and/or form	<ul style="list-style-type: none"> <li>text is mostly legible</li> <li>frequent errors in spelling, punctuation and grammar</li> <li>communication of meaning is sometimes hindered.</li> </ul>
	<b>6–1</b>	a few comments showing a little awareness of context-related issues	very limited awareness of language, structure and/or form	<ul style="list-style-type: none"> <li>text is often illegible</li> <li>multiple errors in spelling, punctuation and grammar</li> <li>communication of meaning is seriously impeded.</li> </ul>
	<b>0</b>	response not worthy of credit	response not worthy of credit	

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