

GCE

English Language and Literature

Unit **H474/03**: Reading as a writer, writing as a reader

Advanced GCE

Mark Scheme for June 2017

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

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

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

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2017

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. |
|  | Positive Recognition |
|  | Assessment Objective 1 |
|  | Assessment Objective 2 |
|  | Assessment Objective 3 |
|  | Assessment Objective 4 |
|  | Assessment Objective 5 |
|  | Attempted or insecure |
|  | Analysis |
|  | Detailed |
|  | Effect |
|  | Expression |
|  | Link |
|  | Answering the question |
|  | View |
|  | Relevant but broad, general or implicit |

Subject-specific marking instructions

Candidates answer **one** question from Section A and **two** questions from Section B. Assessment objectives AO1, AO2 and AO3 are assessed in Section A. Assessment objectives AO1, AO2 and AO5 are assessed in Section B. For each section the level descriptors are organised with the dominant assessment objective first. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 5. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Awarding Marks

1. Each section is worth 32 marks.
2. Section A has one question worth 32 marks. Section B has two questions which added together are worth a maximum of 32 marks.
3. In Section B question 3 is worth 18 marks and question 4 is worth 14 marks. Mark each question and then add the marks together for a total mark out of 32.

For each answer, award a single overall mark out of 32, following this procedure:

- refer to the question-specific Guidance for Higher and Lower response and indicative content
- using 'best fit', make a holistic judgement to locate the answer in the appropriate level descriptor
- place the answer precisely within the level and determine the appropriate mark out of 32 considering the relevant AOs
- bear in mind the weighting of the AOs, and place the answer within the level and award the appropriate mark out of 32
- if a candidate does not address one of the assessment objectives targeted they cannot achieve all of the marks in the given level.

Mark positively. Use the lowest mark in the level only if the answer is borderline /doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the two marks out of 32, to arrive at the total mark for the script out of 64.

Rubric Infringement

Candidates might infringe the rubric in one of the following ways:

- only answering one question
- answering two questions from Section A or one from Section B
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper. These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

| | |
|-----|--|
| AO1 | Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. |
| AO2 | Analyse ways in which meanings are shaped in texts. |
| AO3 | Demonstrate understanding of the significance and influence of contexts in which texts are produced and received. |
| AO4 | Explore connections across texts informed by linguistic and literary concepts and methods. |
| AO5 | Demonstrate expertise and creativity in the use of English to communicate in different ways. |

WEIGHTING OF ASSESSMENT OBJECTIVES

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

| Component | % of A Level | | | | | |
|---|--------------|-----|------|------|-----|-------|
| | AO1 | AO2 | AO3 | AO4 | AO5 | Total |
| Exploring non-fiction and spoken texts (01) | 4% | 3% | 4% | 5% | 0% | 16% |
| The language of poetry and plays (02) | 9% | 12% | 8.5% | 2.5% | 0% | 32% |
| Reading as a writer, writing as a reader (03) | 9% | 11% | 5% | 0% | 7% | 32% |
| Independent study: analysing and producing texts (04) | 3% | 4% | 2.5% | 4.5% | 6% | 20% |
| Total: | 25% | 30% | 20% | 12% | 13% | 100% |

USING THE MARK SCHEME

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

Section A - Reading as a writer

The weightings for the assessment objectives are:

AO2 6%

AO1 5%

AO3 5%

Total 16%

In Section A the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts.

Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing the author's use of narrative techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to literary and generic contexts (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

A response that does not address any one of the three assessment objectives targeted cannot achieve all of the marks in the given level.

| | |
|-----------------------------|--|
| Level 6: 32–27 marks | |
| AO2 | Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts. |
| AO1 | Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts. |
| AO3 | Perceptive understanding of the significance and influence of the contexts in which texts are produced and received. |

| | |
|-----------------------------|--|
| Level 5: 26–22 marks | |
| AO2 | Clear and well developed critical analysis of ways in which meanings are shaped in texts. |
| AO1 | Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts. |
| AO3 | Clear and relevant understanding of the significance and influence of the contexts in which texts are produced and received. |

| | |
|-----------------------------|---|
| Level 4: 21–17 marks | |
| AO2 | Competent analysis of ways in which meanings are shaped in texts. |
| AO1 | Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts. |
| AO3 | Some understanding of the significance and influence of the contexts in which texts are produced and received. |

| | |
|-----------------------------|--|
| Level 3: 16–12 marks | |
| AO2 | Some analysis of ways in which meanings are shaped in texts. |
| AO1 | Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts. |
| AO3 | Some awareness of the significance and influence of the contexts in which texts are produced and received. |

| | |
|----------------------------|---|
| Level 2: 11–7 marks | |
| AO2 | Limited analysis of ways in which meanings are shaped in texts. |
| AO1 | Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of terminology relevant to the task and texts. |
| AO3 | Limited awareness of the significance and influence of the context in which texts are produced and received. |

| | |
|---------------------------|---|
| Level 1: 6–1 marks | |
| AO2 | Very little analysis of ways in which meanings are shaped in texts. |
| AO1 | Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts. |
| AO3 | Very little awareness of the significance and influence of the contexts in which texts are produced and received. |

0 marks: no response or response not worthy of credit.

| Question | Response | Marks | Guidance |
|----------|---|-------|--|
| 1 | <p>In what ways does the writer of your text use narrative voice?</p> <p>You should range across the text to explore how narrative voice is used, the role it plays in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 – 6) will:</p> <p>AO2 Explore the ways the writer uses narrative voice, going beyond the most obvious features, and giving a strong sense of the role played within the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which narrative voice is used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p>AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the role of narrative voice in the novel.</p> | 32 | <p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>AO2 and AO1</p> <ul style="list-style-type: none"> • Narrative voices which comment or judge (e.g. in <i>The Great Gatsby</i> Nick's disingenuous claim to 'reserve all judgements'; in <i>The God of Small Things</i> the narrator's warning of Velutha and Rahel's inevitable tragedy). • Third person narrative voices which appear detached (e.g. in <i>Things Fall Apart</i> the omniscient narrative re-telling of Okonkwo's story). • First person narrative voices which gull the reader (e.g. in <i>Jane Eyre</i>, Jane's heroic presentation of Rochester; in <i>The Great Gatsby</i> Nick's full endorsement of Gatsby's character). • Embedded first person narratives to provide different viewpoints (e.g. the shift to first person narrative in the fourth section of <i>Atonement</i>; Jordan's embedded narrative in <i>The Great Gatsby</i>). • Third person narrative which gives multiple points of view (e.g. in <i>The God of Small Things</i>, and <i>Atonement</i> the narrative shifts, using free-indirect discourse, through many voices to reveal different characters' perspectives; in <i>The Namesake</i> the narrative moves back and forth in time, |

| | | | <p>focusing on different characters' stories and memories).</p> <ul style="list-style-type: none"> • Narrative voices which intrude or directly address the reader (e.g. in <i>Jane Eyre</i>, 'Reader, I married him'; in <i>Things Fall Apart</i> rhetorical questions, 'Any wonder then that his son Okonkwo was ashamed of him?'). |
|----------|---|-------|---|
| Question | Response | Marks | Guidance |
| 1 | <p>A lower level response (level 1 – 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative voice.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which narrative voice is used in the novel. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the use of narrative voice in the novel studied.</p> | | <p>AO3</p> <ul style="list-style-type: none"> • Narrative voices which contribute to generic conventions (e.g. in <i>Things Fall Apart</i> the impersonal third person narrative voice creates a sense of folklore or parable; in <i>Atonement</i>, McEwan's use of meta-narrative; in <i>Jane Eyre</i>, the conventions of fictional autobiography or rites of passage novel). • Narrative voices which use literary conventions to explore culture and history (e.g. post-colonialism in <i>The God of Small Things</i>; in <i>The Namesake</i> the narrative perspective of the Ganguli family as immigrants in America; in <i>Things Fall Apart</i> the narrative voice gives prominence to the Igbo perspective). • Narrative voices which question society's values, (e.g. Nick as a participant as well as a commentator in <i>The Great Gatsby</i>; Jane as observer and commentator on society's injustice in <i>Jane Eyre</i>). • Narrative voices that evoke a historical time, place or culture. |

| Question | Response | Marks | Guidance |
|----------|---|-------|--|
| 2 | <p>How does the writer of your text use form and structure?</p> <p>You should range across the text to explore how form and structure shape the narrative, the role this plays in the novel as a whole, and the broader generic context.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Explore the ways the writer uses narrative form and structure, going beyond the most obvious features, and giving a strong sense of the meaning this creates within the novel as a whole.</p> <p>AO1 Use vocabulary, terminology and narrative concepts appropriately, to analyse the ways in which narrative form and structure are used in the novel. Express ideas coherently and fluently, with a wide vocabulary.</p> <p>AO3 Show an understanding of the literary and generic context, using this knowledge to illuminate their discussion of the role of narrative form and structure.</p> | 32 | <p>The indicative content shows an integrated approach to AO2 and AO1 with additional guidance for AO3.</p> <p>Depending on the text studied, candidates may discuss:</p> <p>AO2 and AO1</p> <ul style="list-style-type: none"> • The overall shape of the narrative, e.g. linear, episodic, circular (e.g. in <i>Things Fall Apart</i> the climactic build-up to tragedy; in <i>Jane Eyre</i> the reflective nature of the autobiographical narrative). • The use of framing structures (e.g. in <i>Atonement</i> the use of <i>The Trials of Arabella</i> and Bryony's narration). • Focus on significant episodes (e.g. in <i>The Great Gatsby</i> Nick's focus on events in the summer of 1922; in <i>Jane Eyre</i> Jane's account of key events in her life from childhood to adulthood). • The use of internal or external analepsis or prolepsis (e.g. in <i>The Namesake</i> flashbacks to events before Gogol's birth; proleptic references to Velutha's tragedy in <i>The God of Small Things</i>). • The use of openings and endings (e.g. in <i>The God of Small Things</i> the foreshadowing of death in the opening; in <i>The Great Gatsby</i> Nick's final reflective narrative). • The narrative order (e.g. the fragmentary nature of <i>The God of Small Things</i>; the chronological structure of <i>The</i> |

| | | | <p><i>Namesake</i> following Gogol's life from birth to maturity).</p> <ul style="list-style-type: none"> • The relationship between sections of the narrative (e.g. the impact of the early events at the Tallis' estate throughout <i>Atonement</i>). • The use of sections, prologues and epilogues (e.g. the epigraph at the beginning of <i>Things Fall Apart</i>). |
|----------|---|-------|---|
| Question | Response | Marks | Guidance |
| 2 | <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative form and structure.</p> <p>AO1 Use some appropriate vocabulary and narrative concepts to analyse the ways in which narrative form and structure are used in the novel. Expression is clear but may lack precision.</p> <p>AO3 Show limited understanding of the literary and generic context in relation to the role of narrative form and structure.</p> | | <p>AO3</p> <ul style="list-style-type: none"> • Narrative form and structure which conform to literary or generic conventions (e.g. in <i>Jane Eyre</i> the linear trajectory through Jane's fictional autobiographical life; in <i>Things Fall Apart</i> Achebe's manipulation of Greek tragedy's conventions; in <i>The Namesake</i> the shape and form of a family saga). • Narrative form and structure which play with literary or generic conventions e.g. in <i>The Great Gatsby</i> the unreliability of the seemingly straightforward first person narrative; in <i>The God of Small Things</i> postmodern characteristics of the fragmentary narrative; in <i>Atonement</i> McEwan's disruption of the conventions of the realist novel. • Narrative form and structure which contributes to historical or cultural ideas in the novel (e.g. in <i>The Great Gatsby</i> the narrative moves from a relatively |

| | | | |
|--|--|--|--|
| | | | unquestioning accommodation of society's values towards a profound alienation from contemporary American values, specific to the 1920s.) |
|--|--|--|--|

Section B – Writing as a reader

The weightings for the assessment objectives are:

| | | | |
|--------------------|--------|--------|-----|
| Narrative writing: | AO5 7% | AO2 2% | 9% |
| Commentary: | AO1 4% | AO2 3% | 7% |
| Total: | | | 16% |

In Section B Narrative writing the dominant assessment objective is AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways. Answers should also demonstrate understanding of how meanings are shaped in their original writing (AO2).

A response that does not address one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

In Section B Commentary the dominant assessment objective is AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. Answers will also be assessed for AO2 Analyse ways in which meanings are shaped in texts.

A response that does not address one of the two assessment objectives targeted cannot achieve all of the marks in the given level.

Narrative writing

| Level 6: 18–16 marks | |
|-----------------------------|--|
| AO5 | Flair, originality and a high degree of control demonstrated in the use of English to communicate in different ways. |
| AO2 | Excellent, fully developed and detailed demonstration of ways in which meanings are shaped in texts. |

| Level 5: 15–13 marks | |
|-----------------------------|---|
| AO5 | Control and creativity demonstrated in the use of English to communicate in different ways. |
| AO2 | Clear and well developed demonstration of ways in which meanings are shaped in texts. |

| Level 4: 12–10 marks | |
|-----------------------------|--|
| AO5 | Competence and engaging effects demonstrated in the use of English to communicate in different ways. |
| AO2 | Competent demonstration of ways in which meanings are shaped in texts. |

| | |
|---------------------------|--|
| Level 3: 9–7 marks | |
| AO5 | Some accuracy and attempt to create effects demonstrated in the use of English to communicate in different ways. |
| AO2 | Some demonstration of ways in which meanings are shaped in texts. |

| | |
|--------------------------|--|
| Level 2: 6–4marks | |
| AO5 | Limited accuracy and some attempt to create effects demonstrated in the use of English to communicate in different ways. |
| AO2 | Some limited demonstration of ways in which meanings are shaped in texts. |

| | |
|---------------------------|---|
| Level 1: 3–1 marks | |
| AO5 | Little accuracy and little attempt to create effects demonstrated in the use of English to communicate in different ways. |
| AO2 | Very little demonstration of ways in which meanings are shaped in texts. |

0 marks: no response or response not worthy of credit.

Commentary

| Level 6: 14–13 marks | |
|-----------------------------|--|
| AO1 | Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts. |
| AO2 | Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts. |

| Level 5: 12–10 marks | |
|-----------------------------|--|
| AO1 | Secure application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently clear written expression and appropriate use of terminology relevant to the task and texts. |
| AO2 | Clear and well developed critical analysis of ways in which meanings are shaped in texts. |

| Level 4: 9–7 marks | |
|---------------------------|---|
| AO1 | Competent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Generally clear written expression and mainly appropriate use of terminology relevant to the task and texts. |
| AO2 | Competent analysis of ways in which meanings are shaped in texts. |

| Level 3: 6–5 marks | |
|---------------------------|--|
| AO1 | Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts. |
| AO2 | Some analysis of ways in which meanings are shaped in texts. |

| Level 2: 4–3 marks | |
|---------------------------|--|
| AO1 | Limited attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Some inconsistent written expression and limited use of associated terminology relevant to the task and texts. |
| AO2 | Limited analysis of ways in which meanings are shaped in texts. |

| Level 1: 2–1 marks | |
|---------------------------|---|
| AO1 | Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study appropriately. Inconsistent written expression and little use of terminology relevant to the task and texts. |
| AO2 | Very little analysis of ways in which meanings are shaped in texts. |

0 marks: no response or response not worthy of credit.

| Question | Response | Marks | Guidance |
|----------|---|-------|--|
| 3 | <p>Choose one of the storylines below to develop as the opening of a narrative.</p> <p>You should make your own choices about narrative technique, including whether to start at the beginning of the story or not.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO5 Demonstrate expertise and creativity in its use of English to create an effective opening to a narrative that shows a high degree of control over the techniques that have been chosen.</p> <p>AO2 Demonstrate a sophisticated awareness of the ways in which meanings are shaped in narrative texts.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO5 Show some ability to shape the opening to a narrative, drawing on some techniques that go beyond basic storytelling.</p> <p>AO2 Show some awareness of the ways in which meanings are shaped in narrative texts.</p> | 18 | <p>Candidates will use a range of different narrative techniques, drawn from their study of narrative texts for Section 1 in order to create the opening of a narrative of their own. They may draw selectively on techniques such as dialogue, description, evocation of setting and imagery and will choose a particular narrative voice, point of view, way of handling time and prose style. They will make their own choices to create an effective opening to a narrative.</p> <p>Note: Candidates are writing the opening to a narrative, and can start at any point, using any one of the bullet points as the beginning of their story. They are not expected to write the full story and are not required to use all six bullet points.</p> |

| Question | Response | Marks | Guidance |
|----------|--|-------|--|
| 4 | <p>Outline the key narrative and linguistic techniques you have used in your writing for Question 3. You should write approximately 250 words.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO1 Apply concepts and methods from the study of narrative techniques, using relevant terminology and coherent written expression to convincingly show how techniques have been used in the Question 3 response.</p> <p>AO2 Effectively and convincingly analyse ways in which meanings are shaped in the Question 3 narrative writing response.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO1 Identify some concepts and methods from the study of narrative techniques, using some terminology and clear written expression.</p> <p>AO2 Describe some ways in which meanings have been shaped in the Question 3 narrative writing response.</p> | 14 | Candidates will be expected to explain and analyse the narrative techniques they have used in their own creative writing for Question 3. They will not be expected to write about connections between their writing and the text studied for Section 3 but rather to write about the narrative concepts and techniques they have adopted. |

Appendix 1

Assessment Objective weightings are given as percentages.

Assessment Objectives Grid

Narrative text

| Question | AO1% | AO2% | AO3% | AO4% | AO5% | Total% |
|---------------|-----------|-----------|-----------|-----------|-----------|------------|
| 1 | 5 | 6 | 5 | 0 | 0 | 16% |
| Totals | 5% | 6% | 5% | 0% | 0% | 16% |

Original writing

| Question | AO1% | AO2% | AO3% | AO4% | AO5% | Total% |
|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| 2 | 0 | 2 | 0 | 0 | 7 | 9% |
| 3 | 0 | 2 | 0 | 0 | 7 | 9% |
| Totals | 0% | 2% | 0% | 0% | 7% | 9% |

Commentary

| Question | AO1% | AO2% | AO3% | AO4% | AO5% | Total% |
|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| 4 | 4 | 3 | 0 | 0 | 0 | 7% |
| Totals | 4% | 3% | 0% | 0% | 0% | 7% |

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity

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

© OCR 2017

