

GCSE

English Literature

Unit **A663/01**: Prose from Different Cultures (Foundation Tier)

General Certificate of Secondary Education

Mark Scheme for June 2016

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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
	Unclear
CONT	Context – AO4. If well linked to Q use ticks to reinforce.
DET	Relevant detail – evidence from the text; may well include, in the most effective examples, apt quotation.
DEV	Well developed – uses the text well to argue a point which relates text to question – a higher order skill
KU	Knowledge and understanding. Like DEV though less precisely supported. Point is relevant and shows textual knowledge though evidence may be less effectively deployed.
L	AO2: language focus, linked to Q.
LNK	Good link to elsewhere in the novel.
MR	Misread. Factual error
NAR	Lengthy narrative. Lost sight of Q...?
	Not relevant: this section not tied in to Q. Also use for unnecessarily long quote.
NUT	No use of text. Points not supported. General remarks not rooted in extract, or whole text for b) question.
P	Personal Response
REP	Repeated point
	Relevant point (2 for good point)

ASSESSMENT OBJECTIVES

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

AO1	Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
AO2	Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
AO4	Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

Question		Answer/Indicative content	Mark	Guidance
1	a	<p>The two elements in the question can be approached separately though it is perfectly possible to integrate them – it is what is revealed here that makes the moment moving. The passage tells us much about George and Lennie’s shiftless existence, one minus the things most of us would consider essential to a meaningful life – family, friendship, home, sense of purpose. The details in the first half of the extract evoke the relentless, repetitive grind of their lives. The presentation of the dream relates to both adjectives: the ranch is Eden-like in its Arcadian impossibility but it has the power to transfix both George and Lennie and the contrast between the fantasy and the reality of their lives is what moves the reader. The interaction between George and Lennie also relates closely to the question: the way Lennie excitedly begs George reminds us of a child eager for a bed-time story, while George tolerantly, even affectionately, grants him his wish because in his own way he enjoys telling it as much as Lennie enjoys hearing it; it provides a few minutes of escape. In the final paragraph the description of the evening meal brings us back down to reality with a bump, a few vivid and moving details revealing much about the harshness of their lives.</p>	27	<p>Candidates working at a level below band 4 will be able to give some details of how George and Lennie live and relate them perfunctorily to the idea of ‘moving’ and ‘revealing’. For band 4 and above look for some consideration of the importance of the dream and increasing understanding of how dream and reality contrast. Look also, in assessing AO4, for some sense of George and Lennie being representatives of a particular disadvantaged social group, that of itinerant farm workers during the depression in America. Candidates who explore the evidence of the power of the dream over both characters should gain credit for it, quoting, for example, ‘George’s voice became deeper’ and moving up towards the top of the mark range if they tie in their observations effectively to one or both AOs. Band 3 responses should be able to offer more developed comment on the poignancy of the moment, using the details both of their real lives and their fantasy to explain the sadness. In so doing they should hit the requirement of AO2 at band 3 to show ‘good overall understanding’ of the language used. Responses aspiring to band 3 should have made an appreciable effort to address both adjectives in the question.</p>

Question		Answer/Indicative content	Mark	Guidance
1	b	<p>George, Candy, Crooks and Curley's wife all talk about their lives and loneliness lies at the heart of all their problems. They lack meaningful relationships and even their routine, social interactions are poisoned by prejudice and suspicion. What lies behind this in George's case is the peripatetic lifestyle that the necessity of finding work forces him to lead; this partly accounts for the bond between Lennie and him. The other men could be said to suffer indirectly from this also, as, although they don't travel, most of those around them do, and so friendships are not able to be sustained as people come and go. Whit illustrates this vividly in his comments about Bill Tenner. Candy's loneliness is vividly presented through the protracted build up to the shooting of his dog and the obvious parallels to be drawn between man and animal. In the cases of Crooks and Curley's wife it is prejudice that is the key to their isolation and there is much material in chapters 4 and 5 which will illustrate this vividly. (It is acceptable to use the extract here though look to reward evidence drawn from several moments in the novel.)</p>	27	<p>Candidates working at band 5 will probably focus on one or maybe two characters in one or two moments, explaining something of their situation. At band 4 for AO4 look for increasing awareness of how prejudice and/or economic privation contribute to their difficulties. Responses achieving towards the top of band 4 and above should be able to develop this point with direct reference to the text, for example quoting from Crooks's or Curley's wife's lament about the way they are treated. Some personal engagement with the characters' lives through understanding of the effects of Steinbeck's use of words will potentially move the response up towards the top of the available mark range for AO2 and AO4. Look also in effective responses for an awareness of the characters as victims of larger social and/or economic forces. Candidates who explore this aspect should be well rewarded, particularly if links to AO4 are consciously developed. Effective word or sentence level analysis of the effects of language is not common in the Foundation Tier and if found is usually a marker of high achievement within the available mark range.</p>

Question		Answer/Indicative content	Mark	Guidance
2	a	<p>The extract begins with a vivid description of the fight. Because Scout's vision is much restricted her account lacks clarity, but more than makes up for it in colloquial vitality as she lists the various noises she had heard. The moment that we realise that the stranger in the corner is actually Arthur (Boo) Radley has a powerful effect on the reader. Although Arthur is a key character in the novel – even after the focus of the narrative leaves him, he continues to carry a great deal of metaphorical significance – this is his one and only appearance and, given the fact that he has saved the children's lives, his introduction is highly charged. Lee writes it so that the reader realises who it is at the same time as Scout and the casual, understated way she greets him at the end intensifies the emotional impact of the revelation. His description affects the reader strongly; he is such a delicate and vulnerable creature, sick and neglected, exhibiting a ghostly pallor, and yet he has looked out for the children all this time and ultimately saved their lives.</p>	27	<p>Responses achieving no higher than low band 4 – some basic understanding – will focus on the narrative here, probably giving their own account of the attack and Arthur Radley's part in saving the children. Some attention will also be given to his appearance and to Scout's greeting at the end. Candidates looking to make effective links to AO4 here will begin to explore the idea of 'powerful' in reference to Boo's role in the novel, an innocent and good man who never did anyone any harm, and who was persecuted, yet in the end saved two children's lives. The sad irony of this serves to highlight the extreme callousness of those responsible for Arthur's situation. Candidates who tie that in to the social attitudes of the time towards those considered outsiders should be addressing 'revealing' and should gain credit for that. Responses that pursue this line will move up through band 4 and, potentially into band 3 for AO4 if they, for example, link him to the mockingbird metaphor. In respect of AO2, look for some awareness of how Lee slowly reveals the presence of Arthur to the reader, and evokes sympathy for him through her vivid description of his appearance and his manner. Candidates who explore this in a more developed way with selected close reference to the text should move up into band 3 for AO2.</p>

Question		Answer/Indicative content	Mark	Guidance
2	b	<p>The account of the church surroundings and the building itself demonstrates how meagre the resources of the black community are; everything is make-do and mend. Yet the congregation rises with ease above the threadbare surrounding and the atmosphere is warm and lively. The only negative note, introduced by Lula, is quickly smothered by those around her and they treat Scout and Jem with unfailing courtesy and respect. Much of the chapter is taking up with the collection for Helen Robinson and this illustrates vividly how close-knit this community is; in spite of their poverty they are willing to dig very deep to support their own. The way the hymns are sung without hymn books is powerfully illustrated; the description of the congregation submitting to the authority of the minister who effectively bullies and shames them into giving money they probably can't afford speaks volumes about the importance of their religion as a social as well as spiritual force among them. Lee gives us plenty of detail throughout which adds vivid colour to the scene. Examples would be the description of the churchyard or the account of the work of 'field negroes' and how Helen will be callously denied it. The patience and fortitude shown by all is also powerfully conveyed – there is no anger or complaint about the way Tom and Helen (whom they will all know to be kind and decent) have been treated.</p>	27	<p>Responses achieving no higher than low band 4 will show a basic understanding of the scene and give an account of proceedings, the minister organising the collection of money to help Helen Robinson for example. As candidates become more aware of the need to address the requirements of AO4, they will begin to draw conclusions about what we are learning about the strength of the society, its warmth and generosity. Responses that explore the context, for example by contrasting the dignity of the black community with the prejudice of their white neighbours and employers (for example Mr Link Deas), may well cover the descriptor for AO4 at band 3. Additionally, some discussion of the skill and confidence with which Reverend Sykes controls the congregation may also indicate understanding at level 3 for both AOs. At band 3 for AO2 look for some sensitivity to Lee's use of language to bring the scene alive; responses that manage to pick out details of the surroundings – outside and inside the church – or Zeebo's lining or the way Scout and Jem are treated through the selection and discussion of specific words and phrases will move up towards the top of the available mark range.</p>

Question		Answer/Indicative content	Mark	Guidance
3	a	<p>This moment is revealing as Pinky and Baby represent everything about Indian culture that Meena is rebelling against and her rudeness to her cousins in her desire to impress Anita demonstrates this well. The humour here lies partly in the description; from their dress and hair to their voices and behaviour they are the epitome of 'not cool' and the contrast with Anita (jeans with 'carefully ironed creases' as against her mother's cardigan with its 'two saggy pouches at the front') is vivid and amusing. Meena's efforts to disassociate herself from her cousins is also entertaining; one way she does this is by putting on an extreme version of the Black Country dialect to the puzzlement of the girls. Anita's nonchalance is also contrasted with Meena's anxiety and the cousins' nervousness. Syal starts to build up the anticipation of something happening; Pinky and Baby are like lambs to the slaughter, and Syal's choice of words here emphasises Anita's predatory instincts: expressions like 'snacking on their insecurities' and 'mere hors d'oeuvres for Anita's appetite' illustrate this well and add to the entertainment value of the scene.</p>	27	<p>Responses at low band 4 and below will offer a basic account of the situation here with an element of understanding of why Meena is not best pleased with Pinky and Baby's arrival. As candidates show more awareness of the nature of the alternatives that Anita and the cousins offer, their responses will move up through band 4. Look for specific links to AO4 here, with some focus in upper band 4 answers and higher on the cultural contrasts that Syal explores here. Candidates who dwell, for example, on the details of the way the girls are dressed may cover the level descriptors for both AOs at band 3. At band 3 also look for a clear distinction between 'revealing' and 'entertaining'; the former may be addressed through Meena's reaction to her cousins as illustrative of her desire to reject the Indian side of her culture (AO4); the latter through the rather lurid presentation of the cousins whom we see through Meena's eyes as caricatures and who, in their girlish dress and manner, represent the extreme opposite of what Anita has to offer.</p>

Question		Answer/Indicative content	Mark	Guidance
3	b	<p>The principal reason why we might feel some sympathy for Anita is the fact that Deirdre is not much of a mother to her. The family is dysfunctional: Deirdre is beaten by her husband after she goes off with a fairground worker; Anita is upset after confronting Deirdre on her return from another adulterous assignation, and Deirdre eventually abandons her family with no attempt at all to mitigate the emotional effects of her leaving on the girls. When Meena meets her at that point she has been crying and she seems briefly shrunken and vulnerable but when Meena tries to comfort her, Anita's reaction is typically prickly: 'Am yow a lezzie or summat.' Some candidates will, in consequence, be able to forgive Anita much, but many will see her behaviour, especially latterly, when she teams up with Sam Lowbridge, as fairly inexcusable. The key moment here is when Meena overhears her talking to Sherrie about the attack on the 'bank manager': '...And we went Paki bashing, it was bosting!' There is definitely a hardness in Anita, a lack of empathy that is part of what fascinates Meena and we first see in her rudeness to Mr Christmas in chapter 3.</p>	27	<p>Expect the full range of responses here; from much sympathy because of her family situation, to no sympathy at all because of her destructive actions and her baleful influence over Meena. Responses achieving no higher than band 4 will show some understanding of her personality, probably focusing on the negative aspects; at bands 3 and above expect to see some ability to use the evidence effectively to address one side of the question or both. Links to AO4 are to be found most clearly in Anita's enthusiasm for Sam Lowbridge's racist attitudes and actions: candidates who are able to make reference to the points in the text which support this should be well rewarded; and there are other moments when her behaviour is at best boorish and at worst cruel which may be used to argue one side of the question. On the other side there is Deirdre, and again candidates who are able to explore the few moments when we see Anita upset by her mother's behaviour should score well here. The effective use of specific textual reference may well be an indicator of achievement towards the top end of the available mark range for AO2 also.</p>

Question		Answer/Indicative content	Mark	Guidance
4	a	<p>This is a powerful moment as it is the point where Rose Jordan under her mother's influence finally exerts herself against her adulterous, bullying husband, refusing to be bounced out of the family home they shared. He has come round expecting to pick up the divorce papers that will give him the house. His manner is brusque; he is impatient to take up residence again and start afresh. Ted always looked after the garden with a regimental fastidiousness and now the weeds growing rampantly are a symbol of the sickness of their marriage which he assumes he can take care of by 'pulling up' Rose and transplanting her replacement. But the weeds have 'buried themselves in the masonry' so it won't be as easy as he anticipates. Ted has never been a sympathetic character: he is self-centred and brash; Tan re-enforces this in small details, as when he throws plums over the fence into the neighbours' garden, so when Rose, eventually stops being pushed around and turns the tables on him, the reader is inclined to raise a cheer.</p>	27	<p>The novel dramatizes a series of conflicts between men and women, husbands and wives, in China and The United States. In both societies it is usually the men who have the power but the women who have the courage and the resilience, and this moment is characteristic as it depicts the climax of one of these battles. Candidates working at band 4 and below for AO4 will give an account of the situation between the two and of how Rose indicates her change of mind; as attainment approaches band 3 for AO4 look for some awareness how the impact on the reader makes this a 'powerful' moment, and of what the scene reveals about the status of men and women within marriage. For example candidates may focus on Ted Jordan's sexist attitudes as illustrated by his arrogant expectation that Rose will fall in with his arrangements as he attempts to railroad his normally quiescent and conciliatory wife into carrying out his wishes. Upper band 4 and band 3 responses in targeting the requirements of AO2 will refer to Ted's manner here with relevant and increasingly effective reference to the text. At the top end of the mark range at AO2 look for some idea of how the weed metaphor relates to the situation.</p>

Question		Answer/Indicative content	Mark	Guidance
4	b	<p>The most striking aspect of Chinese society was the inferior status of women: the stories of An-mei's mother, Lindo and Ying-ying all demonstrate this vividly. The fate of An-mei's mother is arguably the most illustrative: as a widow she loses her position and is expected to withdraw from society, and when she is raped by Wu Tsing with the connivance of Second Wife, she is spurned by her family. Lies are spread about her by those who wronged her and she is left with no option but to become his concubine. Lindo's husband's family treat her badly; again she is blamed for something that is not her fault – her failure to get pregnant, even though her husband has been unwilling to consummate the marriage. But the blame is automatically placed on the woman. Ying-ying's husband humiliates her with his philandering before abandoning her; he does this with impunity and without consequence to himself. Suyuan's suffering is less appropriate here, more to do with the chaos of war than discrimination, so such responses are liable to be self-limiting.</p>	27	<p>Candidates working at low band 4 or below will give an account of a few of the more violent, dramatic moments in the novel as a response to 'shocking'. In better answers look for an increasing awareness of China as a society as reflected in the treatment of Lindo, Ying-ying and An-mei's mother. In band 3 responses candidates should be able to make general points about, for example, how the institution of marriage worked, and give examples relating to more than one woman. AO4 asks for understanding of the context here, so look for implicit comparison with the role of women in our own society. This could be about the use of arranged marriage, the relative status of men and women, or the position of widows. Candidates who manage to find specific textual evidence should gain credit for AO2, and if they include quotation and linking comment that may well be an indicator of attainment at band 3. There are other aspects of society which might be included, like the practice of rich men keeping concubines, or the role of religion and superstition; relevant comment here should be well rewarded.</p>

Question		Answer/Indicative content	Mark	Guidance
5	a	<p>The focus here should be on Paddy's mum and on how she comforts Sinbad and distracts him from his growing pains. She uses a combination of diagnosis: 'What sort of a pain'; – solicitousness: 'That's terrible; you poor thing'; humour: 'Great for robbing apples'; and psychology in reassuring him that his pains are a sign of how tall and good-looking he will be: 'Lady-killers. Both of you'. This last quote shows that she is careful not to leave Paddy feeling left out. The beginning of the scene hints at how tired she is; there is no help from the husband – domestic matters, typically of the time, being the woman's realm – but at the end she stays until Sinbad is asleep. Paddy's comments reveal much about the way he views the situation: he feels no sympathy at all; his motive originally was to have an end to the noise and to get his brother into trouble. He is cynical; he thinks Sinbad is play-acting, just wanting attention: 'He made his whining go a bit louder'. But at the end even Paddy is softened by his mother's charm, and desists from his sceptical comments. The scene ends on a note of tenderness as she sits and waits for Sinbad to fall asleep.</p>	27	<p>Candidates working at low band 4 and below will provide a straightforward narrative of the events of the moment, with some basic comment about Mrs Clarke's comforting of her son. As responses move up in band 4, look for an increasing awareness of the dynamics of the scene: Paddy's role in it; the father's failure to get involved; and, as we move towards band 3, the way that Mrs Clarke handles Sinbad – the techniques she uses to settle him down. Links to AO4, the social context, will be implicit here: this is a typical family scenario, and demonstrates the bond between the mother and child vividly; and also something of the tension and rivalry that is common between siblings. Candidates who refer to how Doyle uses this very familiar scene to develop Paddy's attitude to his mother and brother could, potentially, be hitting the criteria for band 3 at both AOs; similarly if they comment on how the writer touches on the relationship between the mother and father and the way the burden of responsibility for parenting devolves mostly onto the former. In responses looking to attain band 3 for AO2 look for some comment which targets 'vividly' by focusing on Doyle's use of language, for example in how Mrs Clarke manipulates Sinbad's mood, especially in her use of humour.</p>

Question		Answer/Indicative content	Mark	Guidance
5	b	<p>There are many appropriate options here: candidates could use what we are told about the parents' troubles, especially where physical abuse is involved; the ending provides possibilities also, especially the very end where the father comes in with the Christmas presents and he and Paddy shake hands formally. Another way into this is via the violent scenes: the fight with Kevin is a vicious affair and its aftermath when they boycott Paddy; also some of the bullying, particularly where Sinbad or the hapless Edward Swanwick is the victim. Paddy's increasingly frantic attempts to build bridges with Sinbad; his effort to stop his parents from arguing by staying awake and falling asleep in class as a result; the moment in the game, 'Ciunas the Mighty', when Kevin gives free rein to his sadistic tendencies – these moments would also provide strong material. Focus on 'upsetting' should provide evidence of a strong engagement with the text, whether to the ubiquitous cruelty in the boys' interactions or the pain Paddy's father causes. Be prepared to reward a genuine, personal response supported with appropriate textual evidence.</p>	27	<p>Basic responses will consist mostly of narrative. Answers will move up through band 4 as the focus falls increasingly on what makes the chosen incident(s) 'upsetting'. The ability to support comment about the effect on the reader with appropriate textual reference will be an indication of attainment towards the top of band 4 or higher. Candidates will boost or damage their chance of doing well here by their choice of moment(s): some incidents will afford good opportunities to make links to the AOs; some will not. In band 3 responses look to find an awareness of context (AO4) in, for example, comment about the effect of family breakdown on the children, or of the cruelties that young boys inflict on each other; both issues have a strong contemporary resonance. Candidates who explore such issues in any detail may well achieve a level of attainment towards the top of the available mark range. Also in band 3 responses there will be some attempt, even if not greatly developed, to show how Doyle's choice of words can add to the emotional impact of the scene, particularly if the candidate deals confidently with the limitations of the narrative.</p>

Question		Answer/Indicative content	Mark	Guidance
6	a	<p>There is much in this moment that is ‘moving’: there is Miriam’s courage in accepting that her husband is dead, giving up the hope that has sustained her and resolving to move on with her life; there is also the sadness that Tsotsi hasn’t quite come far enough to trust her yet, so that he takes the baby away which leads to his death. Miriam offers a home not just to the baby but to Tsotsi and we feel that he has almost come to the point where he can embrace it – perhaps one more day would have done it. This scene adds again to our understanding of the destructive effect of Apartheid on family life in the township: the fact that Tsotsi is not able to accept this opportunity to rebuild his life, is yet another tragic repercussion of the raid that took his mother away and turned him into Tsotsi. Miriam’s tenderness towards the baby and the description of her working among the swirling white shirts are also relevant aspects here. The fact that their conversation here is calm and reasonable, is more revealing evidence of how much Tsotsi has changed since the start of the novel.</p>	27	<p>‘Basic responses (low band 4 and below) will show some understanding of Miriam’s position, and why Tsotsi is with her here. Answers will move up through band 4 and into band 3 for AO4, the social context, to the extent that they relate the situation to the adjectives in the question: what makes Miriam a sympathetic figure; how her situation typifies the effects of the enforcement of Apartheid. Better responses will also show understanding of how this extract illustrates the change in Tsotsi, for example in the lack of threat and coercion in his dealings with Miriam here. Candidates who comment effectively on the description of Miriam’s work may well demonstrate attainment at high band 4 at least and if that includes any analysis of the image of the decapitated head, look to place the response in band 3 for AO2. Miriam is a very sympathetic character in the novel so look also for some personal response to her suffering and the brave way she resolves to move on with her life.</p>

Question		Answer/Indicative content	Mark	Guidance
6	b	<p>One effective way of organising a response to this question would be to illustrate how violence seems to be both ubiquitous and closely bound up with everyday life: Gumboot is killed on a crowded train; Boston's beating comes out of the blue and also happens in a public place; Tsotsi threatens Miriam in her home; the front door of his mother's house is barged open by the police. The woman fleeing with the baby is obviously in a state of terror; Miriam's husband has disappeared without trace. Another approach would be to discuss the cold-bloodedness of Tsotsi's gang who are utterly without compunction, and/or the indiscriminate raids of the police on people's homes which had such a devastating effect. Responses may appropriately focus on one incident – the killing of Gumboot would seem the most straightforward choice – or on two, which would encourage the drawing of conclusions about the nature of the society; this could well be an effective approach in terms of AO4.</p>	27	<p>A tendency to stick to the narrative will characterise basic responses (mid band 4 and below). Better answers will target 'disturbing' by selecting one or two particularly brutal episodes like the murder of Gumboot or the police raid, and isolating especially unsavoury details; in candidates aspiring to the best available attainment look for the ability to use the text effectively in support here, ideally by quoting and commenting on some of Fugard's words and phrases that most graphically portray the cruelty involved (AO2). Band 3 and possibly high band 4 answers should be able to draw some conclusions about the nature of the violence, in terms, for example, of how it intrudes into everyday life or of the involvement of the state. Again in highly achieving responses look for an awareness of how these incidents represent a damning indictment of the apartheid system and the lack of care provided by the government for its black citizens (AO4). There is no particular premium on whether one or two incidents are selected but they should be fairly discrete and clearly delineated.</p>

APPENDIX 1

**A663F: Prose from Different Cultures
Foundation Tier Band Descriptors**

Answers will demonstrate:				
Band	Marks	AO4 ***	AO2 **	QWC
3	27–21	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"> • text is legible • spelling, punctuation and grammar are mainly assured • meaning is clearly communicated.
4	20–14	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"> • text is legible • some errors in spelling, punctuation and grammar • meaning is clearly communicated for most of the answer.
5	13–7	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"> • text is mostly legible • frequent errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered.
6	6–1	a few comments showing a little awareness of context-related issues	a few comments showing a little awareness of language, structure and/or form	<ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously.
	0	response not worthy of credit	response not worthy of credit	

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