

**Oxford Cambridge and RSA Examinations**



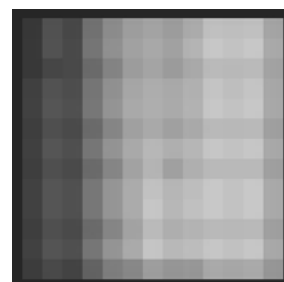
**GENERAL CERTIFICATE OF SECONDARY EDUCATION**

**GCSE 1900**

**ENGLISH**

**COMBINED MARK SCHEME  
AND REPORT FOR THE UNITS  
JANUARY 2005**

**GCSE**



1900/MS/R/05J

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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.

The report on the Examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the syllabus content, of the operation of the scheme of assessment and of the application of assessment criteria.

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RECOGNISING ACHIEVEMENT

Mark Scheme 2431/01  
January 2005

**ASSESSMENT OBJECTIVES**

The relevant Assessment Objectives for ENGLISH are as follows:

**Reading**

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

**Writing**

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					Y
	(ii)					Y
	(iii)					Y
<b>AO2 Reading</b>	(i)	Y	Y	Y	Y	
	(ii)	Y				
	(iii)	Y				
	(iv)	Y	Y	Y	Y	
	(v)	Y	Y	Y	Y	
<b>AO3 Writing</b>	(i)	Y	Y	Y	Y	
	(ii)	Y	Y	Y	Y	
	(iii)	Y	Y	Y	Y	

## SECTION A

## NON-FICTION TEXT: An African Diary

<p><b>QUESTION</b></p> <p><b>1 (a), (b)</b></p> <p><b>[5 marks]</b></p>	<p><b>(a)</b> Write down <b>two facts</b> you learn about Kibera from the first paragraph. <b>[2]</b></p> <p><b>(b)</b> From paragraph four ('In the rainy season...'), list <b>three reasons</b> why Bill Bryson finds Kibera such an awful place. Number each reason. <b>[3]</b></p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>▪ retrieve appropriate material</li> <li>▪ distinguish between fact and opinion.</li> </ul>
<p><b>CONTENT</b></p>	<p>Candidates may draw from the following:</p> <p><b>(a) FACTS about Kibera</b></p> <ol style="list-style-type: none"> <li>1. Homes have roofs made of tin.</li> <li>2. Kibera is situated on a mile of hillside.</li> <li>3. South of the city.</li> <li>4. It is the biggest slum in Nairobi.</li> <li>5. At least 700,000 people live there/maybe a million/nobody knows for sure.</li> </ol> <p><b>(b) REASONS why Bryson finds Kibera such an awful place</b></p> <ol style="list-style-type: none"> <li>1. When it's rainy, the whole of Kibera becomes muddy.</li> <li>2. When it's dry, the area appears unhealthy.</li> <li>3. It always smells of 'rot' (or decay/disease/rubbish).</li> <li>4. Bryson thinks walking through Kibera is like wandering through a toilet.</li> <li>5. Kibera is the worst place he has ever experienced.</li> </ol>

## INSTRUCTIONS TO EXAMINERS

- 1 We are not marking **writing** in Section A unless the expression is so bad that it impedes communication.
- 2 **Award ONE MARK for**, and tick in the body of the text, each point made clearly under the correct heading.
- 3 **Award 2 MARKS max for (a); 3 MARKS max for (b)**. Stop marking after maximum awarded.
- 4 **Award NO MARK for:**
  - a point repeated (i.e. already correctly given)
  - a point given under the wrong heading
  - a point which is ENTIRELY unclear.

## NOTES ON THE TASK

- 1 This task offers candidates a relatively gentle way into the paper. Provided that they accurately distinguish between fact and reasons, candidates may well score full marks here.
- 2 There is no premium on 'own words' in this task.

<p><b>QUESTION</b> <b>1(c)</b>  <b>[15 marks]</b></p>	<p>What else have you learned <b>in the rest of the passage</b> about Kibera and about Bill Bryson's opinions of the place? Use <b>your own words</b> as far as possible and do not repeat points made in 1a) and 1b).</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 retrieve appropriate information</li> <li>2 explain relevance/significance (insight at the highest levels)</li> <li>3 express points in own words wherever possible.</li> </ol>
<p><b>CONTENT</b></p>	<p>Candidates <b>may</b> refer to <b>some</b> of the following points. Facts and opinions do not need to be equally weighted in the response.</p> <p><b>FACTS about Kibera</b></p> <ol style="list-style-type: none"> <li>1. There are countless narrow passageways.</li> <li>2. The hovels are made of tin, mud, twigs and holes, earth floor.</li> <li>3. Each shanty is 10 by 10 feet/</li> <li>4. and houses 5 to 6 people.</li> <li>5. The shallow trench running down each lane acts as an open sewer.</li> <li>6. There are no services in Kibera /no water/no rubbish collection/ no electricity.</li> <li>7. Toilet facilities are extremely inadequate.</li> <li>8. Casual labour is available in local factories.</li> <li>9. The shanties are expensive to rent (half average income).</li> <li>10. Water is particularly expensive.</li> <li>11. Kibera is one of a hundred slums.</li> <li>12. Workers can buy food/water/pay rent.</li> <li>13. Poor pay (not £280 but \$280 a year).</li> <li>14. The inference that disease may spread.</li> <li>15. Densely populated ('packed into...').</li> </ol> <p><b>BRYSON'S OPINIONS about Kibera</b></p> <ol style="list-style-type: none"> <li>1. The passageways are 'rank' (foul/ smell awful) – according to Bryson.</li> <li>2. He calls the dwellings 'hovels' / 'shanties' – suggests unfit for humans to live in.</li> <li>3. Sense of disgust/distaste for the 'things you don't want to... step in'.</li> <li>4. He says it's unsafe to venture out at night.</li> <li>5. Candidates might think Bryson shocked, or even amused, by the 'flying toilets'.</li> <li>6. Kibera is not the worst slum in Nairobi.</li> <li>7. It is very dirty ('squalid')</li> </ol>



**INSTRUCTIONS TO EXAMINERS**

- 1 We are not marking writing in Section A unless the expression is so bad it impedes communication.
- 2 **Tick**, in the body of the text, each point made clearly. Bracket the tick if the point is not fully clear.
- 3 Write **R** for a point repeated.
- 4 Tick and put **OP** (own point) for valid points not in the scheme, i.e. inferences that can be legitimately drawn from the candidate's reasonable reading of the text.
- 5 Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark but do not reward mark for point in this question.
- 6 You **may** (but are not obliged to) write a brief comment to explain your mark.

**NOTES ON THE TASK**

1. It is not possible to predict every response from every candidate to this type of question. Look carefully for, and credit, valid alternative points.
2. Disregard any points from paragraphs 1 and 4.
3. Effective organisation is likely to be a feature of higher band responses.
4. There is a premium on the use of own words in this answer.

<b>QUESTION 1(c) BAND DESCRIPTORS     ***Be prepared to use the FULL range!***</b>		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>15 14 13</b>	Thorough understanding of the relevant aspects of the passage, with a good appreciation of the more complex points. The answer will cover a very good range of appropriate points with consistent use of own words.
<b>4</b>	<b>12 11</b>	A clear understanding of the relevant aspects of the passage and an ability to express these in own words. There will be a good range of appropriate points and a grasp of some of the points requiring generalisation.
<b>5</b>	<b>10 9</b>	There will be a secure understanding of the more obvious points, although generalisation may not be fully achieved. Own words will generally be used but there is likely to be some selective lifting.
<b>6</b>	<b>8 7</b>	An understanding of the passage is generally revealed but some misreading may occur. The answer may reveal general understanding without achieving clear focus on specifics; there may be 'lifting' which at times may be indiscriminate.
<b>7</b>	<b>6 5</b>	Answers at this level will reveal some grasp of the material. Only a limited range of points will be made and organisation of them across the tasks is likely to be haphazard. There will be indiscriminate lifting, with specific points unlikely to be identified.
<b>8</b>	<b>4 3</b>	The passage and/or task will have been misunderstood. At the top of the band, answers will reveal a rudimentary understanding of the main points. Responses will be unstructured and contain much indiscriminate lifting.
<b>Below 8</b>	<b>2 1 0</b>	The response to the task will be brief and hesitant. Material selected from the text will have little bearing on the task and will lack substance and coherence.

<p><b>QUESTION 2</b> <b>[20 marks]</b></p>	<p>In what ways do you think the leaflet tries to win support for the charity, Habitat for Humanity? In your answer, you should refer to the following <b>three</b> points to explain your answer:</p> <ul style="list-style-type: none"> <li>▪ how the <b>words</b> and <b>phrases</b> in the leaflet describe the living conditions of people in Orange Farm Township</li> <li>▪ how the particular case of Nomvula is used in the leaflet</li> <li>▪ how the <b>presentation</b> of the leaflet helps to get the charity's message across.</li> </ul>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>▪ read with insight and engagement</li> <li>▪ organise a response, making appropriate reference to the text</li> <li>▪ use inference to evaluate the significance of content/information</li> <li>▪ identify and evaluate significant choices of language/style/structure, as appropriate.</li> </ul>
<p><b>CONTENT</b></p>	<p>Candidates <b>may</b> refer to <b>some</b> of the following points. See also NOTES ON THE TASK, point 1.</p> <p><b>A WORDS &amp; PHRASES (do not have to be verbatim) used to give a vivid impression of the living conditions</b></p> <ol style="list-style-type: none"> <li>1. Homes described as '<i>shacks</i>', i.e. roughly-built huts; later referred to as '<i>ramshackle</i>'.</li> <li>2. '<i>Bits of wood, iron sheets and cardboard...cover the landscape</i>' used to shock the reader</li> <li>3. Language of buying/selling a house is obviously/humorously inappropriate: '<i>modernisation</i>', '<i>redecorating</i>', '<i>internal fixtures</i>'.</li> <li>4. The sense of humour (irony/sarcasm) in '<i>Parking is not a problem...</i>'</li> <li>5. Direct address to the reader in '<i>Imagine the heat...</i>' and '<i>Imagine how much water...</i>'</li> <li>6. The sarcastic use of the [rhetorical] question '<i>Interested?</i>'</li> <li>7. Use of sarcasm in 'allows you to experience the seasons'.</li> <li>8. 'Habitat for Humanity <i>gave her a choice and a dream.</i>'</li> <li>9. The language for the new homes is more positive: e.g. '<i>dry</i>' and '<i>safe</i>'.</li> <li>10. The use of the word '<i>simply</i>' in the sentence '<i>Nomvula and her family simply turn a handle...push a button...</i>' suggests luxury/ an air of impossibility compared with where she lived before.</li> <li>11. 'Such ramshackle homes you wonder how they are still alive.'</li> <li>12. Emotive language in '<i>her dream came true for Christmas</i>'.</li> <li>13. Statistics used in the penultimate paragraph to demonstrate the success of the charity's work.</li> <li>14. 'Desperately in need of safe, decent, affordable homes.'</li> </ol> <p><b>B How the PARTICULAR CASE OF NOMVULA is used in the leaflet</b></p> <ol style="list-style-type: none"> <li>1. Nomvula's case provides a success story for the charity.</li> <li>2. Her story is the case study at the heart of the leaflet.</li> <li>3. The quote from Nomvula at the beginning stresses the overcrowding/ and the damp conditions.</li> <li>4. Nomvula put up with excessive heat and damp for many years.</li> <li>5. The charity, Habitat for Humanity, helped her build a new home/ <b>or</b> 'the promise of a better life'.</li> <li>6. As a recipient of charity money, she had to work hard in a joint enterprise between charity and recipient.</li> <li>7. Nomvula is used as one example of the many that the charity has helped.</li> </ol>

<p><b>CONTENT</b></p> <p>section continued on next page</p>	<p>10. Her case makes the reader feel sorry/sympathetic towards Nomvula/the people.</p> <p>11. Encourages donations to the charity.</p> <p><b>P How the PRESENTATION helps to get the message across</b></p> <ol style="list-style-type: none"> <li>1. The heading and layout suggest a[n estate agent's] 'For Sale' leaflet.</li> <li>2. There are two sections: the first page for the old type of shack; the second for the new homes.</li> <li>3. The first photograph shows the miserable conditions of an old shack.</li> <li>4. The second photograph shows a happy family outside a new (habitable) home.</li> <li>5. The quote alongside the first photo emphasises Nomvula's unhappiness.</li> <li>6. The caption under the second photo stresses her pride (or happiness) in the joint efforts of the charity and Nomvula herself.</li> <li>7. Text in bold is used to address the reader directly: e.g. 'Now see what a gift of £15 from you can help achieve', 'Please help with your gift of £15 and the final 'Thank you.'</li> <li>8. There is a tear-off slip to make donations.</li> </ol>
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### INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Tick and Letter (A/B/P)** in the text each point clearly made.
  - Use letter **A** for identifying WORDS AND PHRASES points
  - letter **B** for identifying points relating to how the case of NOMVULA is used
  - letter **P** for points relating to PRESENTATION.
- 3 Put a **bracket** round the letter if a point has not been made clearly.  
If a point has been repeated, use a capital **R**.  
Put **OP** (own point) for a valid point not included in the mark scheme.
- 4 Use the Band Descriptors in conjunction with photostat examples to arrive at your mark but do not reward mark for point in this question.
- 5 You **may** (but are not obliged to) write a brief comment to explain your mark.

### NOTES ON THE TASK

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for, and credit, valid alternative points and reactions.
- 2 The task requires candidates objectively to identify features of the text which indicate **an appreciation of the leaflet's purpose of gaining support**. Higher band responses are likely to focus consistently on the methods used to target and persuade readers.
- 3 Understanding the significance of particular elements of content (inference) will provide one discriminator.
- 4 Response to the use of language will provide a second discriminator:
  - Band 4 answers will **begin to analyse** language and presentational features
  - Band 5 answers will **describe** language and presentational features.

<b>QUESTION 2 BAND DESCRIPTORS</b> ***Be prepared to use the FULL range!***		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above</b> <b>4</b>	<b>20</b> <b>19</b> <b>18</b>	Responses at this level will show a very good understanding of a range of features of the text indicating the leaflet's intentions. It will be clear that the answer has adopted an analytical approach throughout and has a secure understanding of the ways in which language is used and information organised/deployed. Appropriate textual references and quotations will be used to support points made and the media text features will be commented on.
<b>4</b>	<b>17</b> <b>16</b> <b>15</b>	Response at this level will reveal a good understanding of features of the text which indicate the leaflet's intentions and an awareness of the media text features. Comments will be supported by appropriate textual reference. There will be an understanding of the ways in which language is used/information is deployed. There will be evidence of a sound analytical approach.
<b>5</b>	<b>14</b> <b>13</b> <b>12</b>	Responses at this level will show a sound understanding of some features of the text which indicate the leaflet's intentions. There will be some evidence of attempts to explain or analyse but answers may show a tendency (especially at the lower end of the band) to describe and narrate instead. It is likely that reference to use of language and the features of media text may be superficial and/or unsupported by textual references.
<b>6</b>	<b>11</b> <b>10</b> <b>9</b>	Responses at this level will show limited understanding of the task and material and make some reasonably relevant comments on content. In general, however, Band 6 answers may well describe or summarise the passage rather than provide comment. Textual references may be either non-existent or lacking in relevance.
<b>7</b>	<b>8</b> <b>7</b> <b>6</b>	Some simple descriptive comments may be made about content, but there is likely to be much indiscriminate re-telling of the content without any attempt to explain its relevance to the task. Responses at this level are likely to reveal considerable misunderstanding of both the passage and the task.
<b>8</b>	<b>5</b> <b>4</b> <b>3</b>	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate re-telling, with no indication of explanation or comment. They may reveal almost complete misunderstanding of the task and passage.
<b>Below</b> <b>8</b>	<b>2</b> <b>1</b> <b>0</b>	The answer will be brief and almost totally lacking in relevance although some contact with the demands of the task may be discernible.

## SECTION B

<p><b>QUESTION 3</b></p> <p><b>(20 marks)</b></p> <p><b>14 + 6</b></p>	<p>In the twenty-first century many people in the world still live in poor conditions.</p> <p>Write the words of an article on this topic for a magazine aimed at students of your age.</p> <p>In your article you should:</p> <ul style="list-style-type: none"> <li>▪ describe the situation clearly</li> <li>▪ explain what might be done to make life better for these people.</li> </ul>
<p><b>GENERAL</b></p> <p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>▪ write appropriately for the task</li> <li>▪ organise and paragraph clearly and effectively</li> <li>▪ use appropriate register and vocabulary</li> <li>▪ spell, punctuate and use grammar/syntax accurately.</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

1. Ring errors and ✓ for good ideas and ✓✓ for merits of expression sufficiently to show how you have formed your judgement. Put a wavy line for awkward syntax/unclear expression. Use caret to indicate omission.
2. Write a brief summative comment drawn from the wording of the descriptors to show how you have arrived at your final marks.
3. For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.
4. Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
5. Use the photostat examples as guides to your assessment.
6. At the end of the response write the two separate marks (e.g. 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer a ringed total to the front page of the script.

**NOTES ON THE TASK**

1. The task is phrased in such a way that it does not invite simple personal narrative. Personal narrative is tested elsewhere in specification 1900. Few marks will be awarded to answers that may have attempted a magazine article style, but then degenerated into narrative and lost control of the overall viewpoint.
2. Candidates should address both bullet points, but do not expect equal weighting.
3. TASK-SPECIFIC CRITERIA:
  - the appropriateness of the examples given
  - the clarity of explanation about how such people can be helped
  - use of appropriate register/style for magazine should be rewarded
  - a conscious attempt to address the readership should be rewarded.



## INFORM, EXPLAIN, DESCRIBE

<i>Use 'best-fit', within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
<b>Above 4</b>	14 13	<b>Performance clearly (13) or very clearly (14) exceeds that described in Band 4.</b>	
<b>4</b>	12 11	<ul style="list-style-type: none"> <li>▪ <b>Task:</b> the article clearly explains example(s) of 'living in poor conditions' and gives thoughtful ideas of how such people can be helped.</li> <li>▪ Some typical features of the magazine <b>format</b> are used to good effect.</li> <li>▪ The writing establishes a generally successful relationship with the reader, with some consistency of <b>tone</b> and address.</li> </ul>	<ul style="list-style-type: none"> <li>▪ An appropriate <b>opening</b> gives identifiable direction; there is clear <b>development</b> in some detail and a suitable <b>ending</b>.</li> <li>▪ <b>Paragraphs</b> are used to organise content; topic sentences are sometimes strategically placed to emphasise important points.</li> <li>▪ Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</li> </ul>
<b>5</b>	10 9	<ul style="list-style-type: none"> <li>▪ <b>Task:</b> the article sets out adequate example(s) of 'living in poor conditions' and suggests credible ways in which such people might be helped.</li> <li>▪ Some typical features of the magazine <b>format</b> are used to some effect.</li> <li>▪ There is a sense of relationship with the reader, but <b>tone/address</b> may be inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The <b>opening</b> attempts to show direction; there is some clear <b>development</b> and an attempt to achieve an appropriate <b>ending</b>.</li> <li>▪ <b>Paragraphing</b> is sometimes logically ordered, though the 'thread' may be lost at times; topic sentences are usually placed at the beginning of the paragraph.</li> <li>▪ Simple connectives are used, with some repetition.</li> </ul>
<b>6</b>	8 7	<ul style="list-style-type: none"> <li>▪ <b>Task:</b> the article refers to some aspects of 'living in poor conditions', and vaguely mentions ways of helping such people.</li> <li>▪ A few of the more obvious features of the magazine <b>format</b> are attempted, with limited success.</li> <li>▪ There is intermittent awareness of the reader, but little consistency of <b>tone/address</b>.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The <b>opening</b> offers some direction; there is some sense of <b>development</b> and a limited attempt to achieve an <b>ending</b>.</li> <li>▪ <b>Paragraphing</b>, if present, may be helpful but is likely to be random.</li> </ul>



7	6 5	<ul style="list-style-type: none"> <li>▪ <b>Task:</b> the article shows some awareness of what is meant by 'living in poor conditions'.</li> <li>▪ The magazine <b>format</b> is used in a rudimentary way.</li> <li>▪ There is little evidence of awareness of the reader, and <b>tone/address</b> are inconsistent.</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>Opening:</b> there may be some evidence of an attempt to create a sense of direction; <b>development</b> is limited, and the writing may just stop, with no conscious attempt at an <b>ending</b>.</li> <li>▪ <b>Paragraphing</b> may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</li> </ul>
8	4 3	<ul style="list-style-type: none"> <li>▪ <b>Task:</b> the article shows limited awareness of what might be meant by 'living in poor conditions'.</li> <li>▪ The use of magazine <b>format</b> may consist of little more than a 'headline'.</li> <li>▪ A very limited response, with no consistent <b>tone</b> or apparent awareness of the reader.</li> </ul>	<ul style="list-style-type: none"> <li>▪ There is very limited evidence of deliberate structuring in terms of <b>opening, development</b> or <b>ending</b>.</li> <li>▪ There is little or no evidence of <b>paragraphing</b> to any effect.</li> </ul>
Below 8	2 1 0	Performance does not meet the requirements of Band 8	

<i>Use 'best-fit', within and across columns: if most elements are fully achieved, award the mark for the band.</i>			
Band	Marks	AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling	
<b>Above 4</b>	6	<b>Performance clearly exceeds that described in Band 4.</b>	
<b>4</b>	5	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words usually accurate, but irregular/more difficult words less secure. <b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is partially successful.
<b>5</b>	4	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. <b>Punctuation</b> between sentences is at times insecure; within sentences, punctuation is only sometimes successful.
<b>6</b>	3	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. <b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.
<b>7</b>	2	<b>Sentence structures</b> are simple and repetitive; syntactical faults are frequent.	<b>Spelling</b> errors are frequent even in simple vocabulary, and are random/difficult to categorise, rather than recurring error-types. <b>Punctuation</b> between sentences is very uncertain; within sentences, punctuation is largely omitted or misused.
<b>8</b>	1	<b>Sentence structures</b> are recognisable; simple structures are sometimes correct.	<b>Spelling:</b> most words are recognisable, but only the simplest are correctly spelt. <b>Punctuation</b> is largely haphazard, inconsistent or absent.
<b>Below 8</b>	0	<b>Performance does not meet the requirements of Band 8</b>	





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RECOGNISING ACHIEVEMENT

Mark Scheme 2431/02  
January 2005

## ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

### Reading

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

### Writing

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
AO1 S&L	(i)					Y
	(ii)					Y
	(iii)					Y
AO2 Reading	(i)	Y	Y	Y	Y	
	(ii)	Y				
	(iii)	Y				
	(iv)	Y	Y	Y	Y	
	(v)	Y	Y	Y	Y	
AO3 Writing	(i)	Y	Y	Y	Y	
	(ii)	Y	Y	Y	Y	
	(iii)	Y	Y	Y	Y	

## SECTION A

NON-FICTION TEXT: *Paying Fair Makes Life Sweeter For Growers*

<p><b>QUESTION 1</b> (30 marks)</p>	<p>By referring closely to the article <i>Paying Fair Makes Life Sweeter For Growers</i> outline: the problems facing small farmers, what Fairtrade and other organizations are doing to help, and what people think about Fairtrade. <b>Use your own words</b> as far as possible.</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 Follow an argument and identify implications (AO2 iii)</li> <li>2 identify facts and opinions (AO2 ii)</li> <li>3 select material appropriate to their purpose (AO2 iv)</li> <li>4 collate material and make cross references (AO2 iv)</li> </ol>
<p><b>CONTENT</b></p>	<p>Candidates <b>may</b> refer to <b>some</b> of the following points:</p> <p><b>The problems facing small farmers</b></p> <ol style="list-style-type: none"> <li>1 their work is very hard and tiring</li> <li>2 they had to sell their produce in a volatile and uncertain world market</li> <li>3 they had to sell through middle men so the farmers' profit is negligible</li> <li>4 this resulted in the farmers living in near poverty</li> <li>5 and living lives lacking in dignity/hope</li> <li>6 the farmers and their families are exploited for their labour</li> </ol> <p><b>What Fairtrade and other organisations are doing to help small farmers</b></p> <ol style="list-style-type: none"> <li>7 it arranges for (European) food manufacturers to buy direct from small-farmer co-operatives</li> <li>7A the small-farmer co-operatives have an alternative outlet</li> <li>8 at a price guaranteed the same as or higher than the world price</li> <li>9 the extra cost paid by the consumer goes directly to the farmers</li> <li>10 it gives hope to the small farmers and restores their independence</li> <li>11 Renwick Rose's group is trying to encourage British supermarkets to sell Fairtrade goods</li> <li>12 it wants to put an end to exploitation</li> <li>13 it is trying to get support from people/organisations with social consciences</li> </ol> <p><b>What people think about Fairtrade</b></p> <ol style="list-style-type: none"> <li>14 the farmers think it is helping them regain their human dignity/pride/decency</li> <li>15 it allows them to dream and plan for their children's future</li> <li>16 organisations like the House of Commons and the European Parliament consider it worth supporting</li> <li>17 supporters believe it gives power to the consumer to buy from companies which do not allow exploitation</li> <li>18 it will reduce the impact of poverty/raises standard of living</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

1. We are not marking writing in Section A unless the expression is so bad that it impedes communication.
2. **Number** each point made clearly.
3. **Bracket** the [number] if the point is not clear. Write **R** for a point repeated.
4. Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark.
5. Write a brief comment to explain your mark.

**NOTES ON THE TASK**

The ability to select and organise material (for example by linking the problems with what is being done to help) are key criteria. There is a good range of points but the ability to show clear understanding through consistent use of own words is likely to distinguish the better responses. Consistent focus on the task is likely to distinguish scripts gaining Band 4 and above.

<b>QUESTION 1 BAND DESCRIPTORS</b>		<b>***Be prepared to use the FULL range!***</b>
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>1</b>	30 29 28	Clear, focussed responses outline a comprehensive range of points very effectively organised and synthesised. There is a complete overview of the material.
<b>2</b>	27 26 25 24 23	Responses contain a very good range of points covering all elements of the question and are well organised and clearly focussed. There is a clear overview of the material.
<b>3</b>	22 21 20 19 18	Responses are clear, organised and focus on a good range of appropriate points. There is likely to be an overview of the material.
<b>4</b>	17 16 15 14 13	Responses show some focus on a range of relevant points, although they may be reliant on the sequences of the stimulus material. There is evidence that the passage has been understood.
<b>5</b>	12 11 10 9 8	Understanding will generally be apparent, but there is likely to be some lifting with the result that answers may lack focus and organisation.
<b>6</b>	7 6 5 4 3	An understanding of some of the simpler points will be shown, but there may be some misreading. Points made will tend to be listed mechanically, with areas of lifting. Responses at this level may contain mainly personal comment or anecdote, and lose focus on the task. They may also be of excessive length.
<b>Ungraded on this task</b>	2 1 0	The candidate has struggled to follow the passage. There may be much irrelevance and/or misunderstanding.



<p><b>QUESTION 2</b> <b>30 marks</b></p>	<p>By considering closely the presentation and content of the material and its choice of words, explore how the Christian Aid Organisation is attempting to persuade its audience to support the campaign in favour of small farmers in Senegal.</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 read with insight and engagement, making appropriate references to texts (AO2 i)</li> <li>2 evaluate how information is presented (AO2 ii)</li> <li>3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii)</li> <li>4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).</li> </ol>
<p><b>CONTENT</b></p>	<p>Candidates <b>may</b> refer to <b>some</b> of the following:</p> <p><b>Content and presentation of material (A)</b></p> <ul style="list-style-type: none"> <li>*the web site uses photographs to add human interest</li> <li>*the heading “campaigns” makes its stance clear</li> <li>*the use of bold type for the opening paragraphs emphasise the issue and involves the reader</li> <li>*the captions beneath the photographs summarise and focus on the key issues</li> <li>*there is a use of personal interest stories to make human and give interest to the criticisms of economic policies</li> <li>*references to the home circumstances of the farmers and their families and the use of direct quotations from them are juxtaposed with criticisms of impersonal government and international trade policies</li> <li>*the material does not comment directly on the farmers’ plight; it lets their stories speak for themselves</li> <li>*by focussing on the stories of two different farmers/farming crops from the same country, the material emphasises the common nature of the problem</li> <li>*the final paragraph sums up and reinforces the appeal</li> </ul> <p><b>Use of Language (B)</b></p> <ul style="list-style-type: none"> <li>*the language is apparently informative, giving factual details about the farmers’ lives</li> <li>* the material uses short sentences and paragraphs to convey its information clearly</li> <li>*however, this apparently informative tone is underscored by carefully chosen emotive vocabulary to influence the reader’s response (eg “onions rot”, “heartbreaking”, “eke out a living”, “devastating”)</li> <li>*the criticisms of the world trade policies are expressed using longer sentences and more complex vocabulary in order to emphasise the seriousness of the point being made.</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Letter (A/B)** each point clearly made. Put a **bracket** round the letter if a point has not been made clearly. Use a tick ✓ to indicate support for points made. If a point has been repeated, use a capital **R**.
- 3 Use the Band descriptors in conjunction with photostat examples to arrive at your mark.
- 4 Write a brief comment to explain your mark.

**NOTES ON THE TASK**

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
- 2 The task requires candidates to explore features of the text which are used to persuade the readers; higher tier answers should focus consistently on this aspect. Remember to assess the way the writer presents his experience.
- 3 Understanding and responding to the use of emotive vocabulary to influence the reader will provide a clear discriminator.
- 4 Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
BAND	MARKS	DESCRIPTOR
1	30 29 28	An excellent range of points is made in a very full, relevant and consistently analytical response, clearly focussed on the task. Judgements are supported by apposite reference to the material; original and perceptive insights into writers' purpose/success may well feature.
2	27 26 25 24 23	A wide range of successful points is made in a thorough, relevant and analytical response showing clear understanding of the task. Judgements are supported convincingly and comment (e.g. on writers' purpose/success) is perceptive.
3	22 21 20 19 18	A range of relevant points is made, supported by some analytical comment which shows secure understanding of the ways in which information/opinion/attitude are deployed in relation to the writers' purpose. Appropriate supporting references are given. The response shows a sound awareness of the task.
4	17 16 15 14 13	A range of points is made, supported by appropriate textual references. There is an attempt to take an analytical approach, and a good understanding of the ways in which information/opinion/attitude are deployed in relation to the writers' purpose. The task has been addressed.
5	12 11 10 9 8	The answer attempts to discuss relevant features of the text, but easier content points are likely to be made. Comments may be descriptive rather than analytical but there is a sound understanding of some features of the text and some reference to the writers' purpose. There is likely to be an incomplete awareness of the task.
6	7 6 5 4 3	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no evidence in support. Lists of words may be used instead of descriptive comments and there may be areas of narrative. There is little evidence that the task has been understood.
Ungraded on this task	2 1 0	The candidate struggles with the passage and the question. There may be much irrelevance and misunderstanding.

## SECTION B

<p><b>QUESTION 3</b> <b>30 MARKS</b> <b>(20 + 10)</b></p>	<p>You wish to raise awareness among your fellow students about the problems faced by a group of people in your area. (For example, the homeless, single parents etc.) Write an article for your school or college magazine in which you inform to your readers what the problems are and explain how they can help to improve matters.</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i);</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii);</li> <li>3. use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.  
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 4 Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates are asked to write an article describing the problems faced by a particular group of people. Expect a wide range of interpretations but look for and credit responses which attempt to deal with the topic in an objective way.
- 2 Look for responses which show a clear awareness of the given audience and who write in a suitably informative register in order to suggest ways to improve the situation.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation
  - effectiveness of description / specific details relating to the outing and clarity of arrangements.



## WRITING TO INFORM, EXPLAIN, DESCRIBE

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i>			
<b>Band</b>	<b>Marks</b>	<b>AO3 (i)</b> communicate clearly and imaginatively, using / adapting forms for different readers and purposes	<b>AO3 (ii)</b> organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
<b>1</b>	<b>20</b> <b>19</b>	<b>Performance clearly (19) or very clearly (20) exceeds that described in Band 2.</b>	
<b>2</b>	<b>18</b> <b>17</b> <b>16</b>	<b>Task:</b> the article gives sharp description of the problem and convincing and consistent explanation of how it can be improved. The article <b>format</b> is thoroughly and imaginatively developed, with detail of description and explanation. A relationship with the reader is effectively created, and <b>tone</b> and <b>vocabulary</b> are sustained/varied entirely appropriately throughout.	A very effective <b>opening</b> firmly establishes direction; <b>development</b> is fully coherent and sustained, leading to an effective <b>ending</b> . <b>Paragraphs</b> are skilfully constructed (including use of topic sentences) and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.
<b>3</b>	<b>15</b> <b>14</b> <b>13</b>	<b>Task:</b> the article presents a well-defined description of the problem and clear and consistent explanation of how it can be improved. The article <b>format</b> is effectively used and convincingly sustained. The article establishes good relationship with the reader; sustaining an appropriate <b>tone</b> and <b>vocabulary</b> .	The <b>opening</b> successfully establishes direction; <b>development</b> is coherent and well sustained, leading logically to a convincing <b>ending</b> . <b>Paragraphs</b> are used accurately and topic sentences effectively signal content. Length and structure are varied for effect; material is selected, prioritised and sequenced purposefully. There is some variety in the use of connectives.
<b>4</b>	<b>12</b> <b>11</b> <b>10</b>	<b>Task:</b> the article presents a clear description of the problem and an organised and convincing explanation of how it can be improved. The writing draws effectively on typical features of an article <b>format</b> , and establishes a generally successful relationship with reader, with some consistency of <b>tone</b> and vocabulary.	An appropriate <b>opening</b> gives identifiable direction; there is clear <b>development</b> in some detail and a suitable <b>ending</b> . <b>Paragraphs</b> are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.

5	9 8 7	<p><b>Task:</b> the article sets out a recognisable description of the problem with some awareness of how it can be improved. Some typical features of an article format are used to some effect. There is a sense of relationship with the reader, but <b>tone</b>/address may be inconsistent and <b>vocabulary</b> not always appropriate.</p>	<p>The <b>opening</b> attempts to show direction; there is some clear <b>development</b> and an attempt to achieve an appropriate <b>ending</b>. <b>Paragraphing</b> is sometimes logically ordered, though the 'thread' may be lost at times; topic sentences are usually placed at the beginning of the paragraph. Simple connectives are used, with some repetition.</p>
6	6 5 4	<p><b>Task:</b> the article makes some points about how the problem and some simple explanation of how it can be improved may be attempted. A few of the more obvious features of an article <b>format</b> are attempted, with limited success. There is intermittent awareness of the reader, but little consistency of <b>tone</b> or merit of <b>vocabulary</b>.</p>	<p>The <b>opening</b> offers some direction; there is some sense of <b>development</b> and a limited attempt to achieve an <b>ending</b>. <b>Paragraphing</b>, if present, may be helpful but is likely to be random.</p>
Below 6	3,2, 1, 0	<p><b>Performance does not meet the requirements of Band 6</b></p>	

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.</i>			
<b>Band</b>	<b>Marks</b>	<b>AO3(iii)</b> <i>Use a range of sentence structures effectively with accurate punctuation and spelling</i>	
<b>1</b>	<b>10</b>	Performance clearly exceeds that described in Band 2.	
<b>2</b>	<b>9 8</b>	<b>Sentence structures</b> are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex, is skilfully varied to precise purpose/effect.	<b>Spelling</b> is virtually all correct, across a wide vocabulary including complex irregular words.
<b>3</b>	<b>7 6</b>	<b>Sentence structures:</b> a good variety of compound, complex (and perhaps occasional multiple complex) is used, for emphasis and to sharpen meaning. Subordination and co-ordination give variation of pace and focus.	<b>Spelling</b> is secure across a range including complex regular and some complex irregular words, with a limited range of error.
<b>4</b>	<b>5 4</b>	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/ detail/emphasis.	<b>Spelling:</b> complex regular words usually accurately spelled, but irregular/more difficult words less secure.
<b>5</b>	<b>3 2</b>	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary / regular words, but there may be a number of error-types.
<b>6</b>	<b>1</b>	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error types
<b>Below 6</b>	<b>0</b>	Performance does not meet the requirements of Band 6	







RECOGNISING ACHIEVEMENT

Mark Scheme 2432/01  
January 2005

## ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

### Reading

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

### Writing

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					Y
	(ii)					Y
	(iii)					Y
<b>AO2 Reading</b>	(i)	Y	Y	Y	Y	
	(ii)	Y				
	(iii)	Y				
	(iv)	Y	Y	Y	Y	
	(v)	Y	Y	Y	Y	
<b>AO3 Writing</b>	(i)	Y	Y	Y	Y	
	(ii)	Y	Y	Y	Y	
	(iii)	Y	Y	Y	Y	

## Unit 2432/01 Foundation Tier

## Different Cultures - Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range!***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
<b>Above 4</b>	<b>20 19 18</b>	<ul style="list-style-type: none"> <li>• make a sustained personal response</li> <li>• show a clear understanding supported by careful and relevant reference to the text</li> <li>• responds with some thoroughness to the writer's language and/or techniques, if appropriate</li> </ul>
<b>4</b>	<b>17 16 15</b>	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show straightforward understanding supported by appropriate reference to the text</li> <li>• make some response to the writer's language and/or techniques, if appropriate</li> </ul>
<b>5</b>	<b>14 13 12</b>	<ul style="list-style-type: none"> <li>• begin to develop a response</li> <li>• show some understanding with some reference to the text</li> <li>• make some reference to the writer's language and/or techniques, if appropriate</li> </ul>
<b>6</b>	<b>11 10 9</b>	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding with a little support from the text</li> <li>• possibly make limited reference to the writer's language and/or techniques, if appropriate</li> </ul>
<b>7</b>	<b>8 7 6</b>	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
<b>8</b>	<b>5 4 3</b>	<ul style="list-style-type: none"> <li>• make some comment but without relevant reference to the text</li> </ul>
<b>Below 8</b>	<b>2 1 0</b>	<ul style="list-style-type: none"> <li>• not meet the criteria for Band 8</li> </ul>

## SECTION A

<b>Question 1</b>	OCR: Opening Worlds  Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.
<b>MARKS AVAILABLE</b>  <b>20</b>	How do the writers show a character learning a lesson here ( <i>Snapshots of a Wedding</i> ) and in one other story from the list above?

**NOTES ON THE TASK:**

Neo is arrogant and conceited because she thinks that her modern education means greater marital attractiveness to Kegoletile. The aunt's action here effectively suggests that notwithstanding these perceived advantages Neo needs to change her attitude and demeanour to get her man and "be a good wife." And she does. Most candidates should be able to put this seminal exchange into the story as a whole by comparing the before and after Neo: the role of Kegoletile and the importance of her rival, Mathata. The better answers will begin to explore the cultural clashes that have provoked the aunt's tirade in the first place. Both Obi and Nak in "Dead Men's Path" and "The Gold-legged Frog" learn bitter lessons. As do the mother and daughter in "Two Kinds" the tailor's wife in "Tall Woman" and the young woman in "The Train from Rhodesia."

<b>Question 2</b>	OCR: <i>Opening Worlds</i>  Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.
<b>MARKS AVAILABLE</b>  <b>20</b>	Each story in the list above is set in a different culture. Explore how what happens in <b>two</b> of the stories is influenced by the way of life each writer describes.

**NOTES ON THE TASK:**

The choice of stories is entirely up to the candidate, all stories being available. Culture in this context is the way of life experienced by the character in the story. Michael Obi and Nancy as representatives of a new modern way of living behave accordingly in the changes they make to the school and compound. The clash with the traditional village beliefs is inevitable unless Obi compromises, and when the priest's offer is rejected the conflict seems inevitable. Comments on the violence of the attack on the school would be welcomed.

Bessie Head at the outset offers a changing culture in the format of this modern wedding. Comments on the elements that are traditional and any changes are to be credited. Neo, as a new, educated, very employable woman is set against the more traditional Mathata, and comments on the differences and Kegoletile's final choice of Neo for a wife will be welcome.

In *The Train from Rhodesia* the differences between characters at the station and on the train provide much material as do the purchase of the lion figurine and the treatment of the old man. A very discriminating element is the reaction of the young woman to her husband's gift.

Perhaps a popular choice will be the situation and dilemma faced by Nak in *The Gold-Legged Frog*, where his search for food, the climate, the treatment of his dying son, his visit to the district office and the ending to the story all link directly to his poor existence in Thailand.

A more demanding choice perhaps is *Two Kinds* where the Chinese mother has traditional expectations of Jing-mei who reacts against these demands with a more westernised behaviour.

*The Tall Woman and her Short Husband* provides a wealth of material, from the treatment of engineers and their families during Mao's Cultural Revolution to the tailor's wife's exploitation of that situation for her own selfish and malicious ends.

There should be no shortage of material.

<b>Question 3</b>	STEINBECK: <i>Of Mice and Men</i>
<b>MARKS AVAILABLE</b>  <b>20</b>	In spite of what George says here Lennie is good for George. How does the writer here and in the rest of the novel help you to understand this?

**NOTES ON THE TASK:** Very few answers will not say that Lennie is good for George because they stay together, look out for each other and that they are not loners like so many other characters in the story (Crooks, Candy, Curley's wife). They may well deal with examples of them uniting when faced with an external threat. Better responses will analyse the nature of both Lennie and George as individual characters AND the personal chemistry that that individuality generates between them. Most answers will make some reference to their conversation so as to show Steinbeck's (brilliant) ear for dialogue, accent and expression.

<b>Question 4</b>	STEINBECK: <i>Of Mice and Men</i>
<b>MARKS AVAILABLE</b>  <b>20</b>	Curley is unpopular with most people on the ranch. Choose <b>two</b> or <b>three</b> characters and say how the writer shows their dislike for Curley.

**NOTES ON THE TASK:**

A central and highly memorable scene in the novel is the one in which Lennie takes collective revenge on Curley by breaking his fist. To Lennie, especially he is a bully and a tormentor; to his wife a predatory secret policeman, to Slim or Carlson someone who is a challenge. To all he is someone who abuses his privileged position to put others down. Most answers will show some understanding both of Curley and of two or three other characters.

<b>Question 5</b>	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
<b>MARKS AVAILABLE</b>  <b>20</b>	How does the writer uses what happens to T.J. here and in the rest of the novel to explore the problems experienced by black people?

**NOTES ON THE TASK:** T.J. has good friends in the Logans who he abuses and very bad friends in R.W and Melvin Simms who exploit him. And yet it is Jeremy Simms' present to Stacey of the flute which is one of the most poignant and hopeful moments in the story. The Averys are less well off than the Logans and (much) less racist than the Simms or the Wallaces. How could there be a significantly different response than T.J.'s given the social, economic, educational inferiority of what seemed to be his lot?

<b>Question 6</b>	TAYLOR: <i>Roll of Thunder, Hear My Cry</i>
<b>MARKS AVAILABLE</b>  <b>20</b>	What does Mr. Jamison's do to help and why do you think he does so?

**NOTES ON THE TASK:** The Jamison family originally owned land next to the Logans' and the family is "Old South." Mr. Jamison made a conscious decision to sell his land to the Logans at a lower price than he would have got from the grangers. He bankrolls the opposition to Granger's monopoly (via the Wallace's store) over the bank sharecroppers: and leads the defence of T.J. when the Simms and Wallaces come to lynch him. He therefore represents someone who has the status, education and economic well being to confront the Granger hegemony and confront the vicious cycle of dependence in which the Averys and their kind are stuck.



## Section B: WRITING

<b>Question 7</b>  <b>20 MARKS</b>  <b>(14 + 6)</b>	What do 'winning' and 'losing' mean to you?
<b>GENERAL CRITERIA</b>	Answers should demonstrate that they can: <ol style="list-style-type: none"> <li>1 write appropriately for the task;</li> <li>2 organise and paragraph clearly and effectively;</li> <li>3 spell, punctuate and use grammar/syntax accurately;</li> <li>4 use appropriate register and vocabulary</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7.
- 5 Award TWO marks, one for AOs3(i) + (ii), one for AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Answers will offer a range of interpretations of "winning" and "losing". The better answers will use one or two or more examples to develop their understanding of its impact. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of presentation of winning and losing (**overview**)
  - clarity of explanation of examples to develop this (**analysis**)
  - effectiveness/relevance of personal **comment**.

**WRITING TO ANALYSE, REVIEW, COMMENT**

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
<b>Above 4</b>	<b>14 13</b>	<b>Performance clearly (13) or very clearly (14) exceeds that described in Band 4.</b>	
<b>4</b>	<b>12 11</b>	<p><b>Task:</b> the writing clearly identifies a range of examples of “winning” and “losing”. Relevant personal comment/analysis is clearly expressed.</p> <p><b>Format:</b> the writing establishes a sense of overview; there is a generally successful relationship with the reader, with some consistency of <b>tone</b>.</p>	<p>An appropriate <b>opening</b> gives identifiable direction; there is clear <b>development</b> in some detail and a suitable <b>conclusion</b>. <b>Paragraphs</b> are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>
<b>5</b>	<b>10 9</b>	<p><b>Task:</b> the writing sets out some examples of “winning” and “losing”. There is some personal comment/reaction, but it is not always focused/relevant.</p> <p><b>Format:</b> some sense of overview is given. There is a sense of relationship with the reader, but <b>tone</b> may be inconsistent.</p>	<p>The <b>opening</b> attempts to show direction; there is some clear <b>development</b> and an attempt to achieve an appropriate <b>conclusion</b>. <b>Paragraphing</b> is sometimes logically ordered, though the ‘thread’ may be lost at times. Topic sentences are usually placed at the beginning of the paragraph; simple connectives are used, with some repetition.</p>

6	8 7	<p><b>Task:</b> the writing may refer to the title but it is likely to comment rather than review. Analysis may be attempted but is likely to be lost under generalised personal comment/views.</p> <p><b>Format:</b> an overview may be attempted, with limited success. There is intermittent awareness of the reader, but little consistency of <b>tone</b>.</p>	<p>The <b>opening</b> offers some direction; there is some sense of <b>development</b> and a limited attempt to achieve a <b>conclusion</b>. <b>Paragraphing</b>, if present, may be helpful but is likely to be random.</p>
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7	6 5	<p><b>Task:</b> the writing shows some awareness of “winning” and “losing”; this is likely to be mainly anecdotal, and may give some limited personal comment.</p> <p><b>Format:</b> ‘overview’ may consist of little more than a number of different examples. There is little evidence of awareness of the reader, and <b>tone</b> is inconsistent.</p>	<p><b>Opening:</b> there may be some evidence of an attempt to create a sense of direction; <b>development</b> is limited, and the writing may just stop, with no conscious attempt at a <b>conclusion</b>.</p> <p><b>Paragraphing</b> may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p>
8	4 3	<p><b>Task:</b> the writing says something about “winning” and “losing”.</p> <p><b>Format:</b> there is no real sense of overview, and no consistent <b>tone</b> or apparent awareness of the reader.</p>	<p>There is very limited evidence of deliberate structuring in terms of <b>opening, development</b> or <b>conclusion</b>.</p> <p>There is little or no evidence of <b>paragraphing</b> to any effect.</p>
Below 8	2, 1, 0	<b>Performance does not meet the requirements of Band 8</b>	

Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.			
Band	Marks	AO3(iii)	
		Use a range of sentence structures effectively with accurate punctuation and spelling	
Above 4	6	Performance clearly exceeds that described in Band 4.	
4	5	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words usually accurate, but irregular/more difficult words less secure. <b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is partially successful.
5	4	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. <b>Punctuation</b> between sentences is at times insecure; within sentences, punctuation is only sometimes successful.
6	3	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. <b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.
7	2	<b>Sentence structures</b> are simple and repetitive; syntactical faults are frequent.	<b>Spelling</b> errors are frequent even in simple vocabulary, and are random/difficult to categorise, rather than recurring error-types. <b>Punctuation</b> between sentences is very uncertain; within sentences, punctuation is largely omitted or misused.
8	1	<b>Sentence structures</b> are recognisable; simple structures are sometimes correct.	<b>Spelling:</b> most words are recognisable, but only the simplest are correctly spelt. <b>Punctuation</b> is largely haphazard, inconsistent or absent.
Below 8	0	Performance does not meet the requirements of Band 8	

<p><b>QUESTION 8</b></p> <p><b>20 MARKS</b></p> <p><b>(14 + 6)</b></p>	<p>Your school/college is considering scrapping all competitions which have individual winners. Write a letter to your head teacher/principal arguing the case <b>for</b> or <b>against</b> such a proposal.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 write appropriately for the task;</li> <li>2 organise and paragraph clearly and effectively;</li> <li>3 spell, punctuate and use grammar/syntax accurately;</li> <li>4 use appropriate register and vocabulary.</li> </ol>

### INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7.
- 5 Award TWO marks, one for AOs3(i) + (ii), one for AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

### NOTES ON THE TASK

1. Answers will offer a range of different interpretation of competitions and winners. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.) Better answers are likely to provide a synthesis of detail and persuasive rhetoric. Others may tend to list examples.
- 2 The tone is that of a formal letter although the letter format need not be used.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation at own point of view
  - effectiveness in persuading audience to share/support point of view.



**WRITING TO ARGUE, PERSUADE, ADVISE**

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
Above 4	14 13	<b>Performance clearly (13) or very clearly (14) exceeds that described in Band 4.</b>	
4	12 11	<p><b>Task:</b> the letter presents clearly and persuasively the writer's views for or against such competitions.</p> <p>The writing draws effectively on typical features of formal letter <b>format</b>, and establishes a generally successful relationship with the imagined reader, with some consistency of <b>tone</b>.</p>	<p>An appropriate <b>opening</b> states identifiable intention; there is clear <b>development</b> in some detail and a suitable <b>conclusion</b>. <b>Paragraphs</b> are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>
5	10 9	<p><b>Task:</b> the letter sets out a recognisably coherent viewpoint on such competitions and shows awareness of the need to persuade. Some typical features of the formal letter <b>format</b> will be used to some effect. There is a sense of relationship with the imagined reader, but <b>tone</b> may be inconsistent.</p>	<p>The <b>opening</b> attempts to state intention; there is some clear <b>development</b> and an attempt to achieve an appropriate <b>conclusion</b>. <b>Paragraphing</b> is sometimes logically ordered, though the 'thread' may be lost at times. Topic sentences are usually placed at the beginning of the paragraph; simple connectives are used, with some repetition.</p>



6	8 7	<p><b>Task:</b> the letter makes some points about such competitions and includes some details intended to persuade the reader, but is likely to rely on assertion rather than persuasion.</p> <p>A few of the more obvious features of formal letter <b>format</b> are attempted, with limited success. There is intermittent awareness of the imagined reader, but little consistency of <b>tone</b>.</p>	<p>The <b>opening</b> signals some intention; there is some sense of <b>development</b> and a limited attempt to achieve a <b>conclusion</b>. <b>Paragraphing</b>, if present, may be helpful but is likely to be random.</p>
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7	6 5	<p><b>Task:</b> the letter shows some awareness of such competitions but tends to inform/explain rather than explicitly to argue/persuade.</p> <p>The formal letter <b>format</b> is used in a rudimentary way. There is little awareness of the imagined reader, and <b>tone</b> is inconsistent.</p>	<p><b>Opening:</b> there may be some evidence of an attempt to set out an intention; <b>development</b> is limited, and the writing may just stop, with no conscious attempt at a <b>conclusion</b>.</p> <p><b>Paragraphing</b> may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p>
8	4 3	<p><b>Task:</b> the letter shows limited awareness of such competitions.</p> <p>Use of the formal letter <b>format</b> may be no more than an obvious opening phrase/sentence. A very limited response, with no consistent <b>tone</b> or apparent awareness of the intended reader.</p>	<p>There is very limited evidence of deliberate structuring in terms of <b>opening, development</b> or <b>conclusion</b>.</p> <p>There is little or no evidence of <b>paragraphing</b> to any effect.</p>
Below 8	2, 1, 0	<b>Performance does not meet the requirements of Band 8</b>	

Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.			
Band	Marks	AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling	
Above 4	6	Performance clearly exceeds that described in Band 4.	
4	5	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words usually accurate, but irregular/more difficult words less secure.
5	4	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types.
6	3	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types.
7	2	<b>Sentence structures</b> are simple and repetitive; syntactical faults are frequent.	<b>Spelling</b> errors are frequent even in simple vocabulary, and are random/difficult to categorise, rather than recurring error-types.
8	1	<b>Sentence structures</b> are recognisable; simple structures are sometimes correct.	<b>Spelling:</b> most words are recognisable, but only the simplest are correctly spelt.
Below 8	0	Performance does not meet the requirements of Band 8	



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RECOGNISING ACHIEVEMENT

Mark Scheme 2432/02  
January 2005

### ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

#### Reading

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

#### Writing

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					√
	(ii)					√
	(iii)					√
<b>AO2 Reading</b>	(i)	√	√	√	√	
	(ii)	√				
	(iii)	√				
	(iv)	√	√	√	√	
	(v)	√	√	√	√	
<b>AO3 Writing</b>	(i)	√	√	√	√	
	(ii)	√	√	√	√	
	(iii)	√	√	√	√	

Unit 2432/02 Higher Tier

**Different Cultures - Generic Mark Scheme**

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range!***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		In response to the demands of the text and of the task, answers will
<b>1</b>	<b>30</b> <b>29</b> <b>28</b>	<ul style="list-style-type: none"> <li>demonstrate all of the below</li> <li>show sustained insight, individuality and confidence</li> </ul>
<b>2</b>	<b>27</b> <b>26</b> <b>25</b> <b>24</b> <b>23</b>	<ul style="list-style-type: none"> <li>demonstrate engagement and some insight</li> <li>show a perceptive overview supported by well-selected references to the text</li> <li>respond sensitively and in detail to the writer's language and/or techniques, if appropriate</li> </ul>
<b>3</b>	<b>22</b> <b>21</b> <b>20</b> <b>19</b> <b>18</b>	<ul style="list-style-type: none"> <li>make a sustained personal response</li> <li>show a clear understanding supported by careful and relevant reference to the text</li> <li>responds with some thoroughness to the writer's language and/or techniques, if appropriate</li> </ul>
<b>4</b>	<b>17</b> <b>16</b> <b>15</b> <b>14</b> <b>13</b>	<ul style="list-style-type: none"> <li>make a reasonably developed personal response</li> <li>show straightforward understanding supported by appropriate reference to the text</li> <li>make some response to the writer's language and/or techniques, if appropriate</li> </ul>
<b>5</b>	<b>12</b> <b>11</b> <b>10</b> <b>9</b> <b>8</b>	<ul style="list-style-type: none"> <li>begin to develop a response</li> <li>show some understanding with some reference to the text</li> <li>make some reference to the writer's language and/or techniques, if appropriate</li> </ul>
<b>6</b>	<b>7</b> <b>6</b> <b>5</b> <b>4</b> <b>3</b>	<ul style="list-style-type: none"> <li>make some relevant comments</li> <li>show a little understanding with a little support from the text</li> <li>possibly make limited reference to the writer's language and/or techniques, if appropriate</li> </ul>
<b>Ungraded on this task</b>	<b>2</b> <b>1</b> <b>0</b>	<ul style="list-style-type: none"> <li>make a few straightforward points</li> <li>occasionally refer to the text</li> </ul>

## SECTION A

## Text: OCR: Opening Worlds

*Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.*

<b>Question 1</b> <b>(30 marks)</b>	How do the writers here (The Gold-Legged Frog) and in <b>one</b> other story from the list above, help you to understand how individuals may be exposed to shame and humiliation in their societies?
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<b>Question 2</b> <b>(30 marks)</b>	How do the writers show that characters can find themselves set apart from their communities in <b>two</b> of the stories listed above?
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**NOTES ON THE TASK**

Candidates may offer interpretation along these lines:

*Dead Men's Path:* The community from which Michael Obi is set apart will be defined by an account of the beliefs and customs of the Ani villagers. Understanding of how he finds himself set apart requires an account of his progressive ideas, his ambitions and his arrogant disregard of others – in contrast, for example, to the other teachers.

*Snapshots of a Wedding:* The community from which Neo is set apart will be defined by an account of the traditional beliefs and practices of the village as expressed by the aunts and acted out in the wedding ceremony, stressing the subservient role of women and the work ethic of an agrarian life-style (carrying water, total obedience, tolerance of male infidelity, ploughing and providing corn – the hoe, mat, shawl and kerchief symbols). Neo's education and earnings – power set her apart and earn her the dislike of the other women. Candidates may refer to her partial rehabilitation during the wedding celebrations and to the contrast provided by Mathata.

*The Tall Woman...:* The community from which the Couple find themselves set apart may be defined by reference to the aims of the Cultural Revolution (especially conformity, total equality) particularly as exemplified in the community of "Unity (sic) Mansions". Candidates may use the opening paragraphs of the story to stress that Feng Ji-cai presents the story primarily as a fable of the power of habit to dictate our prejudices – a universal human trait, independent of the particular Chinese/political context. In showing how the couple find themselves set apart, candidates may show how the anger their qualities of mutual devotion, loyalty, indifference to gossip and disregard of authority arouse stems, perhaps, from different sources. The tailor's wife is incapable of understanding such values and invents explanations from her own – sexual incompatibility, marital fights, marrying for money, taking bribes. The other inhabitants, while indulging in malicious gossip and baiting, at least show through their final guilt an appreciation of what the couple stand for.

*The Train from Rhodesia: Answers will concentrate on the young bride and her increasing alienation from her husband as representative of the white community. Fully relevant answers will need to distinguish the purely personal reasons for her discomfort (was it just a holiday romance? Had she not bought too many souvenirs already?) from the evidence of exploitation and indifference towards the Africans which she had witnessed in her fellow-passengers and in her husband..*

**Good answers** will focus very clearly on the question by defining with illustrations the values and practices of the community from which their chosen character is alienated, and show what him/her causes the alienation.

**Middle band answers** will produce a clearly relevant response but there may be significant stretches of appropriately selected narrative whose relevance is implied rather than made explicit.

**Lower level** will at least show a superficial understanding of how a character is different from those around him/her, though the nature of the community and the alienating qualities of the character may be largely implied in the selection of details produced.

**Differentiation** is likely to spring from the degree to which the answer is explicitly focused on the question, and the subtlety with which Community and Character are analysed.



**Text: STEINBECK: *Of Mice and Men***

<b>Question 3</b> <b>(30 marks)</b>	How is George's unusual relationship with Lennie revealed here and in the rest of the novel?
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### NOTES ON THE TASK

"Unusual" is the key-word, which offers candidates considerable scope for their own interpretations but these must include the element of difference.

From the extract candidates may refer to:

- George's exploitation of Lennie's "dumbness" to play tricks on him (getting him to jump in the river)
- the motivation for this – it made him feel clever
- the astonishing restraint Lennie shows in allowing George to punish him without retaliation
- George's guilt aroused by Lennie's gratitude at being saved
- They are different in being a couple – not on their own like the other ranchers
- Their friendship (especially what Lennie brings to it?) makes them gentler and more peace-loving than the "mean" guys always looking for fights.

From the rest of the novel candidates may illustrate the unusualness of their relationship by referring to:

- other examples of the features revealed in the extract
- the contrast between their lives and those of the other ranchers – lonely, rootless, improvident, slovenly, immoral, quarrelsome...
- their dream of independence, ownership of land, escape from the wandering life of the itinerant workers
- concentrate largely on the depth and unique features of their relationship: what George brings to it (self-sacrifice – always on the move as the result of Lennie's troubles; sense of duty and responsibility towards Lennie – supremely, in the final tragic shooting; the intelligence to anticipate and cope with his problems) and what Lennie brings to it (his protective strength; his value as a productive worker; the status George achieves through their association; his capacity for inspiring protective affection for his innocence).

**Good answers** will respond to the extract in detail and with some subtlety, making explicit what the details reveal about the relationship. From the rest of the novel they will range quite widely to illustrate consistently the ways in which their relationship in "unusual".

**Middle band** answers will respond to the extract in some detail, making some explicit comments about how it seems “unusualness”. From the rest of the novel they will select detail which is clearly intended to illustrate difference/unusual qualities while not always making the reasons for selection explicit.

**Lower level** answers will show at least a superficial understanding of how the extract illustrates the unusual nature of their relationship and will refer to the rest of the novel in ways which, in part, are recognisably relevant to the question.

**Differentiation** is likely to spring from the extent to which the answer shows a clear and consistent interpretation of the idea of “unusual” and succeeds in demonstrating and illustrating it in two limbs of the question.

<p><b>Question 4</b> <b>(30 marks)</b></p>	<p><i>“The best laid schemes o’ mice and men Gang aft agley (ie often not wrong) And leave us nought but grief an’ pain.”</i> (Robert Burns)</p> <p>How far do you think these lines describe the experience of any two characters in <i>Of Mice and Men</i>?</p>
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### NOTES ON THE TASK

Answers will need to address some or all of these points:

- how far the “schemes” – plans/ambitions/hopes – of the chosen characters are “best laid” (realistic/practical)
- how and why they go wrong
- the “grief an’ pain” that are experienced
- is there indeed “nought” / nothing else in their experience?

Candidates may offer interpretations along these lines:

*Lennie and George* are the most likely choice, and they will almost always be considered together. Their scheme is, of course, the dream of acquiring a farm of their own (with rabbits). Candidates may point out how, on its first appearance, it is followed by the sinister image of the heron eating the water-snake: a hint of schemes going astray? The practicality and possibility of the dream may be shown to increase due to George’s financial prudence, Lennie’s prodigious labours and the co-option of Candy. Good answers will briefly give the narrative detail of how and why it miscarries to concentrate of the effects. The feelings of pain and grief felt by Lennie (in the deaths of his pets, his frustration with his own deficiencies, his consciousness of disappointing George) and by George (predominantly in the scene leading to the shooting) may be well described and illustrated.

Consideration of other – positive – aspects of their experience and relationship offers considerable scope for relevant reference elsewhere in the novel.

*Crooks*: Whatever dreams or ambitions Crooks may have had blighted by the double handicap of his colour and disability. The independence he enjoyed on his father’s chicken-farm has disappeared. His pain is the pain of loneliness, fear (specifically of Curley’s wife threat to have him lynched), and ostracism. The compensations are in his freedom from direct maltreatment, a room of his own, some stability and status in his role as stable buck and in his enjoyment in ‘torturing’ Lennie with the idea that George has left him.

*Curley*: His dreams of pugilistic success are rudely shattered by Lennie’s iron grip. His dream of controlling his wife is frustrated by her spirit and desire for company.

*Curley’s Wife*: Her dream of escape to a glamorous world of film stars and fashion magazines is doomed to disappointment. It is never realistic or likely. It is difficult to find any compensations in her lonely, bleak existence beyond those of causing trouble for the ranchers in an attempt to revenge her sense of grievance against the world in and her husband in particular.

*Candy*: His dream/scheme is bound up with George and Lennie’s. Before that, whatever ambitions he may have harboured were frustrated by the loss of his hand. The enthusiasm he shows during the brief period when the scheme seems possible shows his potential for transformation. The compensations for his “grief an’ pain” are provided by his dog – poignantly taken away from him – and by the indulgence in gossip to encounter his continued humiliations.

**Good answers** will explore some or all of the implications of the quotation and focus their discussion of the novel consistently within its terms of reference.

**Middle band** answers will use the terms and implications of the quotation as the basis of their but may drift away from it in places and/or be limited in their development.

**Lower level** answers will show at least a superficial awareness of the implications of the quotation and respond to it by the selection of generally appropriate material.

**Differentiation** is likely to spring from the extent to which answers reflect the terms of the quotation and the perceptive analysis of the experience of the chosen characters.

Text: TAYLOR: *Roll of Thunder, Hear My Cry*

<b>Question 5</b> <b>(30 marks)</b>	How does Taylor, here and in the rest of the novel, show the various ways in which the land is important to people?
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### NOTES ON THE TASK

From the extract candidates may refer to:

- the whole community – black and white – are united by the imperative to fight the fire and save the valuable land...
- ... even though this belongs to a black family (though it is next to Mr Granger's forest)
- enmities and prejudices are temporarily put aside – the land is more important:

Mr Lanier – the black friend of the murdered Mr Berry alongside the racist Mr Simms are “oblivious” (totally unaware) of each other

Mr Granger, Mr Morrison and Big Ma are temporarily “united” in performing the same action of beating out the fire

Even Kaleb Wallace (his identity not immediately revealed to stress the anonymity which the emergency imposes) seemed oblivious of Cassie and Little Man.

From the rest of the novel candidates may refer to:

- The importance of their own 200 acres to the Logans
- The lengths they will go to pay for and keep it:  
David's work on the railway to pay the mortgage;
- Big Ma arranging to transfer the ownership to her two sons to frustrate Harlan Granger's attempts to re-possess it  
Uncle Hammer's sacrifice of his prized car and his other possessions to save the land
- Harlan Granger's obsession to re-possess the land he regards as rightfully his; he has bought back (using fear and violence) all of it except the Logan's.
- Land is a central issue in the racial divide. For the blacks, it represents independence and freedom; for the whites, black ownership is a challenge to their superiority which they will not allow.

**Good answers** will explore the extract in detail with a consistent focus on the terms of the question, and range quite widely over the novel, making consistently clear how the details of what people say and do show the importance of the land to different people.

**Middle band** answers will explore the extract in some relevant detail and give a number of examples of incidents and/or conversations which explicitly or implicitly show the importance of the land to different people.

**Lower level** answers will show at least a superficial understanding of how the extract illustrates the importance of the land, and refer to other parts of the novel in ways which are, generally, recognisable as a response to the question.

**Differentiation** is likely to spring from the extent to which the answers focus on the theme of the importance of the land to everyone in the novel and the effectiveness of the illustrations and explanation.

<b>Question 6</b> <b>(30 marks)</b>	How does the writer reveal the determination of the Logans to survive?
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**NOTES ON THE TASK**

Candidates should refer to most of the family members in a little relevant detail, or to fewer with a detailed and sharply focused relevance. They may refer to:

*Big Ma:* Her earlier physical labour, with her husband, to preserve the land, while at the same time raising her family. Her forward-looking plan to sign over the land to her sons to prevent it falling into the hands of Harlan Granger. Her determination to keep the land is the principal reason why she shows restraint in not reacting to the injustices she and other family members suffer at the hands of the Whites, restraining Cassie and later Uncle Hammer.

*David Logan:* He works away from his loved family to provide for it and for the land they depend on. He brings back Mr Morrison to act as a protector to help the family survive the attacks of the night men. Like Big Ma, he has learned to exercise restraint – survival is more important than revenge. His burning of his sown crop as a distraction to save T.J. is an exceptional example of an action not influenced by “survival”.

*Mary Logan:* May be seen as the maverick in this context, many of her actions not calculated to help the family survive. Her independent actions at the school (refusing to teach the White view of history, passing over names) result in her losing her job and its valuable income. Her encouragement of the boycott of the Wallace store is also putting the family at risk from white aggression. Her concern is perhaps more for the physical survival of her family (anxious that Mr Morrison and Uncle Hammer should do nothing to put the family at risk of retaliation).

*Uncle Hammer:* For much of the novel, this successful black from the north is more concerned with demonstrating his success by taunting the whites with it (the new Packard) than with the effects of his actions on the family’s survival. In the end, however, he is prepared to sacrifice everything to ensure it.

*The Children – Cassie and Stacey* are not directly able to contribute to the family’s survival, but may be seen as in the process of learning that survival requires restraint and not openly fighting back. The way in which Cassie successfully plans her revenge on Lillian Jean shows how well she has learned it, as does Stacey’s successful organisation of the wrecking of the bus. He, like his father, may be shown to be prepared to endanger the family to help a fellow black (T.J.) in desperate need.

**Good answers** will very clearly demonstrate the determination to survive in the actions and words of family members, ranging quite widely over the novel and showing a very good grasp of the central message that survival depends on restraint – but without loss of integrity.

**Middle band** answers will clearly focus on the theme of survival, though at times this may be implicit rather than explicit. A number of examples are given, demonstrating the Logans’ determination.

**Lower level** answers will show at least a superficial understanding of some ways in which the Logans show their determination to survive.

**Differentiation** is likely to spring from the extent to which the answers focus on the theme of the Logans' determination to survive, and the effectiveness with which this is illustrated and demonstrated.

## Section B

<b>Question 7</b> <b>(30 marks)</b>	What do 'winning' and 'losing' mean to you?
<b>GENERAL</b> <b>CRITERIA</b>	Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary.

**INSTRUCTIONS TO EXAMINERS**

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities.  
Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 5 Award TWO marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write and total the two separate marks (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.



**NOTES ON THE TASK**

1. Candidates may concentrate mainly on illustrations of winning or losing situations in their own lives, or may take a more philosophical, generalised approach and discuss their attitude to winning and losing generally as they observe its effects on the world around them. Whatever their approach, they should define their attitude by assessing the importance to themselves of success or failure, their feelings about it, and their view of its importance relative to other values in their lives.
2. Some may refer, wholly or in part, to the stimulus material; there is no premium or penalty for such references.
3. Task-specific criteria:
  - clarity of presentation of examples of winning and losing and its importance to the candidate (**overview**)
  - clarity of explanation of the importance of winning and losing to the candidate (**analysis**)
  - effectiveness/relevance of personal **comment**

<b>Question 8</b> <b>(30 marks)</b>	Your school/college is considering scrapping all competitions which have individual winners. Write a letter to your head/ principal arguing the case <b>for</b> and <b>against</b> the proposal.  Begin your letter: Dear Head Teacher/Principal.....
<b>GENERAL</b> <b>CRITERIA</b>	Candidates should demonstrate that they can: <ol style="list-style-type: none"> <li>1 write appropriately for the task;</li> <li>2 organise and paragraph clearly and effectively;</li> <li>3 spell, punctuate and use grammar/ syntax accurately;</li> <li>4 use appropriate register and vocabulary.</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

- 1 a) Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.  
b) Use T to indicate appropriate tone in addressing audience.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities.  
Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 5 Award TWO marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write and total the two separate marks (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

**NOTES ON THE TASK**

1. Candidates should use illustrations to support a persuasive argument for or against having competitions which have individual winners in their/ an institution. Do not penalise answers which broaden the argument to cover all competitions.
2. Some may refer, wholly or in part, to the stimulus material there is no premium or penalty for such references.
3. The format is that of a formal letter. Tone should be appropriate – including the ending.
4. Task – specific criteria:
  - clarity of explanation of the case
  - effectiveness in persuading the head to adopt point of view



## WRITING TO ANALYSE, REVIEW, COMMENT

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	20 19	<b>Performance clearly (19) or very clearly (20) exceeds that described in Band 2.</b>	
2	18 17 16	<p><b>Task:</b> the writing gives sharp insight into what winning and losing mean to the candidate, specific examples are given and there is a confident analysis of these concepts. Personal comment is pithy and pertinent.</p> <p><b>Format:</b> An overview is skilfully developed, with detailed exploration of the topic, and a relationship with the <b>reader</b> is effectively created. <b>Tone</b> is sustained/varied entirely appropriately throughout (<i>e.g. tentative, enquiring, appalled, amused . . .</i>) by precise use of a sophisticated <b>vocabulary</b>.</p>	<p>A very effective <b>opening</b> firmly engages with the topic; <b>development</b> is fully coherent and sustained, leading to an effective <b>conclusion</b>.</p> <p><b>Paragraphs</b> are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p>

3	15 14 13	<p><b>Task:</b> the writing presents well-defined examples of what winning and losing mean to the candidate, with some pertinent personal comment.</p> <p><b>Format:</b> the writing is effectively organised to give an overview of the topic and establishes a good relationship with the <b>reader</b>. Appropriate <b>tone</b> is sustained by the use of a wide range of apt <b>vocabulary</b> (<i>e.g. to express judgements about how lessons can influence lives</i>).</p>	<p>The <b>opening</b> successfully engages with the topic, and <b>development</b> is coherent and well sustained. There is a clear sense of logical <b>conclusion</b> (<i>e.g. personal comment or recommendation</i>).</p> <p><b>Paragraphs</b> are used accurately, with length and structure varied for effect. Material is selected, prioritised and sequenced purposefully (<i>e.g. topic sentences used effectively to signal content</i>). There is some variety in the use of connectives.</p>
4	12 11 10	<p><b>Task:</b> the writing clearly presents a range of examples of what winning and losing mean to the candidate. Some relevant personal comment is clearly expressed.</p> <p><b>Format:</b> the writing establishes a sense of overview of the topic and creates a generally successful relationship with the <b>reader</b> (<i>e.g. via good balance of information given and knowledge assumed</i>). <b>Tone</b> is generally consistent and <b>vocabulary</b> is appropriate.</p>	<p>An appropriate <b>opening</b> engages with the topic; there is clear <b>development</b> in some detail and a suitable <b>conclusion</b> (<i>e.g. with some summary/recapitulation</i>).</p> <p><b>Paragraphs</b> are used to organise content; differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
<b>5</b>	<b>9 8 7</b>	<p><b>Task:</b> the writing sets out recognisable examples of what winning and losing mean to the candidate. There is some personal comment, but it is not always focussed/relevant.</p> <p><b>Format:</b> Some sense is given of an overview of the topic and there is a sense of relationship with the <b>reader</b>. However, <b>tone</b> may be inconsistent, with some restriction of <b>vocabulary</b>.</p>	<p>The <b>opening</b> attempts to engage with the topic; there is some clear <b>development</b> and an attempt to signal an appropriate <b>conclusion</b>.</p> <p><b>Paragraphing</b> shows some selection and sequencing, though the 'thread' may be lost at times. Simple connectives are used, possibly repetitively.</p>
<b>6</b>	<b>6 5 4</b>	<p><b>Task:</b> the writing refers to some simple examples what winning and losing mean to the candidate but they are likely to be lost under generalised comment or assertion.</p> <p><b>Format:</b> An overview may be attempted, with limited success and only intermittent awareness of a <b>reader</b>. There is little consistency of <b>tone</b> and <b>vocabulary</b> is limited and on occasions imprecise.</p>	<p>The <b>opening</b> offers some engagement with the topic; there is some sense of <b>development</b> and a limited attempt to signal a <b>conclusion</b>.</p> <p><b>Paragraphing</b> is largely based on simple division of content.</p>
<b>Below 6</b>	<b>3, 2, 1, 0</b>	<b>Performance does not meet the requirements of Band 6</b>	

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
<b>Band</b>	<b>Marks</b>	<b>AO3(iii)</b> Use a range of sentence structures effectively with accurate punctuation and spelling	
<b>1</b>	<b>10</b>	<b>Performance clearly exceeds that described in Band 2.</b>	
<b>2</b>	<b>9 8</b>	<b>Sentence structures</b> are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex sentences, is skilfully varied to precise purpose/effect.	<b>Spelling</b> is virtually all correct, across a wide vocabulary including complex irregular words.
<b>3</b>	<b>7 6</b>	<b>Sentence structures:</b> a variety is used (including compound, complex and perhaps occasional multiple complex) <i>e.g. for emphasis and to sharpen meaning</i> . Subordination and co-ordination help to vary pace and focus.	<b>Spelling</b> is secure across a range including complex regular and some complex irregular words, with a limited range of error.
<b>4</b>	<b>5 4</b>	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words are usually accurately spelled, but irregular/more difficult words less secure.
			<b>Punctuation:</b> a good range is used accurately and precisely, both between and within sentences, to produce specific effects.
			<b>Punctuation:</b> a range is used securely, both between and within sentences, and enhances clarity of meaning.
			<b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.

5	3 2	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.	<b>Punctuation</b> between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.
6	1	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.	<b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.
Below 6	0	<b>Performance does not meet the requirements of Band 6</b>		

**WRITING TO ARGUE, PERSUADE, ADVISE**

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i)	AO3 (ii)
		communicate clearly and imaginatively, using/adapting forms for different readers and purposes	organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	20 19	<b>Performance clearly (19) or very clearly (20) exceeds that described in Band 2.</b>	



2	18 17 16	<p><b>Task:</b> the writer's view on the case for or against the proposal is confidently advanced and convincingly argued, creating strongly persuasive appeal to the intended audience.</p> <p><b>Format</b> the article is eloquently developed, with skilful balance of detail and directness. <b>Tone</b> is sustained/varied entirely effectively throughout (<i>e.g. sophisticated/direct, or formal/informal</i>) with precise use of apt <b>vocabulary</b>.</p>	<p>A very effective <b>opening</b> firmly 'buttonholes' the audience; <b>development</b> is fully coherent and sustained, leading to a convincing <b>conclusion</b>. (<i>e.g. recapitulation; 'clinching' of argument</i>).</p> <p><b>Paragraphs</b> skilfully marshal points and develop the argument with purposeful variation in length and structure to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p>
3	15 14 13	<p><b>Task:</b> the writer's view on the case for or against the proposal is effectively argued and well supported, creating a clear appeal to the intended audience.</p> <p><b>Format:</b> the article is effectively developed and well sustained. Appropriate <b>tone</b> is sustained by the use of a wide range of appropriate <b>vocabulary</b> (<i>e.g. adjectives to indicate judgement / 'load' argument</i>).</p>	<p>The <b>opening</b> successfully engages the audience; <b>development</b> is coherent and well sustained, leading logically to a convincing <b>conclusion</b>.</p> <p><b>Paragraphs</b> are purposefully shaped to prioritise and sequence the argument; length and structure are varied for emphasis/effect. There is some variety in the use of connectives. (<i>e.g. conditional – if, supposing; cause/effect – because, therefore; contrast – however, on the other hand; etc</i>).</p>
4	12 11 10	<p><b>Task:</b> the article presents clearly the writer's view on the case for or against the proposal, supported/balanced by reference to the likely concerns of the audience.</p> <p><b>Format:</b> typical features of an article are effectively used (<i>e.g. repetition; rhetorical questions</i>). There is some consistency of <b>tone</b>, achieved through the use of a range of appropriate <b>vocabulary</b>.</p>	<p>An appropriate <b>opening</b> states identifiable intention; there is clear <b>development</b> in some detail and a sense of <b>conclusion</b>.</p> <p><b>Paragraphs</b> are used to organise stages in the argument; topic sentences are sometimes strategically placed to highlight important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
5	9 8 7	<p><b>Task:</b> the article sets out a recognisable viewpoint on the case for or against the proposal, and shows awareness of the need to persuade the intended audience.</p> <p><b>Format:</b> some typical features of an article are used to some effect. However, <b>tone</b> may be inconsistent, with some restriction of <b>vocabulary</b>.</p>	<p>The <b>opening</b> attempts to state point of view; there is some clear <b>development</b> and an attempt to achieve an appropriate <b>conclusion</b>.</p> <p><b>Paragraphing</b> is sometimes logically ordered, though the 'thread' may be lost at times. Simple connectives are used, with some repetition.</p>
6	6 5 4	<p><b>Task:</b> the article makes some relevant points about the case for or against the proposal and may include occasional details intended to persuade an audience, but is likely to rely on assertion rather than persuasion.</p> <p><b>Format:</b> a few obvious features of an article are attempted, with limited success, but there is little consistency of <b>tone</b>, and <b>vocabulary</b> is limited and on occasions imprecise.</p>	<p>The <b>opening</b> signals some intention; there is some sense of <b>development</b> and a limited attempt to achieve a <b>conclusion</b>.</p> <p><b>Paragraphing</b> is largely based on a series of statements.</p>
Below 6	3, 2, 1, 0	<b>Performance does not meet the requirements of Band 6</b>	

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>			
Band	Marks	AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling	
1	10	<b>Performance clearly exceeds that described in Band 2.</b>	
2	9 8	<b>Sentence structures</b> show good control of subordination and co-ordination and an ability to use a full range of structures, skilfully varied to precise purpose/effect ( <i>e.g. frequent use of simple sentences for effect in speech</i> ).	<b>Spelling</b> is virtually all correct, across a wide vocabulary including complex irregular words.
3	7 6	<b>Sentence structures:</b> a variety may be used as appropriate to speech (including compound, complex and perhaps occasional multiple complex), <i>e.g. for emphasis; to sharpen argument</i> . Subordination and co-ordination help to very pace/focus.	<b>Spelling</b> is secure across a range including complex regular and some complex irregular words, with a limited range of error.
4	5 4	<b>Sentence structures</b> are mainly compound and complex; there is some variety, as appropriate to speech. Subordination may help to provide order/clarity in argument.	<b>Spelling:</b> complex regular words are usually accurately spelled, but irregular/more difficult words are less secure.
			<b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying argument.

5	3 2	<b>Sentence structures</b> are largely simple and compound, and tend to be repetitive. There is little attempt at conscious variation for effect.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be a errors in a number of common spelling patterns.	<b>Punctuation</b> between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.
6	1	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.	<b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.
Below 6	0	<b>Performance does not meet the requirements of Band 6</b>		





RECOGNISING ACHIEVEMENT

Mark Scheme 2433/01  
January 2005

## ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

### Reading

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

### Writing

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					Y
	(ii)					Y
	(iii)					Y
<b>AO2 Reading</b>	(i)	Y	Y	Y	Y	
	(ii)	Y				
	(iii)	Y				
	(iv)	Y	Y	Y	Y	
	(v)	Y	Y	Y	Y	
<b>AO3 Writing</b>	(i)	Y	Y	Y	Y	
	(ii)	Y	Y	Y	Y	
	(iii)	Y	Y	Y	Y	

## Section A: WRITING

<p><i>Question 1</i> <b>20 MARKS</b> <b>(14 + 6)</b></p>	<p>Copy out the sentences below, then continue the story. Make the characters as interesting as you can. 'Just exactly what do you think you are doing?' demanded a powerful voice.</p>
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<p><i>GENERAL</i>  <i>CRITERIA</i></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1. write appropriately for the task;</li> <li>2. organise and paragraph clearly and effectively;</li> <li>3. use appropriate register and vocabulary;</li> <li>4. spell, punctuate and use grammar/syntax accurately.</li> </ol>
--	---

**INSTRUCTIONS TO EXAMINERS**

1. Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
2. A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
3. For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7.
4. Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
5. Use the photostat examples as guides to your assessment.
6. At the end of the response write the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

Complete answers are NOT required. Candidates 'may choose to end at an appropriate point.'

## TASK-SPECIFIC CRITERIA:

- creation of convincing characters
- effective use of detail to create/sustain the imagined characters;
- effective use of language, imagery, etc.





### WRITING TO EXPLORE, IMAGINE, ENTERTAIN

*Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.*

<i>Band</i>	<i>Marks</i>	<b>AO3 (i)</b> communicate clearly and imaginatively, using and adapting forms for different readers and purposes	<b>AO3 (ii)</b> organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
Above 4	14	<b>Performance clearly (13) or very clearly (14) exceeds that described in Band 4.</b>	
4	13	<b>Task:</b> the imagined characters/situation are generally convincing, showing some imagination. A generally consistent narrative standpoint is established and the reader's interest is engaged The writing signals appropriate <b>genre</b> and there is consistency of <b>tone</b> , achieved through a range of appropriate <b>vocabulary</b> .	An appropriate <b>continuation</b> establishes identifiable characters and situation; there is clear sense of <b>development</b> in some detail leading to an appropriate <b>end-point</b> .
	12		<b>Paragraphs</b> are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect
5	11	<b>Task:</b> the imagined characters/situation are at times convincing and more than merely derivative. Narrative standpoint may show inconsistency (e.g. of tense; in variation of pronouns- I, s/he), but the reader is generally engaged. Some typical features of appropriate <b>genre</b> are used to some effect. However <b>tone</b> may be inconsistent, with some restriction of <b>vocabulary</b> .	The <b>continuation</b> attempts to establish characters and situation; there is a <i>sense of</i> some <b>development</b> and an attempt to <b>end</b> at an appropriate point. <b>Paragraphing</b> generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.
	10		
6	9	<b>Task:</b> the imagined characters/situation provide some interest but may be derivative. Narrative standpoint is unclear/ inconsistent, but the reader is intermittently engaged.  There is some limited attempt at the appropriate <b>genre</b> , but little consistency of <b>tone</b> , and <b>vocabulary</b> is limited and at times imprecise.	The <b>continuation</b> introduces some sense of characters and situation; there is some <b>development</b> and a limited attempt to end at an appropriate point. <b>Paragraphing</b> is largely based on simple narrative sequence.
	8		

7	7 6	<p><b>Task:</b> the imagined characters/situation are generally appropriate but struggle to convince. Narrative standpoint is erratic/ inconsistent and there is minimal engagement with the reader.</p> <p>Use of <b>genre</b> is limited to (stereo-) typical content; <b>tone</b> is inconsistent and <b>vocabulary</b> is restricted.</p>	<p>The <b>opening</b> may give some evidence of an attempt to create characters and situation, but the writing is predominantly simple narrative with limited <b>development</b>; it may just stop, with no apparent attempt to build towards an <b>end</b>-point.</p> <p><b>Paragraphing</b>, if present, may show obvious stages in a narrative sequence, but does not develop any detail.</p>
8	5 4	<p><b>Task:</b> there is sufficient content to produce imagined characters and a situation that may be recognisable, but there is no clear narrative standpoint and no apparent awareness of the reader.</p> <p>Use of <b>genre</b> may consist of little more than clichés. There is no consistent <b>tone</b> and <b>vocabulary</b> is very limited.</p>	<p>There is very limited evidence of deliberate structuring or creation of characters and situation, in terms either of <b>opening</b>, <b>development</b> or <b>ending</b>.</p> <p>There is little or no evidence of <b>paragraphing</b> to any effect.</p>
<i>Below</i> 8	3 2 1	<b>Performance does not meet the requirements of Band 8</b>	

<i>Use 'best-fit', within and across columns.</i>			
Band	Marks	<b>AO3(iii)</b> <i>Use a range of sentence structures effectively with accurate punctuation and spelling</i>	
<b>Above 4</b>	<b>6</b>	<b>Performance clearly exceeds that described in Band 4.</b>	
<b>4</b>	<b>5</b>	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words are usually accurate, but irregular/more difficult words less secure.
<b>5</b>	<b>4</b>	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary / regular words, but there may be a number of error-types.
<b>6</b>	<b>3</b>	<b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly	<b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types
<b>7</b>	<b>2</b>	<b>Sentence structures</b> are simple and repetitive; syntactical faults are frequent.	<b>Spelling:</b> errors are frequent even in simple vocabulary, and are random / difficult to categorise, rather than recurring error-types.
<b>8</b>	<b>1</b>	<b>Sentence structures</b> are recognisable; simple structures are sometimes correct.	<b>Spelling:</b> most words are recognisable, but only the simplest are correctly spelt.
<b>Below 8</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 8</b>	



**SECTION B: READING**  
**TEXTS FROM THE ENGLISH LITERARY HERITAGE**

**INSTRUCTIONS TO EXAMINERS - TO BE APPLIED TO THE MARKING OF ALL THE  
QUESTIONS, 2-7, IN THIS SECTION.**

- ✓ **in the body of the script** for comment.
- ✓ **in the margin** for textual support.
- ✓✓ **in the body of the script** for comment showing perceptive understanding.
- L **in the margin** for comment on language in support of points made.
- use brackets (✓) where comments are implied or vaguely made.
- use R for repetition
- use D for distortion
- where comments are needed to explain how the mark has been awarded, refer strictly to band descriptors

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
		***Be prepared to use the FULL range! ***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
<b>Above 4</b>	<b>10</b>	<ul style="list-style-type: none"> <li>• <b>make a sustained personal response</b></li> <li>• <b>show a clear understanding supported by careful and relevant reference to the text</b></li> <li>• <b>respond with some thoroughness to the writer's language and/or techniques, if appropriate</b></li> </ul>
<b>4</b>	<b>9 8</b>	<ul style="list-style-type: none"> <li>• <b>make a reasonably developed personal response</b></li> <li>• <b>show straightforward understanding supported by appropriate reference to the text</b></li> <li>• <b>make some response to the writer's language and/or techniques, if appropriate</b></li> </ul>
<b>5</b>	<b>7 6</b>	<ul style="list-style-type: none"> <li>• <b>begin to develop a response</b></li> <li>• <b>show some understanding with some reference to the text</b></li> <li>• <b>make some reference to the writer's language and/or techniques, if appropriate</b></li> </ul>
<b>6</b>	<b>5 4</b>	<ul style="list-style-type: none"> <li>• <b>make some relevant comments</b></li> <li>• <b>show a little understanding with a little support from the text</b></li> <li>• <b>possibly make limited reference to the writer's language and/or techniques, if appropriate</b></li> </ul>

7	3 2	<ul style="list-style-type: none"><li>• make a few straightforward points</li><li>• occasionally refer to the text</li></ul>
8	1	<ul style="list-style-type: none"><li>• make some comment but without relevant reference to the text</li></ul>
<b>Below 8</b>	<b>0</b>	<ul style="list-style-type: none"><li>• not meet the criteria for Band 8</li></ul>

## Section B

<b>Question 2(a)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
<p>MARKS AVAILABLE 10</p>	<p>Choose ONE or TWO moments where you find the relationship between Beatrice and Benedick interesting and entertaining.</p> <p>Write about what you find interesting and entertaining in:</p> <ul style="list-style-type: none"> <li>• the way they behave towards each other</li> <li>• the words they use</li> </ul> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moment(s). Answers may focus on where the 'merry war' and entertaining verbal banter is seen or the scene(s) in which humour is created at their expense as they overhear their friends discussing them. They may also select moments in which interest is created because of tension between the couple such as the masked ball or where Beatrice demands that Benedick "kill Claudio".

Differentiation will be achieved through: the degree of focus on the relationship between Beatrice and Benedick, as opposed to a merely narrative account of what they say and do; how clear and/or convincing the explanation is of why this is interesting or entertaining, possibly identifying the consequences and/or thematic significance of their actions; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help to make their relationship interesting or entertaining will indicate the highest levels of response.



<b>Question 2(b)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>The title of <i>Much Ado About Nothing</i> means 'A lot of unnecessary fuss'. Write about ONE or TWO moments in the play where what characters say and do makes this a good title.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

**NOTES ON THE TASK: ( See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moments(s). Answers may focus on one or two moments/scenes involving Hero and the ways in which her accusation (and its consequences) are based on misunderstanding, and Leonato's initial unwillingness to deal with those apprehended by Dogberry. They may consider Don John's preoccupation with his position as a bastard and his need of vengeance as founded on nothing or as the manifestation of serious evil, or they may consider the scenes involving the tricking into love of Beatrice and Benedick as the converse – a ploy to make them aware of the reality of their love for each other. Answers may make some comment on the way in which all the conflicts in the play are caused by tricks and deceptions, and are resolved when the truth is uncovered. They may also ignore the helpful translation offered by the question wording and consider that 'nothing' may be a pun on 'noting', and examine moments where characters are made to observe others and misunderstanding the significance of what they see.

Differentiation will be achieved through: the level of clarity of the line of argument used to justify the title; the degree of focus on 'unnecessary fuss', as opposed to a merely narrative account of what characters say and do; how sound the understanding of the play and/or thematic issues in relation to the title; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help to make this a good title will indicate the highest levels of response.

<b>Question 3(a)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>The feud between the Montagues and the Capulets dominates the whole of <i>Romeo and Juliet</i>. Choose ONE or TWO moments in the play where Shakespeare shows you how important the feud is. Write about:</p> <ul style="list-style-type: none"> <li>• how the feud affects the way the characters speak and act;</li> <li>• what their actions lead to.</li> </ul> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

**NOTES ON THE TASK(See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moment(s). The importance of the feud may be shown as it affects Romeo and Juliet, considering the way the conflict between the families initially presents problems for the lovers; parts them because of Romeo's banishment following his killing of Tybalt; and ultimately leads to their deaths. They may also (or alternatively) focus on the fighting and killing on the streets of Verona, particularly the scene involving the deaths of Mercutio and Tybalt, including the inevitability of Romeo's being drawn into the quarrel. There may be comment on the atmosphere of violence that is present throughout the play and the way in which the language contributes to this (including Mercutio's course), particularly the way the foretelling of the tragedy in the Chorus at the beginning of the play is reflected in the language used at different moments and confirmed by the Prince at the end of the play.

Differentiation will be achieved through: the degree of focus on the reactions of characters to the feud and their consequences as opposed to a merely narrative account of what they say and do; that clarity with which the wide-ranging consequences of the feud and/or its thematic significance is identified; how frequent and aptly chosen are the quotations and references to the play given in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help convey the importance of the feud will indicate the highest levels of response.

<b>Question 3(b)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
<p>MARKS AVAILABLE 10</p>	<p>Choose the character in the play for whom you feel the most sympathy. Write about:</p> <ul style="list-style-type: none"> <li>• what the character does and says</li> <li>• why this makes you feel sympathy for the character</li> </ul> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of character. Answers may focus solely on one chosen character, or may consider several in order to arrive at a judgement. Romeo and Juliet are obvious choices since they are both victims of the feud and their love ends in tragedy, but the Friar may also be chosen for his good intentions and answers may consider the ways in which they are destined to fail. The Capulet or Montague parents could be selected because of their loss and the blame attributed to them, or Mercutio, who loses his life as a result of the feud, or Paris, another innocent victim.

Differentiation will be achieved through: the degree of focus on what arouses sympathy for the character as opposed to a merely narrative account of what he/she says or does; the level of understanding shown of the situation the character is in and the relevant wide-ranging consequences and/or thematic significance of his/her actions; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help to arouse sympathy for the chosen character will indicate the highest levels of response.

<b>Question 4</b>	<b>OCR: <i>Opening Lines</i> - SECTION A: 'Men and Women'</b>
MARKS AVAILABLE 10	<p>Explain how the poets use words and images to describe relationships between men and women in TWO of the following poems:</p> <p style="padding-left: 40px;">(page 9) Marvell                      To His Coy Mistress (page 11) Shakespeare Sonnet 138 (page 14) Hood                        Faithless Sally Brown</p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalise uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment on the different ways in which relationships between men and women are described in poems. They may possibly refer to: the attempt by the man to seduce his lady in the Marvell, with an emphasis on the possible effects of time passing, or the process of ageing, on their relationship; the way Shakespeare shows a man responding to his lover's flattery and recognising that she, likewise, will choose to flatter him, rather than tell the truth; the way Hood shows the destruction of a relationship between a man and a woman when forced apart by the press gang.

Differentiation will be achieved through: how consistently the response focuses on explaining 'how' the relationships are described rather than simply summarising each poem; how clear an understanding is shown of the relationship described in each poem; how frequent the support offered for each point made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment explaining how language is used effectively to describe the relationships (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: <i>Opening Lines</i> - <b>SECTION B: Time and Change</b>
MARKS AVAILABLE 10	<p>Explain how the poets use words and images to describe feelings of loss in TWO of the following poems:</p> <p style="text-align: center;">(page 24) Housman    <i>'Into my heart...'</i>          (page 25) Hopkins    <i>Spring and Fall</i>          (page 31) Nesbit    <i>The Gray Folk</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems but do not penalise uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of –2 max. however, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment on different ways in which feelings of loss are described in each poem. In Housman's poem, there is the loss of an ideal past seen through the description of a fairy tale landscape, and the implication that nostalgia is linked to, and even possibly blamed for, his present depressed state of mind. In Hopkins, ('sights colder' and 'blight man was born for') and Nesbit's, there is the sense of the loss of warmth of feeling, innocence and integrity experienced as people grow older, and the past returns to haunt them.

Differentiation will be achieved through: not only the clear identification of a sense of loss, rather than merely summarising each poem, but also a focus on how words and images are used to express this, a clear understanding of the feelings of loss explicit or implicit in each poem; frequent support for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of words and images, rather than the mere 'translation', or formulaic response that identifies devices but not their effects, will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 6	OCR: <i>Opening Lines</i> - <b>SECTION E: Generations</b>
MARKS AVAILABLE 10	<p>Unpleasant memories of childhood are described in the following poems. Explain how, in TWO of the poems, words and images used by the poets help to bring these memories to life.</p> <p>(page 62) Fanthorpe <i>Growing Up</i>          (page 65) Larkin <i>I Remember, I Remember</i>          (page 66) Muldoon <i>Anseo</i>.</p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS ON pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalize uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of –2 max. however, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment of the different, unpleasant memories of childhood in each poem: in Fanthorpe's poem, the problems she found in growing up with her feelings of boredom, alienation, inability to communicate and to adapt; in Larkin's, the contrast between what he saw as an ideal childhood and his own wasted opportunities and absence of significant experience; and in Muldoon's, cruelty of the Master to the child.

Differentiation will be achieved through: not only the clear identification of the unpleasant memories of childhood, rather than simply summarising each poem, but also how consistently the response focuses on how words and images are used to express these; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of words and images in bringing out the unpleasant memories (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

<b>Question 7</b>	OCR: <i>Opening Lines</i> - <b>SECTION F:</b> <b>Poetry of the 1914-1918 War (i)</b>
MARKS AVAILABLE 10	<p>The effects of war on the lives of women are described in the following poems. Explain how, in TWO of the poems, the words and images used by the poets help to make these effects clear.</p> <p>(Page 78) Pope                      <i>War Girls</i>  (Page 81) Millay                     <i>Sonnet(What my lips have kissed...)</i>  (Page 85) Farjeon                  <i>Easter Monday.</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS on pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems but do not penalize uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of – 2 max. however, this may more commonly be one feature in a weak response, hence conforming a low mark.

Answers should be able to make some comment on the different ways in which the effects of the war on lives of women are shown in the poems. Pope seems to see opportunities for positive change, expressing an 'upbeat' optimism through her jaunty portrayal of women's exciting new role(s) and their importance in keeping society going; Millay describes the pain of the loss in war of loved ones; Farjeon refers to a letter a woman received from a soldier thanking her for her present from home; indicating the regularity and thoughtfulness of the support she had sent him and the incongruity of the loss experienced at his death, coinciding with Easter, a time of rejoicing of spring and new life.

Differentiation will be achieved through: not only the clear identification of the effects of war on the lives of women, rather than a retelling of the content of each poem, but also how consistently the response focuses on how words and images are used to make these clear; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of language (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.



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RECOGNISING ACHIEVEMENT

Mark Scheme 2433/02  
January 2005



**ASSESSMENT OBJECTIVES**

The relevant Assessment Objectives for ENGLISH are as follows:

**Reading**

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

**Writing**

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					Y
	(ii)					Y
	(iii)					Y
<b>AO2 Reading</b>	(i)	Y	Y	Y	Y	
	(ii)	Y				
	(iii)	Y				
	(iv)	Y	Y	Y	Y	
	(v)	Y	Y	Y	Y	
<b>AO3 Writing</b>	(i)	Y	Y	Y	Y	
	(ii)	Y	Y	Y	Y	
	(iii)	Y	Y	Y	Y	

**Section A: WRITING**

<b>Question 1</b>  20 Marks (14+6)	Copy out the sentences below, and then continue the story. In your writing explore the feelings of TWO different characters.  He could not believe his eyes; the face staring back at him was the very last he had expected to see.
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<i>GENERAL</i>  <i>CRITERIA</i>	Candidates should demonstrate that they can: 1. write appropriately for the task, creating two distinct moods; 2. organise and paragraph clearly and effectively; 3. use appropriate register and vocabulary; 4. spell, punctuate and use grammar/syntax accurately.
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**INSTRUCTIONS TO EXAMINERS**

- Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.
- For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words overall) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words overall) should not normally be marked higher than Band 6.
- Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the responses write the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

Complete answers are NOT required. Candidates may choose to end at an appropriate point.

**TASK-SPECIFIC CRITERIA:**

- creation of convincing characters
- effective use of detail to create/sustain two imagined characters;
- effective use of language, imagery, etc.



### WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<i>Use 'best-fit', within and across columns. If all elements in both columns are fully achieved, award the higher mark in the band.</i>			
<b>Band</b>	<b>Marks</b>	<b>AO3 (i)</b> communicate clearly and imaginatively, using and adapting forms for different readers and purposes	<b>AO3 (ii)</b> organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
<b>1</b>	<b>14</b> <b>13</b>	<b>Performance clearly (13) or very clearly (14) exceeds that described in Band 2.</b>	
<b>2</b>	<b>12</b> <b>11</b>	<p><b>Task:</b> the imagined characters and situation are inventive and entirely convincing. Narrative standpoint is skilfully and convincingly established and effectively sustained/ varied; the writing very confidently engages the reader.</p> <p>Use of <b>genre</b> is entirely apt and convincing, and <b>tone</b> is effectively sustained/ varied by precise use of a sophisticated <b>vocabulary</b>.</p>	<p>A very effective <b>continuation</b> skilfully establishes characters/ situation; <b>development</b> is fully coherent and sustained, leading to an effective end-point.</p> <p><b>Paragraphs</b> are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A varied range of connectives or other linking devices helps shape/ structure and reinforces cohesion. .</p>
<b>3</b>	<b>10</b> <b>9</b>	<p><b>Task:</b> the imagined characters and situation are convincing and imaginative. Narrative standpoint is clearly established and sustained, and may be varied for effect; the writing firmly engages the reader.</p> <p><b>Genre</b> is clearly established and <b>tone</b> is appropriately sustained/varied by the use of a wide range of apt vocabulary.</p>	<p>The <b>continuation</b> successfully establishes characters/ situation; <b>development</b> is coherent and moves the reader to an appropriate end-point.</p> <p><b>Paragraphs</b> are effectively used to develop structure and give cohesion, with some variety in the use of connectives. Varied paragraph length and structure help to sustain interest.</p>
<b>4</b>	<b>8</b> <b>7</b>	<p><b>Task:</b> the imagined characters/ situation are generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged. The writing signals appropriate <b>genre</b> and there is consistency of <b>tone</b>, achieved through the use of a range of appropriate <b>vocabulary</b>.</p>	<p>An appropriate <b>continuation</b> establishes identifiable characters/ situation; there is a clear sense of <b>development</b> in some detail leading to an appropriate end-point.</p> <p><b>Paragraphs</b> are used to clarify structure/ sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.</p>
<b>5</b>	<b>6</b> <b>5</b>	<p><b>Task:</b> the imagined characters and situation are at times convincing and are more than merely derivative. Narrative standpoint may show inconsistency (e.g. of tense; in variation of pronouns-I, s/he), but the reader is generally engaged.</p> <p>Some typical features of appropriate <b>genre</b> are used to some effect. However, <b>tone</b> may be inconsistent, with some restriction of <b>vocabulary</b>.</p>	<p>The <b>continuation</b> attempts to establish characters/ situation; there is a <i>sense of some development</i> and an attempt to end at an appropriate point. <b>Paragraphing</b> generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.</p>

6	4 3	<p><b>Task:</b> the imagined characters and situation provide some interest but may be derivative. Narrative standpoint is unclear/ inconsistent; the reader is intermittently engaged.</p> <p>There is some limited attempt at appropriate <b>genre</b>, but little consistency of <b>tone</b>, and <b>vocabulary</b> is limited and at times imprecise.</p>	<p>The <b>continuation</b> introduces some sense of characters/ situation; there is some <b>development</b> and a limited attempt to end at an appropriate point. <b>Paragraphing</b> is largely based on simple narrative sequence.</p>
<i>Below</i> 6	2, 1, 0	<b>Performance does not meet the requirements of Band 6</b>	

<b>Use 'best-fit', within and across columns.</b>			
<b>Band</b>	<b>Marks</b>	<b>AO3(iii)</b>	
		Use a range of sentence structures effectively with accurate punctuation and spelling	
<b>1</b>	<b>6</b>	<b>Performance clearly exceeds that described in Band 2.</b>	
<b>2</b>	<b>5</b>	<b>Sentence structures</b> are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex, is skilfully varied to precise purpose/effect.	<b>Spelling</b> is virtually all-correct, across a wide vocabulary including complex irregular words.
			<b>Punctuation:</b> a good range is used accurately and precisely, both between and within sentences, to produce deliberate effects.
<b>3</b>	<b>4</b>	<b>Sentence structures:</b> a good variety of compound, complex (and perhaps occasional multiple complex) is used, for emphasis and to sharpen meaning. Subordination and co-ordination give variation of pace and focus.	<b>Spelling</b> is secure across a range including complex regular and some complex irregular words, with a limited range of error.
			<b>Punctuation:</b> a range is used securely, both between and within sentences, sometimes to produce deliberate effects.
<b>4</b>	<b>3</b>	<b>Sentence structures</b> have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	<b>Spelling:</b> complex regular words usually accurately spelled, but irregular/more difficult words less secure.
			<b>Punctuation</b> between sentences is generally appropriate and correct; punctuation within sentences is partially successful.
<b>5</b>	<b>2</b>	<b>Sentence structures</b> show a limited range, largely simple and compound, and tend to be repetitive.	<b>Spelling</b> is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types.
			<b>Punctuation</b> between sentences is at times insecure; within sentences, punctuation is only sometimes successful.

6	1	<p><b>Sentence structures</b> are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.</p>	<p><b>Spelling</b> is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error types.</p>	<p><b>Punctuation</b> between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p>
Below 6	0	<p>Performance does not meet the requirements of Band 6</p>		

## SECTION B: READING

## TEXTS FROM THE ENGLISH LITERARY HERITAGE

## INSTRUCTIONS TO EXAMINERS -TO BE APPLIED TO THE MARKING OF ALL THE QUESTIONS, 2-7, IN THIS SECTION.

- ✓ in the body of the script for comment.
- ✓ in the margin for textual support.
- ✓✓ in the body of the script for comment showing perceptive understanding.
- L in the margin for comment on language in support of points made.
  - use brackets (✓) where comments are implied or vaguely made.
  - use R for repetition
  - use D for distortion
  - where comments are needed to explain how the mark has been awarded, refer strictly to band descriptors

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	10	<ul style="list-style-type: none"> <li>• demonstrate all of the below</li> <li>• show sustained insight, individuality and confidence</li> </ul>
2	9 8	<ul style="list-style-type: none"> <li>• demonstrate engagement and some insight</li> <li>• show a perceptive overview supported by well-selected references to the text</li> <li>• respond sensitively and in detail to the writer's language and/or techniques, if appropriate</li> </ul>
3	7 6	<ul style="list-style-type: none"> <li>• make a sustained personal response</li> <li>• show a clear understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to the writer's language and/or techniques, if appropriate</li> </ul>
4	5 4	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show straightforward understanding supported by appropriate reference to the text</li> <li>• make some response to the writer's language and/or techniques, if appropriate</li> </ul>
5	3 2	<ul style="list-style-type: none"> <li>• begin to develop a response</li> <li>• show some understanding with some reference to</li> </ul>



		<p>the text</p> <ul style="list-style-type: none"> <li>• make some reference to the writer's language and/or techniques, if appropriate</li> </ul>
6	1	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding with a little support from the text</li> <li>• possibly make limited reference to the writer's language and/or techniques, if appropriate</li> </ul>
Ungraded on this task	0	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>

<b>Question 2(a)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>How does Shakespeare make the relationship between Beatrice and Benedick interesting and entertaining?</p> <p>You may choose to focus your answer on ONE or TWO moments in the play.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

### Section B

#### NOTES ON THE TASK (See also INSTRUCTIONS TO EXAMINERS pp5-7)

#### REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

Accept the candidate's choice of scene(s) to show the merry war and entertaining verbal banter between Beatrice and Benedick, which, from the beginning, marks their relationship. These may include the responses of others, particularly their close companions, and the humour which is created at their expense, as they are made to overhear their friends discussing them. Scene(s) may also be selected in which interest is created because of tension between the couple such as during the Masked Ball or when Beatrice in (uncharacteristic?) sombre mood, responds to Benedick's desire to 'bid me to do anything for thee' by demanding that he 'Kill Claudio'.

Differentiation will be achieved through: how consistently the answer is focused on how Shakespeare presents the relationship between Beatrice and Benedick as opposed to producing little more than a character study; how perceptive an understanding is shown of their roles in the play as a whole; how convincing is the support given for points made through aptly selected quotation and/ or reference to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of their relationship to make it interesting and entertaining will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate a lower level.

<b>Question 2(b)</b>	SHAKESPEARE – <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	Do you consider the title <i>Much Ado About Nothing</i> to be an appropriate one? You may choose to focus your answer mainly on ONE or TWO moments within the play.  <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moment(s) to illustrate and consider how the title suggests that no matter how serious the obstacles to happiness at first appear to be, they are finally exposed as being trivial, the product of various misunderstandings, considering how all the conflicts in the play are caused by tricks and/or deceptions, not real issues, and how far they are resolved when the truth is uncovered. Moment(s) focused on may include: the accusation of Hero – a potentially tragic plight for both Hero and Claudio or just a test of true love? Is Don John truly evil, a threat to society or a parody of a villain? In contrast, the tricking of Beatrice make the couple recognise the reality/strength of their love for each other. Some answers might focus on 'nothing' as a pun on 'noting' and choose moments illustrating how characters are made to observe others and misunderstanding what they see.

Differentiation will be achieved through: the clarity and conviction of the line of argument used (whichever viewpoint taken) as opposed to a largely narrative response, how perceptive an understanding is shown of thematic issues in the play linked to the title, and how convincing is the support given for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used for effect will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate a lower level.

<b>Question 3(a)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>How does Shakespeare convince you of the power of the feud in <i>Romeo and Juliet</i>?</p> <p>You may choose to focus your answer mainly on ONE or TWO moments within the play.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moment(s) to show the power of the feud. Many answers may concentrate on the way the feud affects Romeo and Juliet, with the conflict between the families at the outset presenting serious difficulties for the lovers; parts them because of Romeo's banishment following his killing of Tybalt; leads ultimately to the deaths of the lovers. Answers may also, or alternatively, focus on the fighting and killing on the streets of Verona, particularly the opening scene wording of the prologue outlining the fate of the lovers as a necessary sacrifice to the feud.

Differentiation will be achieved through: the clarity of the line of argument used and the consistency of focus on how Shakespeare makes the power of the feud convincing as opposed to a largely narrative account of relevant events, how perceptive an understanding is shown of the significance of the feud in the play as a whole, and how detailed and convincing is the support given for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used effectively to convey the power of the feud will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate a lower level.

<b>Question 3(b)</b>	SHAKESPEARE – <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	For which character in <i>Romeo and Juliet</i> does Shakespeare make you have the most sympathy, and why?  <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

**NOTES ON THE TASK: ( See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of character for whom they can justify having the most sympathy. Some answers may consider a few or even many characters to arrive at a judgement: Romeo and Juliet (innocent/doomed?) victims of the feud as their love affair ends in tragedy; the tragic failure of the Friar's good intentions to unite Romeo and Juliet, and therefore their families; the loss and blame attributed to the Capulet and/or Montague parents; Mercutio who loses his life because of the feud. ("A plague a'both your houses"); Paris, another victim?

Differentiation will be achieved through: the clarity and conviction of the line of argument used and the consistency of focus on how Shakespeare makes you sympathise with the character(s), as opposed to producing little more than a character study or a largely narrative account of relevant events; how perceptive an understanding is shown of the thematic significance of the character's situation and/or the character's role in the play as a whole, and how detailed and convincing is the support given for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used effectively to create sympathy in the presentation of the character will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate a lower level.

<b>Question 4</b>	<b>OCR: <i>Opening Lines</i> - SECTION A: Men and Women</b>
MARKS AVAILABLE 10	<p>Explore ways in which poets present relationships between men and women in TWO of the following poems:</p> <p>(Page 9) Marvell <i>To His Coy Mistress</i>          (Page 11) Shakespeare <i>Sonnet 138</i>          (Page 16) Wyatt '<i>They flee from me...</i>'.</p> <p><i>Support your answer by referring to and quoting from the poem.</i>  <i>Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of –2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment on the way in which the chosen poems each create a 'voice' speaking of a particular relationship, or moment/stage in a relationship, and in doing so suggest a wider view of the relationship between men and women. Marvell's imagined speaker has a specific, (if predictable male?) intention, but seeks to justify this by reference to broader issues of time and change. Shakespeare's speaker muses on the way that the compromises in 'real-life' relationships differ from, even contradict the common currency of romantic ideals and stereotype. Wyatt's speaker reflects on the losses and gains in the 'game' of love for both sides of the relationship.

Differentiation will be achieved through: how consistently the response focuses on the ways the relationships are presented rather than simply summarising each poem; how perceptive an understanding is shown of the relationships explicit and implicit within each poem; how convincing is the support offered for each point, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively in this presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

<b>Question 5</b>	OCR: <i>Opening Lines</i> - <b>SECTION B: Time and Change</b>
MARKS AVAILABLE 10	Explore ways in which poets create a sense of loss in two of the following poems: (Page 23) Housman <i>'Into my heart...'</i> (Page 24) Hopkins <i>Spring and Fall</i> (Page 26) Nesbit <i>The Gray Folk</i> . <i>Support your answer by referring to and quoting from the poem.</i> <i>Remember to put quotation marks round any words or phrases you use from the poem.</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty on – 2 max. however, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment on the different aspects of loss felt by the poets and how a sense of this is created. In Housman's poem, the poet mourns the loss of an ideal past; nostalgia is linked to, and even possibly blamed for, his present depressed state of mind. Hopkins directly addresses a young girl, warning her of the inevitable pain of growing up, ('sights colder') and ('blight man was born for') and the loss of childhood with its 'fresh thoughts'. Nesbit, too, creates a sense of loss of the innocence or integrity of her youth as the 'gray folk' from her past haunts her.

Differentiation will be achieved through: how consistently the response focuses on the ways the sense of loss is presented, rather than simply summarising each poem; how perceptive an understanding is shown of the sense of loss explicit or implicit in each poem; how convincing is the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to create this sense of loss will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 6	OCR: <i>Opening Lines</i> - <b>SECTION E: Generations</b>
MARKS AVAILABLE 10	<p>Explore ways in which poets present childhood as a harsh or negative experience in TWO of the following poems:</p> <p>(Page 62) Fanthorpe <i>Growing Up</i></p> <p>(Page 65) Larkin <i>I Remember, I Remember</i></p> <p>(Page 66) Muldoon <i>Anseo.</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)**

**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalise uneven treatment in length provided there is a substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to make some comment on the different harsh and/or negative experiences presented in the chosen poems. Fanthorpe focuses on the problems experienced by a girl in growing up, using imagery and language in a complex manner to express her sense of alienation, boredom, the difficulties in adapting to physical change in puberty, and her inability to communicate as an adolescent. Larkin reflects on what he considers would have been an ideal childhood with the reality of his own marked by loneliness and rejection, non-events or unspent time. Muldoon witnesses the cruelty of the schoolmaster to a child, and how this has adversely affected him (the boy) in adulthood.

Differentiation will be achieved through: how consistently the response focuses on the ways childhood is presented, rather than simply summarising each poem; how perceptive an understanding is shown of the harshness or negativity of the experience explicit or implicit in each poem; how convincing is the support offered in each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively in this presentation to convey harshness will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 7	OCR: <i>Opening Lines</i> - <b>SECTION F:</b> <b>Poetry of the 1914-1918 War (i)</b>
MARKS AVAILABLE 10	Explore the ways in which TWO of the following poems show the impact of war on the lives of women.  (Page 78) Pope <i>War Girls</i> (Page 81) Millay <i>Sonnet</i> (Page 85) Farjeon <i>Easter Monday</i> <i>Support your answer by referring to and quoting from the poem.</i> <i>Remember to put quotation marks round any words or phrases you use from the poem.</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS pp5-7)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers should be able to comment on different ways in which war has had an impact on lives of women in the chosen poems. Pope sees opportunities for positive change, in attitude towards women, in the way they are helping to keep society running in the men's absence. She expresses an upbeat optimism but with a slight tinge of bravado. Millay describes, in a personal tone, the pain created by the loss of loved ones. Farjeon uses the reference to a soldier's letter to show the thought that had gone into sending a gift from home, the regularity and importance of letters sent and the irony of the joyful Easter Monday celebrated at home, looking forward to new life and the pain (understated by the woman) at her loss inflicted that same Easter.

Differentiation will be achieved through: how consistently the response focuses on the ways the impact of the war is presented, rather than simply summarising each poem; how perceptive an understanding is shown of the impact explicit or implicit in each poem; how convincing is the support offered for each point, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show this impact (eg. the use of sonnet form by Millay) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.







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RECOGNISING ACHIEVEMENT

REPORT ON THE UNITS  
January 2005

## **REPORT TO CENTRES ENGLISH 1900**

### **Introductory Comments**

Only a comparatively small number of candidates were entered for these Papers in this session; many were obviously re-sitting in an attempt to improve grades they had gained earlier, although some were obviously taking some units for the first time. This was particularly the case with the two Coursework units and is an indication of the way in which Centres are becoming increasingly familiar with the flexibility offered by this Specification. There are two main issues which relate to this:

- Examiners in all units commented that some candidates appeared to have been entered inappropriately for either Higher or Foundation Tier papers. Centres are advised to consider carefully the options provided by the opportunity to mix and match tiers which is a feature of this Specification: Unit 1 has two reading tasks based on 'unseen' material and one writing task whereas Unit 2 has one reading task based on a 'prepared' text and two writing tasks. 'Borderline' candidates whose strengths may be more in reading than writing could profitably be entered for Unit 1 Higher and Unit 2 Foundation and vice versa.
- Centres should also give close attention to the 50% externally-assessed terminal rule before entering re-sit candidates for this Specification in order to avoid problems with encashment of grades; those who may be in doubt are strongly advised to contact OCR to check any concerns they may have about administrative procedures.

**English 2431/01 – Non-Fiction, Media and Information**

**General comments**

Overall performance reflected the whole ability range for this tier. Candidates found the paper accessible and responded according to their abilities. They certainly warmed to the topic of the paper. Very few candidates failed to answer every question and appropriate differentiation was achieved.

On the non-fiction passage about Kibera, performance varied from a complete understanding of it, both factually and in respect of Bryson's opinions, to a merely rudimentary understanding expressed in an unstructured response relying largely on the words of the passage. With the leaflet for 'Habitat for Humanity', the presentation of the leaflet and the particular case of Nomvula were both covered well, but even most of the able candidates did not explain the effect of the words and phrases used. Question 3 was successful, candidates often drawing on the topical subject of the tsunami or demonstrating their knowledge of other examples of Developing World poverty and need. Apart from the descriptions of the relevant situations, there were plenty of constructive suggestions for improving matters.

The overall efforts made by most candidates suggested careful preparation and practice of past papers.

**Comments on individual questions**

1 (a) *Write down **two facts** you learn about Kibera from the first paragraph.*

This was well answered, almost all candidates selecting appropriate facts.

1 (b) *From paragraph four, list **three reasons** why Bill Bryson finds Kibera such an awful place. Number each reason.*

This was also well answered, most candidates selecting appropriate reasons, based on the 'ooze', 'rot' and 'privy' points. A few, however, spent an unnecessary amount of time giving their own thoughts on why Kibera is such a terrible place.

1 (c) *What else have you learned **in the rest of the passage** about Kibera and about Bill Bryson's opinions of the place?*

*Use **your own words** as far as possible and do not repeat points made in **1(a)** and **1(b)**.*

This question discriminated effectively. Those who answered well, picked out a large number of points and, even where the points were quoted, explained and generalised in their own words, adding a separate section for Bryson's opinions. A common error was to repeat the information already supplied for 1 (a) and 1 (b) by referring, wrongly, to paragraphs 1 and 4. Weaker candidates also answered in general terms and provided a personal response to the appalling living conditions in Kibera. There were examples of misreading by some candidates who thought that Kibera was attractive because it offered plenty of work and rents were low. Clearly, they had failed to recognise Bryson's ironic purpose.

## **Report on the Units taken in January 2005**

2) *In what ways do you think the leaflet tries to win support for the charity, Habitat for Humanity?*

*In your answer, you should refer to the following **three** points to explain your answer:*

- *how the **words** and **phrases** in the leaflet describe the living conditions of people in Orange Farm Township;*
- *how the particular case of Nomvula is used in the leaflet;*
- *how the **presentation** of the leaflet helps to get the charity's message across.*

The best answers were characterised by clear organisation into the three aspects of the task – the words and phrases, the case of Nomvula and the presentation of the leaflet – with each aspect being given equal treatment. The layout of the paper helped in structuring ideas, and the contrasts to be found in the presentational devices enabled even the weakest candidates to write something appropriate to the question. Many could see how the way the content had been presented made the material effective, and even those who summarised the given material showed an understanding.

A small number of candidates commented on the use of rhetorical questions, while others identified sarcasm and recognised the irony in the parody of estate agent's language. However, the main area of weakness was in a failure to explain *how* the words and phrases described the living conditions, i.e. the words and phrases were identified but not evaluated. Weaker answers degenerated into yet another diatribe about the shocking living conditions in Nairobi.

3) *In the twenty-first century many people in the world still live in poor conditions.*

*Write the words of an article on this topic for a magazine aimed at students of your age.*

***In your article you should:***

- ***describe the situation clearly***
- ***explain what might be done to make life better for these people.***

The best answers balanced features of a magazine article, including awareness of the teenage readership, with sufficiently appropriate content, written in a reasonably accurate way. Many answers made use of the source material or of the news about the tsunami. These tended to add 'Persuade' to 'Inform, Explain, Describe'. They often failed to structure the article, mixing up the description of the plight of the sufferers with appeals to the target audience, tailing off with a bit of lame description and adopting an inappropriate tone. Some candidates who used material from the articles supplied copied whole sentences and failed to achieve any discernible development. There were some candidates who either through a lack of ideas or because they had spent too much time on earlier questions produced very short answers to this task. Technical weaknesses lay in paragraphing, punctuation – especially at sentence boundaries – and spelling.

***Report on the Units taken in January 2005***

Appropriate differentiation was achieved overall, and most candidates allocated their time successfully. Indeed, most candidates had been well prepared for the examination, and so problems with the use of time and misinterpretations of the rubric did not arise. The attractive and creative layout of the question paper and source material undoubtedly helped the candidates to relate to the subject matter.

**English 2431/02: Non-Fiction, Media and Information  
(Written Examination)**

**General Comments**

The material on which this paper was based proved accessible and of interest to the majority of candidates and produced responses covering the whole range of expected performance, although by far the greatest number of responses fell within the Band 3 to Band 5 range. Nearly all candidates managed to produce answers of adequate length to all tasks within the time allowed and the presentation of their answers was generally of a satisfactory standard. The main cause for concern reported by Examiners was that a significant number of candidates apparently underachieved on some tasks as a result of adopting an inappropriate approach to answering them; this applied, in particular, to Tasks 1 and 3 and will be dealt with more fully in the following section of this report. Another concern expressed by Examiners was that a considerable number of candidates appeared to have been inappropriately entered for the Higher Tier paper and found its demands beyond them. OCR fully appreciates the pressures and problems faced by Centres when deciding upon which tier is most suitable for individual candidates but when making this decision Centres might profitably bear in mind that two of the three tasks contained in this unit test candidates' reading skills and that those whose performance is considered by Centres to be 'borderline' in this area might well benefit from being entered for Foundation Tier at Unit 1 and for Higher Tier at Unit 2 where the emphasis of the paper is on writing skills.

### **Comments on Individual Questions**

1) *By referring closely to the article 'Paying Fair Makes Life Sweeter For Growers' outline: the problems facing small farmers, what Fairtrade and other organizations are doing to help, and what people think about Fairtrade.*

Nearly all candidates indicated in their responses that they had at least a sound general understanding of the article, although a smaller number revealed that they had an equally sound understanding of the requirements of the task itself. The best responses revealed a complete overview of the material; they included a comprehensive range of relevant points covering all three areas of the question and were clearly focused on the requirements of the task. Candidates who produced such responses showed their full understanding of the material by reorganising details from the original article into a concisely synthesised whole with no irrelevancies. Their understanding was further conveyed by an ability to express their understanding of the material in their own words.

The key point for candidates to remember is that it is incumbent upon them to convince the Examiner that they have understood both the reading material and the task. The least successful responses came from those who, as a result of failing to select only relevant details, wrote at great length, slavishly following the original sequence of the material and lifting indiscriminately from the original article throughout their responses; such responses did not convey clear understanding of the article.

The majority of candidates, however, produced responses which fell between these two extremes; in general, the more focused they were on relevant details, the higher the mark they gained. Many candidates lifted material selectively by making points through quotations taken from the original and, by acknowledging their lifting in this way, showed that they had a sound understanding of the material; some refined on this approach by making the points in their own words and then reinforcing them with quotations from the original. Although such responses clearly indicated that the candidates concerned had a good understanding of the material they were, nevertheless, making the same point twice over which is not necessary with this type of task – expression of the key points in their own words is all that is required.

Finally, there were those candidates who confused this task with Task 2 and who chose to comment on the writer's style and choice of vocabulary rather than stating what the main points of the article were. In some cases, candidates who took this approach revealed a tangential understanding of the material but by failing to focus on the demands of the task could not be rewarded with marks in the highest bands; others lost contact with the task entirely and produced pieces of continuous writing aimed at persuading the reader to support Fairtrade's activities which were very difficult to reward at all. As always with tasks in Section A of this paper, Task 1 asks the question *what?* and Task 2 asks the question *how?*



***Report on the Units taken in January 2005***

*2) By considering closely the content and presentation of the material and its choice of words, explore how the Christian Aid Organization is attempting to persuade its audience to support the campaign in favour of the small farmers in Senegal.*

As always, this proved to be the most difficult task on the paper and candidates responded to it with varying degrees of success. In general, the best responses came from those who kept the requirements of the task clearly in the front of their minds and remained focused throughout their answers on what the intention of the Christian Aid campaign was and how the website material was used in order to persuade its target audience to support it; the very best responses continually ensured that any comments made on the content or language of the material referred back to these requirements.

Most responses, however, tended to rely more on summarising the article than analysing the techniques of the writers in attempting to persuade their audience to support them; the least successful of these did no more than paraphrase the original with no attempt to comment; slightly better responses tended to describe features rather than explain their effects while others adopted a circular approach e.g. 'the title stands out because it is printed in bold'.

However, despite these criticisms, most candidates succeeded in showing some understanding of the techniques used; there were some perceptive comments made about the use of photographs and the ways in which the similar experiences of the two farmers reinforced the message to the audience; similarly, many candidates clearly identified the effects achieved by the use of words such as 'unfair' and 'devastating'. The marks they achieved were, of course, dependent on how well the responses sustained and developed these initial insights.

### ***Report on the Units taken in January 2005***

3) *You wish to raise awareness among your fellow students about the problems faced by a group of people in your area. (For example, the homeless, single parents, etc.)*

*Write an article for your school or college magazine in which you inform your readers what the problems are and explain how they can help to improve matters.*

The task made specific reference to two of the terms (inform and explain) included in the relevant writing triplet and those who performed best showed clear awareness that this was a task containing two elements and structured their answers accordingly. Less successful responses tended to focus mainly on the requirement to inform and concentrated mainly on the problems faced by their chosen group of people. By far the largest number of candidates wrote about the problems of the homeless, about which most seemed particularly well informed; however, perhaps the most interesting and convincing responses came from those who appeared to be writing from their own experience of activities such as visiting and befriending old people. There were some candidates who seemed to think that the question required them to write about both of the groups used as an example in the wording of the question and their attempts to do so resulted in answers which were, unfortunately, clumsily structured.

A further point for consideration for those preparing candidates for this unit is to remember that the writing triplet tested is writing to 'inform, explain, describe' and not writing to 'argue, persuade, advise.' As with previous examinations of this unit, many candidates were a little uncertain about the register which should be used in their writing and produced responses that tended to exemplify the requirements of the latter category. Now that the assessment of writing tasks requires the different objectives to be marked separately, the failure to adopt an appropriate tone for the triplet being tested is likely to adversely affect the mark awarded for AO3 (i). Careful reading of the question and close adherence to its requirements are ways of avoiding this pitfall.

Examiners also expressed concern about the technical accuracy of much of the work they read and it was frequently found that the mark given for AO3(iii) was comparatively lower than that awarded for AO3(i) and AO3(ii). With this type of task, clear, direct and unambiguous expression is particularly important. Failure to observe basic rules of punctuation (such as the use of full stops, apostrophes etc.), uncertain spelling of straightforward vocabulary and haphazard paragraphing are all likely to result in the reader gaining less than a clear understanding of the information being given. It is very much in their interests that candidates spend some time thinking about the task and planning their ideas before they begin to write; those who produce the most successful responses are those who convincingly think themselves into the situation given, have a clear understanding of the nature of their audience and then structure their ideas and express them directly and cogently.

These comments are based on the performance of a comparatively small and atypical number of candidates as it is likely that the majority were taking this paper in an attempt to improve on the grade they had achieved in an earlier exam session. However, it is to be hoped that these comments on the particular problems which many of them found in answering the paper may prove of use to those preparing candidates for this paper in the future.

## 2432/01 – Different Cultures, Analysis and Argument

### General Comments

All Examiners felt that the Paper represented an appropriate level of difficulty for the candidates. Whilst all who engaged with the paper (a very few did not or merely doodled) were able to show what they knew and what they could do with their knowledge, the performance of candidates was more polarised than in previous examination sessions. Some candidates in some Centres (and most in a few) would have been comfortable in the Higher Tier and wrote confidently throughout: others struggled to get into double figure marks on any question and could do little more than repeat the passage given in Section A or the stimulus material in Section B. There was proportionally much less “middle band” work than there was in the summer.

There were insufficient answers on *Roll of Thunder, Hear my Cry* for any worthwhile general comments to be made; in fact, a number of answers on this text were produced by candidates who were in rubric error and offered answers on all three set texts. There were answers in roughly equal number on *Opening Worlds* and *Of Mice and Men*. There were more answers on question 1 than on question 2 “stories influenced by the way of life each writer describes” whilst questions 3 and 4 were answered in equal number. There is no evidence, therefore that the passage-based question is any more or less popular: merely that candidates, who answered on *Opening Worlds* were more attracted by the issue of characters learning lessons. There was a lot of writing, therefore, on “Snapshots of a Wedding” usually accompanied by an account of “Dead Men’s Path.” Better answers picked up on the conclusion of either “Two Kinds” or “Tall Woman.” Fewer went for the final moments of “The Train from Rhodesia” although it is equally well or better suited to the task. Question 2 attracted answers on the stories by Achebe and Head, although braver candidates went for “Two Kinds” with varying degrees of success. Slightly more of them answered on “The Train from Rhodesia” than on the first question.

There was less disparity than there has previously been between the quality of answers to Question 7 (Analyse, Review, Comment) and Question 8 (Argue, Persuade, Advise). Question 7 worked exceptionally well: all candidates had a good deal to say about what winning and losing meant to them and although some answers were fairly terse there was much less reliance on narrative justification/padding than in previous sessions. It is perhaps clear that previous suggestions for Centres to differentiate clearly between the two tasks are bearing fruit. Very few candidates thought scrapping competitions with individual prize-winners was a very good idea: some, more generally, argued the case for or against any winners or losers.

### **Comments on Individual Questions**

1) *Extract from 'Snapshots of a Wedding.' How far do the writers show a character learning a lesson here and in **one** other story.*

The passage is taken from the central section of "Snapshots of a Wedding" where Neo's aunt berates her for her arrogance and conceit.

The start of a relevant answer is in the passage and all candidates who attempted this question used it to get off to a good start. The test then became whether or not that could be followed up by linking what there is to say about the passage to other parts (snapshots) of the story. Some wrote effectively about the characterisation of Neo, Mathata and Kegoletile to show HOW; others linked the passage to (some of) what happens at the end of the story when the wedding celebrations reach their climax and the aunt makes her final appearance. Band 4 or better answers linked the passage with both the beginning and the end to give an effective overview supported by well selected textual detail.

Most then went on to write about "Dead Men's Path" assuming that after the story has finished Michael Obi has learnt a lesson from the destruction of his carefully wrought ambitions and plans. The point of the story, of course, is that it stops with the account of the nasty report written by the white supervisor: not any account of Obi's reaction. However, where candidates' speculations were *justified and supported by what is in the text* credit was given. Better answers focused on an analysis of the conversation between Obi and the Priest and explored its subtleties: others talked about the portrayal of the relationship between Michael and Nancy and the endemic disaster it portended. Poorer answers relied very heavily on narrative accounts of the events in each story. Very few indeed contained anything which was irrelevant to the task.

Candidates who used "Two Kinds" or "The Tall Woman and her Short Husband" wrote either very good or, frankly, rather weak answers. A key element of a good answer on these two is the quality of the analysis of the conclusion linked back to well selected detail from an earlier point or points in the narrative. Poorer answers relied heavily on narrative repetition of the plot lines of each story.

2) *Each story in the list above is set in a different culture. Explore how what happens in two of the stories is influenced by the way of life the writer describes.*

Far fewer candidates attempted this question: however, all those who did had a clear idea of what they understood "culture" to be. A lot relied heavily on the portrayal of the changing culture in "Snapshots of a Wedding" (Neo v. Mathata in Kegoletile's estimation) and, as in question 1, followed that up with an account of ancient and modern in "Dead Men's Path." Again the key discriminators were the extent to which candidates could get beyond simple narrative repetition into analysis and overview (the latter story is essentially about white racism) in their response to the task and the way that response was supported by reference to the writers' use of language. Other stories used included "The Train from Rhodesia" (rich culture v poor) and "Two Kinds" (Chinese v American) although it is, of course very much more complicated than that. Despite its credentials, very few picked on "The Tall Woman.." Indeed, very few candidates wrote about the central sections which deal with the Cultural Revolution" whatever the task.

### **Report on the Units taken in January 2005**

3) *In spite of what George says here, Lennie is good for George. How does the writer here and in the rest of the novel help you to understand this?*

The passage is taken from the opening section of the novel, the night before George and Lennie arrive at the ranch.

Some (only a few) candidates failed to read the task carefully enough, or at all, and wrote essays suggesting that, indeed, George would have been better off without Lennie. The point, of course, is that his angry peroration suggests all the reasons why, for most of the time (i.e. when they are not on their own), he is better off with him. Central to the task is an understanding the loneliness and isolation of the lives of most of the other characters and the variety of ways in which they react to Lennie and George. Nearly all candidates talked with understanding and conviction about the nature of the “dream” which, for them, so nearly becomes a reality. Better answers talked in convincing detail about the subtleties of the relationship (it is in this scene, for example, that Lennie shows low cunning in getting George back “on side”). Many talked about the fight with Curley and the best were able to contrast these scenes with the tragic poignancy and irony of the ending.

4) *Curley is unpopular with most people on the ranch. Choose two or three characters and say how the writer shows their dislike for Curley”.*

This was a popular and well answered question. There was little irrelevance or wholly narrative repetition; candidates concentrated almost exclusively on (a) Curley’s wife and (b) the fight. Even more modest responses were enlivened by a real sense of the injustice of Curley’s abuse of his position and addiction to bullying all those he feels are susceptible to it. The key discriminator was the extent to which an account of what happens became an analysis of Steinbeck’s presentation of Curley and the reactions of the others to him. There were many very good answers which gave piercing accounts of the effectiveness of Steinbeck’s use of dialogue and idiom as far as this was concerned.

5) *How does the writer use what happens to T.J. here and in the rest of the novel to explore the problems experienced by black people?*

6) *What does Mr. Jamison do to help black people and why do you think he does so?*

As mentioned in the general comments above, there were too few answers seen on *Roll of Thunder, Hear My Cry* to enable any worthwhile general comment to be made.

7) *What do ‘winning’ and ‘losing’ mean to you?*

There was much less evidence that candidates had either (a) relied exclusively on the stimulus material or that (b) reading it delayed them in any significant degree. Perhaps a strength of the paper was that there was less material and what there was was easily accessible to the candidates.

The central descriptor for this task is that it should be a “mulling over” and that was, for the most part, what candidates produced. Virtually all of them had good, if, on occasion, limited things to say about winning and losing and few felt the need to pad answers out with personal narrative/ anecdote. It meant that, typically in Foundation Tier, answers were restricted to one side or less: but this is perfectly acceptable when the quality of what is being written is focused clearly on the task. Pleasingly, many wrote about things other than sport, and virtually all had a sane conspectus on Kipling’s “twin impostors”.

**Report on the Units taken in January 2005**

8) *Your school/college is considering scrapping all competitions which have individual winners. Write a letter to your head teacher/principal arguing the case **for** or **against** such a proposal.* This was another successful question producing responses that many a PE Department would have been pleased to read: team success and individual triumph were well differentiated; the links between learning to cope with success and failure and the theme that “everyone’s a winner” prevailed.

The key discriminators in this task are:-

- The sense of audience
- The adoption of an appropriate tone
- The amount of relevant subject knowledge

It was pleasing that so many candidates are on such apparently good terms with their Head Teachers!

**2432/02 English: Different Cultures, Analysis and Argument: Higher Tier**

Examiners reported that the performance of candidates on this Paper was generally good. The limited entry may well reflect the intentions of most centres to use 2432 for the terminal examinations but does represent a significant increase on numbers when compared to the same session last year. Once again, the profile of candidates may well prove to be markedly different from what might normally be expected when this unit is offered in the summer of 2005. Nevertheless, evidence from Examiners indicated that candidates had been thoroughly prepared and coped successfully with the demands of the paper.

The limited time available to candidates did not appear to affect their ability to offer responses of sufficient length to reward positively. Examiners had been advised to expect some brief offerings, but most candidates made good use of their time in dealing with all three tasks.

A large number of Centres had decided to use the *Opening Worlds* anthology to prepare candidates for this examination. Although this involved working on two texts, responses revealed a genuine grasp of the consequences of living in different cultures. Centres should note that Task 1 no longer requires the candidate to explore both the passage and the rest of the story it is taken from. They must, however, continue to examine a second story from the list specified at the top of the page. Many candidates will feel that further exploration of the text from which the passage is taken is most useful in responding to the task, but the constraints of time makes the study of all three elements passage, rest of text and second story very demanding. Consequently, there is no penalty for the candidate who selects references exclusively from the passage, or indeed the rest of the story, before going on to deal with a second tale. Task 2 proved equally popular, perhaps because the candidates were given the opportunity to select texts that they had personally enjoyed, revealing a genuine understanding of how characters can find themselves set apart from their communities. Similarly, good answers came from candidates who attempted Task 1 where they were able to empathise with those characters experiencing shame and humiliation, particularly Nak, in a passage packed with ridicule and debasement. Indeed, all six tales were used in responses to this question.

Tasks 3 and 4 were tackled confidently by candidates, the short novel enabling centres to prepare individuals thoroughly for the demands of the questions. Certainly Task 3 proved by far the most popular although the nature of both tasks encouraged the vast majority of candidates to respond with insight and understanding.

Examiners were pleased to see that *Roll of Thunder, Hear My Cry* proved more popular than in the previous session. Candidates were clearly moved by a story which drew them into the lives of Cassie and her family. Tasks 5 and 6 were attempted by similar numbers of candidates with convincing analysis of the importance of the land and the determination of the Logans to survive. The very open nature of the tasks produced a wide variety of thoughtful responses.

The performance of candidates on Tasks 7 and 8 was good. The opportunity to write a letter to a head teacher or principal regarding the scrapping of all competitions with individual winners was clearly relished by candidates. Lively, persuasive writing, embellished with lots of examples of such contests, was evident in a significant number of scripts. Equally, reflections on winning and losing

## ***Report on the Units taken in January 2005***

frequently made constructive use of the stimulus material, with many candidates drawing from personal experience to enhance their writing.

There was some evidence that candidates had been entered for the wrong tier of the examination. Centres should not risk their candidates falling outside the performance required for an award at this tier.

### **Comments on Specific Tasks: Section A**

*1) How do the writers, here and in one other story from the list above, help you to understand how individuals may be exposed to shame and humiliation in their societies?*

#### **and**

*2) How do the writers show that characters can find themselves set apart from their communities in any two of the stories listed above?*

The best candidates were able to relate their knowledge of the text to the main thrust of the questions and provide coherent, structured and sometimes incisive argument, characterised by comments referring back to the ideas of shame and humiliation and being set apart from the community, supported by brief, appropriate references. Indeed, examiners felt that a tight focus on the passage in Task 1 produced many excellent responses without candidates having to go beyond the confines of the passage before moving on to their second choice. They certainly grasped the predicament Nak finds himself in. Task 2 enabled candidates to spend their time very profitably in responses that revealed genuine analysis of why individuals can find themselves set apart from their communities and the consequences of this separation.

In the middle range, candidates, even when their knowledge of the texts was very sound, sometimes found it difficult to shape what they knew to the needs of the question. Often, what were appropriate and quite sharp insights lost their immediacy because their relevance to the question was left implicit rather than being explicitly stated. Centres are advised to impress on their candidates that any comments must be directly related to the question if they are to make the most of their obvious understanding of texts. Similarly, an imbalance in the quality of analysis between the two stories was a feature of responses which showed promise only to disappoint, particularly with the second story. Centres would be well advised to encourage candidates to spend their time evenly over the two stories.

At the lower end of the range was a minority of candidates who had clearly struggled to see beyond the mere narrative, indeed they reproduced much of it in their attempts to formulate a relevant response to either task. Once again examiners were concerned that some candidates were struggling under the misconception that they would be able to read the texts in the examination and produce a satisfactory answer. Invariably such responses were very short. Centres need to remind candidates that in an examination situation the text is no more than an aide-memoire to assist with the selection of appropriate references, and that there will be insufficient time for any substantial reading.

A further weakness of scripts in the middle and lower ranges was over-long quotation. Candidates should be advised that Examiners are looking for succinct references and are not in the habit of awarding high marks to scripts which pad out an answer with quotations spanning six or seven lines.



## **Report on the Units taken in January 2005**

Examiners were pleased to note that candidates did not select stories for analysis outside the six identified at the top of the Task 1/Task 2 page, although one individual decided that he would use all six stories to respond to Task 1! Centres are advised that such responses would inevitably be self penalising and that for future examinations candidates must respond to questions using the stories specified for the paper.

3) *How is George's unusual relationship with Lennie revealed here and in the rest of the novel?*

### **and**

4) *The best laid schemes o' mice and men  
Gang oft a-gley (i.e. often go wrong)  
And leave us naught but grief and pain. (Robert Burns)*

*How far do you think these lines describe the experience of any two characters in Of Mice and Men?*

The best responses offered a genuine engagement with the text and a keen eye for short, pertinent references to back up comments which were entirely focused on the question. Answers were detailed and perceptive, particularly in dealing with the unusual relationship enjoyed by George and Lennie. Here candidates were able to identify the elements of the relationship enjoyed by both parties that are unique in the novel, including the obvious fact that, for a variety of reasons, they do make a strange yet successful pair. The intriguing dependency of George and Lennie upon one another was drawn large in good responses. Task 4 proved less popular with candidates, but the failure of dreams was explored very effectively by a small number of very able candidates.

Middle range candidates had a clear understanding of the general themes in *Of Mice and Men* and were able to provide sufficient textual support for their answers. Some candidates were determined to include their thoughts on the novel as a whole and there was some bending of ideas to fit the task. Equally, a large number of candidates failed to identify the 'unusual' nature of the relationship between George and Lennie, missing the opportunity to compare it to the other relationships in the novel, perhaps a consequence of a heavily rehearsed response. Conversely, a small number of candidates focused almost exclusively on the passage to the exclusion of so much relevant, accessible detail in the rest of the novel.

The least successful responses frequently fell into a narrative which was seldom supported by explicit textual reference. Responses at this level were brief or extremely repetitive, failing to convince the Examiner that there was any genuine understanding of the characters, their relationships or their dreams.

5) *How does Taylor, here and in the rest of the novel, show the various ways in which the land is important to people?*

### **and**

6) *How does the writer reveal the determination of the Logans to survive?*

There were many outstanding responses to these tasks. The best examined in considerable detail the changes in relationships identified in the extract as the land

## ***Report on the Units taken in January 2005***

comes under threat. Candidates drew upon a wide range of heavily symbolic images before moving on to a reveal genuine engagement with the whole text through short, pertinent references which were invariably focused on the question. Task 6 produced many excellent responses with candidates examining how every member of the family displays a determination to survive, seen through the eyes of Cassie who has much to learn when it comes to self preservation. Here candidates frequently identified her journey from relative naivety to maturity and strength through learning from example.

Middle range candidates had a genuine grasp of the themes in this novel but often failed to support their comments with pertinent reference and quotation. These very accessible tasks should have encouraged a very close study of the text where there are so many incidents to draw from.

Candidates who produced the least successful responses struggled to find useful references in the extract and text. Their scripts were almost invariably marked by very superficial analysis that lost focus of both tasks. Unsupported narrative was very much in evidence in responses that were frequently very short.

### **Section B**

*7) What do 'winning' and 'losing' mean to you?*

The responses of the best candidates were tremendously wide ranging, analytical and thought provoking, balancing the two concepts of winning and losing in equal proportion, one particularly able candidate citing the case of caring parents who frequently make a pretence of losing to enable their children to experience the elation of winning. Many good responses went on to examine the direct and indirect influence of winning and losing upon their lives, presented in virtually flawless English with a mature range of vocabulary and expression. Such candidates invariably introduced their own viewpoints which they interwove with the stimulus material in a logical structure with a clearly identifiable effective opening and a strong personal summation.

Candidates from the middle and lower ranges, on the other hand, tended to rely exclusively on how winning or losing had impacted on their immediate lives or relied heavily on the material provided. Weaker candidates frequently changed their minds during their deliberations on what constituted winning or losing, without any clear direction as to the point they were trying to make.

Many answers in this range lacked structure. A significant number of candidates appeared to lack knowledge of how to construct an analytical response. Consequently there was considerable repetition of a few simple points. Such candidates would clearly benefit from help with connectives to rationalise their considerations.

*8) Your school/college is considering scrapping all competitions which have individual winners. Write a letter to your head teacher/principal arguing the case for or against the proposal.*

*Begin your letter: Dear Head Teacher/Principal...*

High level candidates revealed a confident, persuasive tone, frequently marked by a confident use of rhetorical questions and a well judged application of exclamation

***Report on the Units taken in January 2005***

marks to enliven their work. Here responses were very convincing in their address to a person in considerable authority who was frequently reminded that parents and pupils would prove supportive or obstructive of such a proposal. Such work was invariably influenced by cogent argument, promoting the view that competition is vital to the health of any society, or indeed that it is the reason for so much misery. The majority found an appropriate tone of address, a rational development of ideas and a powerful conclusion suitable for the purpose of the task.

Candidates at middle and lower levels were at ease with the subject matter of the task but frequently failed to convince examiners that their arguments had any persuasive merit. The instructions clearly asked for an address to a receptive audience which should have opened up many opportunities for persuasion. However, at the lowest level, candidates merely saw the task as an opportunity to continue their rather superficial examination of winning and losing in general. Centres are advised to ensure that candidates are aware that the appropriate tone and form are key indicators to Examiners with regard to the award of marks in such tasks.

This task enabled candidates to give a very clear indication of their abilities and Examiners noted that a significant majority of responses revealed genuine engagement with the issues surrounding competition, together with considerable maturity of thought and expression.

**2433/1 – Foundation Tier and 2433/2 – Higher Tier: English: Literary Heritage and Imaginative Writing**

**General Comments**

As last year, there was a disappointingly small entry this January, particularly in the Foundation Tier. There was evidence, however, of careful selection of the appropriate tier, enabling candidates who lacked confidence, particularly in the Literature tasks, to benefit from the more straightforward or structured format of the questions in Paper 1. Similarly encouraging was the strong evidence that candidates had been more rigorously trained in examination techniques, which enabled a much larger proportion to cope sensibly with the extreme pressure of time imposed by this Unit. Hence there were fewer examples of lengthy, over-ambitious continuations of the story, and answers to the Literature tasks were generally more carefully focused and planned than last year. Rubric errors were less common, very few candidates attempting to answer more than the correct number of questions, or to analyse 3 rather than just the required 2 poems; where a question was omitted, or barely started, examiners were under the impression that it more often reflected a reluctance or inability to tackle the Poetry question rather than a running out of time; significantly this featured more commonly in the Foundation Tier, where it was also noticed that the question least well done by the weakest candidates was the Poetry.

## Comments on Individual Questions

SECTION A : Question 1: Writing to Explore, Imagine, Entertain

Foundation Tier Question

1) *Copy out the sentence below, and then CONTINUE THE STORY. Make the characters as interesting as you can.*

***'Just exactly what do you think you are doing?' demanded a powerful voice.***

The opening sentence for the Foundation Tier: 'Just what do you think you are doing?' stimulated a variety of continuations and genres, including many war stories, school stories, shoplifting and similar crime scenarios, and a range of the supernatural from the traditional ghost story to an offshoot of 'Lord of the Rings'. The best were imaginative and ambitious, making a clear attempt to include features appropriate to the chosen genre. Where situation and characterisation were not generally convincing, they still provided some, if not considerable, interest. Weaker answers tended to depend almost entirely on dialogue, or concentrated solely on plot with no attempt to create atmosphere and characterisation through conscious structuring of material and choice of vocabulary. Quality of writing was generally seen in inverse proportion to quantity: although some allowance is made for the fact that this has to be a workshop activity with predominantly first draft writing, only a low mark can be given for AO3 (iii) where there is no variety in sentence structures, and punctuation is minimal and uncertain.

Higher Tier Question

1) *Copy out the sentence below, and then continue the story. In your writing explore the feelings of TWO different characters.*

***He could not believe his eyes; the face staring back at him was the very last he had expected to see.***

The continuations from the Higher Tier opening sentence, produced some highly entertaining, compelling, even moving responses. Situations, often entirely convincing, ranged from the return of long lost relatives or lovers to mirror reflections, visitations from the dead, and God in judgement. The scale of ambition, particularly where candidates chose to structure their continuation through two distinct narrative voices, and the quality of writing sustained throughout, were impressive. However, it cannot be too strongly stressed that only the most fluent and confident candidates should attempt to produce more than 2 sides. Most should be advised that establishing and sustaining genre effectively through the precise use of a sophisticated vocabulary and evidence of the skilful construction of sentences and paragraphs sufficient to gain the highest marks can be achieved in a workshop exercise that sets out to provide just an introduction or short chapter, not a whole story. The least successful answers again concentrated on an action-packed plot to the detriment of atmosphere and characterisation, showing minimum control of paragraphing, sentence structure and punctuation.

SECTION B: Texts from the English Literary Heritage

Foundation Tier Questions

*Much Ado About Nothing*

2(a) Choose ONE or TWO moments in *Much Ado About Nothing* where you find the relationship between Beatrice and Benedick interesting and entertaining.

Write about what you find interesting and entertaining in:

- the way they behave towards each other
- the words they use

2(b) The title of *Much Ado About Nothing* means 'a lot of unnecessary fuss'.

Write about ONE or TWO moments in the play where what characters say and do makes this a good title.

*Romeo and Juliet*

3(a) The feud between the Montagues and the Capulets dominates the whole of *Romeo and Juliet*. Choose ONE or TWO moments in the play where Shakespeare shows you how important the feud is.

Write about:

- how the feud affects the way the characters speak and act
- what their actions lead to

3(b) Choose the character in the play for whom you feel the most sympathy.

Write about:

- what the character does and says
- why this makes you feel sympathy for the character

Higher Tier Questions

*Much Ado About Nothing*

2(a) How does Shakespeare make the relationship between Beatrice and Benedick interesting and entertaining? You may choose to focus your answer on ONE or TWO moments in the play.

2(b) Do you consider the title *Much Ado About Nothing* to be an appropriate one? You may choose to focus your answer mainly on ONE or TWO moments within the play.

*Romeo and Juliet*

3(a) How does Shakespeare convince you of the power of the feud in *Romeo and Juliet*? You may choose to focus your answer mainly on ONE or TWO moments within the play.

3(b) For which character in *Romeo and Juliet* does Shakespeare make you have the most sympathy and why?

Shakespeare *Much Ado About Nothing*. This text featured mainly in the Higher Tier answers, the most popular question being 2a. Many candidates clearly enjoyed engaging with these characters. The best answers did not merely refer to, or 'translate', their war of words, but went on to comment on the effects of their language and actions on the audience, and to consider the ways that other characters created humour at their expense. Although fewer candidates chose to answer 2b on the appropriateness of the title, those who did made good use of the scope to show their level of understanding of the main themes, even where they chose to focus mainly on one or two key moments.

Shakespeare: *Romeo and Juliet*. It was pleasing to see that the majority of candidates who chose 3a kept the focus of their answer on how Shakespeare convinces you of the power of the feud, rather than slipping into a narrative account of one or two fights. The best answers tended to explore the use of the Chorus to indicate the tragedy to come, followed by an analysis of the fighting in the first scene, and the use of the Prince's threat, which should have suppressed the violence, but only served to highlight how deep-rooted it was in characters like Tybalt who continued to flout authority. Hence the best answers tended to encompass many parts of the play, choosing brief quotations aptly to support points made, and neatly outlining consequences to indicate the chain of events leading from the feud to the final resolution through the tragic deaths. Others equally successfully focused mainly on the fighting leading to the deaths of Mercutio and Romeo, offering a more detailed analysis of language and actions to explain how the effect was achieved. The Foundation Tier equivalent question elicited some focused responses that made good use of the bullet points; less successful answers wandered into the wider topic of love versus hate or retold the story with very little reference back to the main stem, the importance of the feud. 3b was popular in both units, Romeo or Juliet being the main choice for sympathy. However, others presented strong arguments in favour of the Nurse, Friar Lawrence, Mercutio, and even Benvolio. The best answers presented their chosen character as swept up in an inevitable force of tragedy, choosing quotation wisely, such as Capulet's most violent verbal threats against Juliet, to show how sympathy is aroused. Less successful answers focused on more peripheral moments: such as the proposed arranged marriage before Juliet had even met Romeo, the lack of a close relationship with her mother, rather than the more dramatic ones, and chose narrative quotations rather than examples of language showing strong emotion.

Examiners were impressed by how well-trained most candidates appeared to be in identifying the key words in the question, planning a focused answer, and referring regularly to the text in support of points made. The main causes of underachievement, apart from the occasional confusion between the play and a video version, appeared to be over lengthy written plans, or lengthy introductions and concluding summaries that repeated points already made, with little detailed development of ideas in between; over-generalisation, for example, offering sympathy to Juliet from a modern perspective with no quotation or close textual reference to show how or why Shakespeare encourages this; and a failure to make clear how a chosen moment or moments fitted thematically into the play as a whole.

Poetry pre-1914 or post-1914: Opening Lines(OCR)

Foundation Tier Questions

*Pre-1914 Poetry (Men and Women)*

4) *Explain how the poets use words and images to describe the relationships between men and women in TWO of the following poems.*

*(Time and Change)*

5) *Explain how the poets use words and images to describe feelings of loss in TWO of the following poems.*

*Post-1914 Poetry (Generations)*

6) *Unpleasant memories of childhood are described in the following poems. Explain how, in TWO of the poems, words and images used by the poets help to bring these memories to life.*

*Poetry of the 1914-18 War (i)*

7) *The effects of war on the lives of women are described in the following poems. Explain how, in TWO of the poems, words and images used by the poets help to make these effects clear.*

Higher Tier Questions

*Pre-1914 Poetry (Men and Women)*

4) *Explain ways in which the poets present relationships between men and women in TWO of the following poems.*

*(Time and Change)*

5) *Explore ways in which poets create a sense of loss in TWO of the following poems.*

*Post-1914 Poetry (Generations)*

6) *Explore ways in which poets present childhood as a harsh or negative experience in TWO of the following poems.*

*Poetry of the 1914-18 War (i)*

7) *Explore ways in which TWO of the following poems show the impact of war on the lives of women.*

The strongest answers were on Question 4, relationships between men and women, and Question 7, the impact of war on the lives of women. Candidates were clearly familiar with literary techniques, and the best were able to relate language and sometimes form and structure to the theme of the question, offering some comment to explain the effects rather than merely paraphrasing text, or offering a formulaic response. Conversely, some tried to discuss the impact of war from their own historical knowledge, with almost no reference to the text at all. Underachievement was caused by a number of factors: while some candidates responded with enjoyment and considerable insight, others showed



very little understanding of the poem or of the poet's feelings, even at the simplest level; some could make only one point (for example, in 'Sonnet 138', how lies can be a feature of a relationship), and then repeated it rather than looking at how the idea is developed and expressed; many identified the rhyming patterns or structure of a poem, (sometimes referring to paragraphs rather than stanzas) without any convincing explanation of the effects; some lost sight of the question, (for example, keen to recount what happened to Joseph in later years, they failed to focus on the harshness of his experience of childhood as portrayed in 'Anseo'). Foundation Tier candidates are reminded in every poetry question to look at how the poets use words and images. The Higher Tier instruction to 'explore ways in which...' should alert candidates to the need to respond analytically to some of the poets' use of language, as well as showing perceptive understanding of their ideas, if they are to achieve high marks.

## 2434: English (Coursework)

### General Comments

This year many more centres submitted course work in January, indicating that the flexibility of an entry in January and then in June is popular with an increasing number of centres.

Again it was generally pleasing to see the diligent and conscientious approach of centres in applying the assessment criteria. Teachers seemed much more confident in marking in Bands, and annotated comments on course work showed an increased familiarity with assessment criteria.

In terms of general administration centres had tried hard to meet deadlines, although many had struggled to get folders promptly to moderators as the deadline was the first day back after the Christmas holidays. Marking of folders showed a general consistency of standards, and teachers are to be complimented for their attention to detail in applying the assessment criteria.

In the majority of cases the course work assessment forms were filled in accurately, and detailed teacher comments were helpful to moderators in establishing what mark had been awarded. Most centres did show the breakdown of marks for the writing piece, and this made the moderation process much easier than in the past.

Some minor points that centres might like to address in the future are as follows:

- **MS1's.** Many centres are still sending carbon copies of marks to moderators that are illegible. These have to be returned to schools for marks to be indicated clearly, before the moderation process can begin. It would be helpful if centres checked the legibility of mark sheets before despatching them to moderators.
- **Transfer of marks.** A number of centres, this time, had entered a different mark on the MS1 from the mark that had been awarded on the folder. This led to an increased number of CWAmend forms being sent to schools to change marks.
- **Re-submission of course work.** A number of centres were entering candidates for the January examination who had added one more piece of work to their June 2004 entry. It would be helpful if centres could indicate clearly on the cover sheet which pieces are indeed new work.

### AO 3.2 READING.

A0 3.2 (iv) and (v) again proved to be the biggest differentiators. 3.2 (iv), selecting material and making cross references, was something only the most able candidates could do.

### **Response to Shakespeare.**

The majority of centres again chose *Romeo and Juliet* or *Macbeth*, but a few were more ambitious and chose *The Merchant of Venice*, *Much Ado* and even *Hamlet*.

Candidates seemed generally confident in understanding plot, themes and character, and more able candidates were able to comment on language and its effects.

Centres demonstrated a varied approach to the interpretation of “Shakespeare’s stagecraft”. Some centres interpreted this as “director’s notes” and this led to lengthy responses that did not always address the relevant assessment criteria. Centres are reminded that “theatricality” is an awareness of the whole play, and candidates who submit detailed responses to specific scenes are often disadvantaged when applying the assessment criteria for higher Bands.

Generally, an increased number of candidates demonstrated an understanding of language and form and the range of more challenging tasks which had been set helped to encourage candidates to move away from predominantly narrative-based responses.

There was evidence of empathic responses from some candidates, the most popular being Romeo’s or Juliet’s diary. Centres are again advised that more able candidates who attempt such tasks are unlikely to meet all the assessment criteria necessary to achieve marks in the upper bands.

It was encouraging to see many examples of challenging and exciting tasks, and teachers are to be congratulated for the wide range of stimuli that they have clearly developed to make the course work unit on Shakespeare interesting and demanding.

### **Response to poetry.**

Again, as in June, 3.2 (v) was the greatest differentiator. Candidates frequently show expertise in identifying structural and presentational devices but cannot always then go on to explore their effects upon the reader.

Some centres are still attempting to compare and contrast too many poems, leading to a superficial response, and this often detracts from the more succinct analysis of two or three poems. Again the best responses were those that invited candidates to respond to poems through tasks that specifically addressed the criteria.

The most popular poems were again ‘The Charge of the Light Brigade’ and ‘Dulce et Decorum est’, as well as comparisons of love poetry or Blake’s ‘London’ and Wordsworth’s ‘Upon Westminster Bridge’.

Generally, centres are to be congratulated for the stimulating and challenging responses that they have enabled candidates to achieve. Some of the best responses were from candidates who had clearly been able to comment critically on both structure and effect.

### **A03.3. Writing.**

Again it was encouraging to see the diversity of responses, with some candidates clearly taking the opportunity to display their creative talents. Centres seem to have encouraged more candidates to be aware that quality of response is not always commensurate with the length of it. As a result there were fewer lengthy ‘mini-novels’ and more succinct,

sharper pieces.

An increased number of candidates seemed to favour the traditional narrative response, and popular titles ranged from 'The Assassin' to Gothic Horror tales. Style, and more adventurous vocabulary and description were apparent, as well as attention to structure and organisation.

This time there were fewer autobiographical pieces and also empathic responses to texts. This led to more candidates attempting tasks where they could demonstrate a response which could meet the whole range of assessment criteria.

Overall centres are to be congratulated for their generally consistent application of the assessment criteria in relation to a range of interesting and demanding tasks. In a climate of considerable change, many teachers have adapted to new mark schemes and showed considerable expertise and hard work in rewarding their candidates appropriately.

### **2435/01 - Coursework: Speaking and Listening**

The January entry for this unit was atypical for, although a sizeable number of Centres had taken advantage of the modular nature of this specification to enter candidates who will be taking most of their units in June for the first-time, a majority of Centres entered re-sit candidates for this session. Of these, a large number of Centres chose to carry forward marks awarded to candidates in June 2004 rather than submit new coursework.

The entry profile, therefore, had an influence on the nature of the tasks set. Centres seemed to be secure in their task setting, matching the requirements of the specification to the competence of their candidates. Where Centres are preparing candidates for the English and English Literature examinations in June, there were activities for all three contexts and, in all, a range of purpose “triplets” linked to the examination texts, with fewer non-literary-based activities. This profile shifted with the re-sit candidates, with more links to their Sixth Form studies being used for stimulus material. Above all, it was apparent that the speaking and listening component is firmly integrated into overall schemes of work.

Where Centres recorded only the mandatory three activities, it was difficult to obtain a wider picture of the work being done, but where Centres used the candidate record forms as a working document and selected the final three tasks for assessment from a larger number, a much clearer picture was given. Generally speaking, the pattern which emerged was that Centres appeared to be giving few opportunities for the drama-focused context to be developed. This is a shift from the first session of this specification, where Centres really focused on this context. Tasks for this context seemed to be very largely literary based – the hot seating of characters - though some Centres had moved away from the original characters to allow candidates to develop roles and situations which were more thematically linked.

If teachers are secure in task setting, then equally they displayed confidence in the application of the assessment criteria. Summative comments on candidates’ achievements were supported by comments on the separate activities. There were very few Centres where comments were not firmly based on the assessment criteria or where close reference was not made to them. Examples of good practice, as regards this aspect of record keeping, identified strengths and weaknesses, particularly when awarding marks on the borderline between one band and another, indicating what aspect or aspects of a candidate’s overall achievement had prevented the reaching of the next band, or conversely had just secured it.

The descriptions of Internal Standardisation procedures, a formal requirement of the specification, again were testimony to the care and professional approach of Centres to this aspect of assessment. The majority of Centres have used and continue to use the Training and Guidance video tapes, specially prepared for this component, to set agreed standards. Some Centres undertake joint moderation of “live” candidates by all the teachers involved preparing candidates or use team teaching methods to assist. Some Centres had used an advisory visit to help standardise marks and procedures. In larger Centres, the teacher with overall responsibility often visits all groups to standardise the marks awarded.

Finally, as regards the administration of this component, attention is drawn to the ‘Instruction to Centres’, which are issued to all Centres and which set out the deadlines and the documentation required by Moderators. To the many Centres, who fulfilled their duties, in this respect, with efficiency, a much deserved thank you is expressed.

**General Certificate of Secondary Education**

**English (Modular) (1900)**

**January 2005 Assessment Session**

**Unit Threshold Marks**

<b>Unit</b>		<b>Maximum Mark</b>	<b>a*</b>	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>	<b>e</b>	<b>f</b>	<b>g</b>	<b>u</b>
<b>2431/1</b>	Raw	57				41	34	28	22	16	0
	UMS	62				54	45	36	27	18	0
<b>2431/2</b>	Raw	90	67	56	45	34	23	17			0
	UMS	90	81	72	63	54	45	41			0
<b>2432/1</b>	Raw	57				42	35	28	21	14	0
	UMS	62				54	45	36	27	18	0
<b>2432/2</b>	Raw	90	75	62	49	37	25	19			0
	UMS	90	81	72	63	54	45	41			0
<b>2433/1</b>	Raw	37				27	22	17	13	9	0
	UMS	41				36	30	24	18	12	0
<b>2433/2</b>	Raw	40	34	28	22	16	10	7			0
	UMS	60	54	48	42	36	30	27			0
<b>2434</b>	Raw	40	38	33	28	23	17	12	7	2	0
	UMS	60	54	48	42	36	30	24	18	12	0
<b>2435</b>	Raw	40	37	33	27	21	15	11	7	3	0
	UMS	60	54	48	42	36	30	24	18	12	0

The total entry for the examination was:

2431/1 = 1864 candidates  
 2431/2 = 1422 candidates  
 2432/1 = 1746 candidates  
 2432/2 = 1551 candidates  
 2433/1 = 504 candidates  
 2433/2 = 763 candidates  
 2434 = 5871 candidates  
 2435 = 3797 candidates









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