

Combined Mark Schemes And Report on the Units

January 2006

1900/MS/R/06J

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

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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**Mark Scheme 2431/1
January 2006**

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

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and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. It gives acceptable answers to each question in sufficient detail to allowed marking in a standardised manner, and these answers can be supplemented by others after scrutiny of a range of 'live' scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of grades for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks against responses to show where marks have been earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(*Section 8a – d, page 7*)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(*Section 6a, bullet point 5, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(*Appendix 5, para 19, page 25*)

RUBRIC INFRINGEMENT

A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

2431/01 FOUNDATION TIER MARKING

There is an issue relating to Foundation Tier marking in that the mark scheme indicates that it is possible to give a mark above the maximum mark.

- In respect of individual questions, this is fine. Please give the full reward for each question.
- The problem arises on the Paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

On the front of the script show the marks you have awarded for each question in the normal way. If the total mark exceeds 63, put the mark in brackets e.g. (65 - above Band 4) and next to it put 63.

*In this case, a mark of **63** must be recorded on the MS2.*

- N.B. you must not record a mark higher than the maximum mark on the MS2
- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner.

(C) TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A

NON-FICTION TEXT: Take a tip from the turtles

<p>QUESTION 1 (a), (b) [5 marks]</p>	<p>(a) Read again paragraph two (beginning ‘However, as my mum and I arrived ...’). Then explain why the writer and her mum did not see the island’s loggerhead turtles during their stay. [2]</p> <p>(b) From paragraph three (‘Our hotel overlooked the beach ...’), write down three opinions that the writer has about the hotel where she stayed. [3]</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • select appropriate material (AO2iv); • distinguish between fact and opinion (AO2ii).
<p>CONTENT</p>	<p>(a) Award 2 marks for either of the following points:</p> <ol style="list-style-type: none"> 1 The turtles are only on the island between June and August. 2 The writer and her mum did not arrive until September. <p>(b) Award 1 mark for any of the following points up to a maximum of 3:</p> <ol style="list-style-type: none"> 1 The staff are friendly/helpful. 2 The setting is idyllic/like paradise. 3 The hotel accommodation is basic/not luxurious/has strip-lighting. 4 The food is simple/basic. 5 The wine list is limited/not extensive.

INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 Tick in the body of the text each point made clearly.
- 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 retrieve fact and opinions, candidates may well score full marks here.
- 2 There is no premium on 'own words' in this task. Selective copying is, therefore, acceptable for 1(a) and 1(b).

<p>QUESTION 1(c) [16 marks]</p>	<p>Write two paragraphs explaining:</p> <ul style="list-style-type: none"> • what facts you have learned from the rest of the passage about the island of Zakynthos • what opinions the writer gives about the island and her stay there. <p>Use your own words as far as possible and do not repeat points made in 1(a) and 1(b).</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • read with insight and engagement (AO2i); • distinguish between fact and opinion (AO2ii); • follow an argument and identify implications (AO2iii); • select material appropriate to their purpose (AO2iv).
<p>CONTENT</p>	<p>Candidates may refer to some of the many points suggested below. Information and opinions do not need to be equally weighted in the response.</p> <p>FACTS about the island</p> <ol style="list-style-type: none"> 1 The island is famous for its turtle population. 2 The turtle connection is in evidence everywhere. 3 There is merchandise, theme days and trips all connected with turtles. 4 There are beaches. 5 There are turquoise waters. 6 The island's major tourist location is Laganas. 7 Laganas is popular with tourists even outside the main tourist season. 8 Laganas is a short distance from the hotel. 9 There are unlit roads. 10 There are neon lights in Laganas. 11 There are bars/pubs/clubs/cash machines 12 A cruise around the smugglers' caves is a major attraction for holidaymakers. 13 Zakynthos has an airport. <p>SIEGLE'S OPINIONS about the island and her stay there</p> <ol style="list-style-type: none"> 1 Laganas is a typical (i.e. unexceptional) tourist spot. 2 Inland the island has beautiful scenery. 3 She did not enjoy the boat trip/ 4 because the boat was packed and the trip rushed. 5 She has a low opinion of holiday reps. 6 She thought the boat-trippers were embarrassed by one rep/ 7 who made weak, unfunny jokes. 8 The island was charming. 9 The beaches were beautiful. 10 The residents received the holidaymakers warmly. 11 She hoped the island preserved its natural good points in the face of the demands of tourism. 12 She was concerned about the unlit, treacherous path.

INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 Indicate by letter, in the body of the text, each point made clearly. Use **F** for 'facts' or **S** for "Siegle's opinions". Bracket the letter if the point is not fully made.
- 3 Write **R** for a point repeated.
- 4 Use OP (own point) for valid points not in the mark 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 standardisation scripts 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. Any comment **must** draw on the wording in the band descriptors.
- 7 Write the unringed mark for 1(c) in the margin. Add marks for 1(a), 1(b) and 1(c) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

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(a) and 1(b).
- 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. This is reflected in the band descriptors.

QUESTION 1(c) BAND DESCRIPTORS *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.

BAND	MARKS	DESCRIPTOR
Above 4	17	A thorough understanding of the material with a good appreciation of the more complex points. There will be a very good range of appropriate points effectively organised, with consistent use of own words.
4	16 15 14	A clear understanding of the material and an ability to express in own words. There will be a good range of appropriate points and a generally clear focus.
5	13 12 11	A secure understanding of the material although answers may lack focus. Own words will generally be used but there is likely to be some selective lifting.
6	10 9 8	A straightforward understanding of some of the simpler points is shown, without achieving a clear focus on the task. Points made will tend to be listed mechanically, with areas of lifting, which may be indiscriminate.
7	7 6 5	There will be some grasp of a limited range of points, and organisation may be haphazard. There will be indiscriminate lifting, with specific points unlikely to be identified.
8	4 3 2	The passage and/or task will have been misunderstood. At the top of the band, there will be a rudimentary understanding of only a limited number of points. Answers will be unstructured and may contain much indiscriminate lifting.
Below 8	1 0	Answers will be brief and hesitant. Material selected from the text has little bearing on the task and will lack substance and coherence.

MEDIA TEXT: The Isle of Legends

<p>QUESTION 2 [21 marks]</p>	<p>How does the advertisement try to persuade us that the isle of Langkawi is worth visiting?</p> <p>In your answer, write about:</p> <ul style="list-style-type: none"> • how the information in the advertisement shows the attractions of Langkawi • how some of the words and phrases used in the advertisement encourage the reader to consider going on holiday to Langkawi • how the presentation of the advertisement helps to sell Langkawi as a holiday destination.
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts (AO2i); • follow an argument and identify implications (AO2iii); • select material appropriate to their purpose (AO2iv); • understand and evaluate how writers use linguistic and presentational devices (AO2v).
<p>CONTENT</p> <p>CONTENT section continued on next page</p>	<p>Candidates may refer to some of the following points. See also NOTES ON THE TASK, point 1.</p> <p>A INFORMATION</p> <ol style="list-style-type: none"> 1 Langkawi does have clubs and other nightlife. 2 Its real attraction is found in its natural scenery. 3 There are rainforests/ 4 which are over 2 million years old/ 5 and contain wildlife/ 6 much of it exotic. 7 Scientists discover new things here. 8 There are many lakes and waterfalls. 9 The waters are considered therapeutic. 10 The beaches are considered the best in the world. 11 The marine parks have more than 90 species/ 12 and attract divers. 13 There are opportunities for more typical tourist activities such as golf/ duty-free shopping. 14 Regular flights make Langkawi accessible. 15 There are limestone hills. 16 There is soft/white sand. 17 The Marine Park is four islands/ 18 and accessible by speedboat/catamaran 19 There are boulders at both ends of Datai Bay. 20 Datai Bay was voted the world's 8th best resort. <p>B WORDS & PHRASES</p> <ol style="list-style-type: none"> 1 The island's landscapes are called its '<i>treasures</i>'. 2 The age of the rainforest is stressed: '<i>possibly the oldest</i>', '<i>dating as far back as 2 million years</i>'. 3 The rainforest is '<i>teeming</i>' and has a '<i>rich variety</i>' of wildlife. 4 Rhetorical questions (e.g. '<i>Have you ever seen a green pigeon?</i>') hint at the exotic wildlife. 5 The word '<i>flock</i>' suggests the scientists' enthusiasm for the island's scientific opportunities. 6 The waters are '<i>therapeutic</i>' and have '<i>healing properties</i>'.

- 7 They get rid of the '*blues*' and provide a '*total escape*'.
- 8 The superlative '*best*' is repeated (e.g. '*best in the world*', '*Best Kept Secret*', '*8th best resort*'.)
- 9 One beach/the Datai Bay '*cuts visitors off completely from the modern world*'.
- 10 The marine parks '*boast the largest species of coral*'.
- 11 The island offers a '*haven*' for duty-free shopping.
- 12 The island is described as '*beautiful*' and '*enchanting*'.
- 13 Two short sentences ('*No stopovers. No flight changes.*') stress how easy it is to get there.
- 14 Heathrow is metaphorically described as a '*doorway*'.
- 15 Repetition of the word '*sand*'/'*white*'
- 16 The use of 'White' as a one-word 'sentence'.
- 17 '*cool, clear waterfall*'
- 18 '*soft, white sand*'
- 19 *Haven* for divers.
- 20 Challenging round or two of golf.
- 21 The web-site address is available for more information.

P PRESENTATION

- 1 The main title includes the word '*Legends*'.
- 2 The sub-title directly addresses the reader.
- 3 The colour photographs illustrate the island's beauty/and mystery.
- 4 The position of the photographs.
- 5 The photographs reflect the content of the text.
- 6 The caption under the photo on p.5 stresses the mystery of the rainforest /and describes it as a '*haven*'.
- 7 The first sub-head '*Frozen in Time*' comments on the timeless feel to the island.
- 8 The pun contained in the second sub-head '*Between the forest and the deep blue sea*'.
- 9 The sub-head '*But Wait! I'm a Tourist!*' reassures those who like the more typical tourist activities.

INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in this question unless the expression is so bad that it impedes communication.
- 2 **Indicate by letter (A/B/P)** in the text each point clearly made. Use:
 - **letter A for INFORMATION points;**
 - **letter B for comment on WORDS AND PHRASES;**
 - **letter P for points relating to PRESENTATION.**
- 3 Put a **bracket** round the letter if a point has not been made clearly.
- 4 If a point has been repeated, use a capital **R**.
- 5 Put **OP** (own point) for a valid point not included in the mark scheme.
- 6 Use the Band Descriptor in conjunction with the standardisation scripts to arrive at your mark but do not reward mark per point in this question.
- 7 You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the band descriptors.
- 8 Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

NOTES ON THE TASK

- 1 It is impossible to predict every response from every candidate to this type of question. 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 advertisement's purpose. Higher band responses are likely to focus consistently on the methods used to target and persuade readers.
- 3 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 tend to describe language and presentational features.**

QUESTION 2 BAND DESCRIPTORS ***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.		
BAND	MARKS	DESCRIPTOR
Above 4	22	A wide range of relevant points is made, supported by some analytical comment which shows a secure understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. Appropriate supporting references are given. The answer shows a sound awareness of the task.
4	21 20 19	A range of points is made, supported by appropriate textual references. There is some evidence of a sound analytical approach and an understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. The task has for the most part been addressed.
5	18 17 16	There is an attempt to discuss relevant features of the text, but the easier content or presentation 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 understanding of the text's purpose. There is likely to be an incomplete awareness of the task.
6	15 14 13	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no textual evidence in support. Lists of words (or lifting) may be used rather than descriptive comments, and there may be areas of narrative. There is little evidence that the task has been understood.
7	12 11 10	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. The answer is likely to reveal considerable misunderstanding of both the passage and the task.
8	9 8 7	Scripts at this level will make only glancing references to the task or may consist entirely, indiscriminate re-telling, without explanation or comment. They may reveal an almost complete misunderstanding of the passage and task.
Below 8	0 - 6	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>QUESTION 3 21 marks (14 + 7)</p>	<p>Writing to INFORM, EXPLAIN, DESCRIBE</p> <p>You have been asked to give a talk to your class about a place that is very special to you.</p> <p>Write the words of the talk in which you:</p> <ul style="list-style-type: none"> • describe the place clearly; • explain your feelings about it.
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively, with accurate spelling and punctuation (AO3iii).

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 You **may** 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 Candidates should address both bullet points, but do not expect equal weighting.
- 2 **TASK-SPECIFIC CRITERIA:**
 - the clarity of description and explanation;
 - use of appropriate register for a talk of this kind;
 - awareness of audience.

INFORM, EXPLAIN, DESCRIBE

Use 'best-fit', within and across columns: if most elements are fully achieved, award the higher mark in the band.		
Band	Marks	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes
Above 4	15	Performance clearly or very clearly exceeds that described in Band 4.
4	14 13	<ul style="list-style-type: none"> • Task: the response clearly describes an example of 'a place that is very special' and gives an engaging explanation of feelings about the place. • The writing shows a good sense of audience, an appropriate register and a good range of vocabulary.
5	12 11	<ul style="list-style-type: none"> • Task: the response sets out an adequate example of 'a place that is very special' and provides explanation of feelings that it at times engaging. • The writing shows awareness of audience, a generally appropriate register and an adequate range of vocabulary.
		<p>AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p> <ul style="list-style-type: none"> • An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable ending. • Paragraphs 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.
		<ul style="list-style-type: none"> • The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate ending. • Paragraphing 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.

6	10 9	<ul style="list-style-type: none"> • Task: the response refers to some aspects of 'a place that is very special', and vaguely mentions feelings. • There is intermittent awareness of the audience, and register is inconsistent. Vocabulary is limited in range. 	<ul style="list-style-type: none"> • The opening offers some direction; there is some sense of development and a limited attempt to achieve an ending. • Paragraphing, if present, may be helpful but is likely to be random.
7	8 7	<ul style="list-style-type: none"> • Task: the response shows some awareness of what might be considered 'a place that is very special'. • There is little evidence of awareness of the audience, and register is inconsistent. Vocabulary rarely rises above the colloquial. 	<ul style="list-style-type: none"> • Opening: there may be some evidence of an attempt to create a sense of direction; development is limited, and the writing may just stop, with no conscious attempt at an ending. • Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.
8	6 5	<ul style="list-style-type: none"> • Task: the response shows limited awareness of what might be meant by 'a place that is very special'. • A very limited response, with no apparent awareness of audience or register. Vocabulary is very limited. 	<ul style="list-style-type: none"> • There is very limited evidence of deliberate structuring in terms of opening, development or ending. • There is little or no evidence of paragraphing to any effect.
Below 8	0 - 4	Performance does not meet the requirements of Band 8	

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

**Mark Scheme 2431/2
January 2006**

INTRODUCTION

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

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the material candidates have read and studied (texts and unseen);
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

	Page
(A) Assessment Objectives	3
(B) Using the Mark Scheme	4
(C) Task-specific Marking Notes	8
and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of grades for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- d) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

There are two likely rubric infringements in this Unit.

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

ANNOTATION OF SCRIPTS – Specific instructions for GCSE English.

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 On each script, THE FOLLOWING MUST APPEAR:

- **on every page -**
evidence that the page has been read;
ticks or comments on the page;
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer -**
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script -**
a summary record IN THE GRID of all marks awarded and the total of these.

2 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”

N.B. Never refer to grades, only to bands.

Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C) TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A

NON-FICTION TEXT: *A beast stalks this forest. But it's not a wolf...*

<p>QUESTION 1 (30 marks)</p>	<p>After reading closely Jim Perrin's account of his trip to Canada, outline what the article says about the relationships of different groups of people with the natural world of Saskatchewan.</p> <p>In your answer you should refer to both facts and opinions given by the writer.</p> <p>Use your own words as far as possible.</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 Follow an argument and identify implications (AO2 iii) 2 identify facts and opinions (AO2 ii) 3 select material appropriate to their purpose (AO2 iv) 4 collate material and make cross references (AO2 iv)

<p>CONTENT</p>	<p>Candidates may refer to some of the following points:</p>
	<ol style="list-style-type: none"> 1 Fact: The Cree people used landscape for shelter 2 Fact: The Cree hunted buffalo for survival 3 Fact: The Cree used 'every part of the buffalo' 4 Opinion: The Cree co-existed with wildlife/ respected the natural world 5 Fact: The white men hunted buffalo for their hides only 6 Fact: The white men wasted the rest 7 Fact: The white men hunted buffalo to the point of extinction 8 Opinion: The white men devastated wildlife 9 Fact: People travel to see wolves 10 Fact: Guides make a living taking tourists to see wolves 11 Fact: Guides use lures to attract wolves 12 Fact: The government has introduced a cull of wolves 13 Fact: Wolves are now rare 14 Fact: Wolves/coyotes avoid contact with mankind 15 Fact: Hunters/men shoot wolves 16 Opinion: Mankind has always feared the wolf (myths/legends) 17 Opinion: They hunt wolves to prove their manhood/sense of duty/without scruples 18 Fact: Men use dogs for transport 19 Fact: Men use machinery to destroy the forest/wolves' habitat

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 Indicate the band and mark with a brief comment, taken from the band descriptors, if appropriate.

NOTES ON THE TASK

- **The ability to select and organise material** are key criteria. Some points, especially those showing the writer's opinions, are implied rather than clearly stated; the ability to identify these and to show clear understanding through **apt use of own words in the interests of concision and clarity** is likely to distinguish the better responses. **Consistent focus on the task** is likely to distinguish scripts gaining Band 4 and above.
- Be prepared to acknowledge and reward well responses which, although **comparatively deficient in the number of points, nevertheless show clear understanding of the passage through a high order of skill in synthesis and structuring.**

QUESTION 1 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	DESCRIPTOR
1	MARKS
	30
	29
	28
2	27
	26
	25
3	24
	23
	22
4	21
	20
	19
5	18
	17
	16
6	15
	14
	13
Below 6	0 - 12

NON-FICTION TEXT: Britain's bewildering love affair with dogs.

<p>QUESTION 2 30 marks</p>	<p>What do you think the writer sets out to achieve in writing this article and how far do you think he is successful?</p> <p>In your answer you should comment on the content and language of the article.</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 read with insight and engagement, making appropriate references to texts (AO2 i) 2 evaluate how information is presented (AO2 ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).
<p>CONTENT</p>	<p>In identifying and evaluation the writer's intentions, candidates may refer to some of the following:</p> <p>Content (A)</p> <ul style="list-style-type: none"> • Crufts/'Busted' on at the NEC at the same time <ul style="list-style-type: none"> – dogs/boy band both look alike – both lively events • T.V. critics are fascinated by dogs and dog lovers e.g. of Clive James • foreigners are fascinated by/can't understand the British love of dogs and neither can writer; compare the different ways in which British respond to babies and dogs • foreigners respond exactly the opposite; gives anecdote • religious language shows how dogs are 'worshipped' in Britain • uses Purves' commentary to reveal how trivial decisions about dogs are made to seem controversial/important at Crufts • uses numbers to show the scale of the competition • considers the care with which he imagines show dogs' names are chosen; uses imagined dialogue to give humour • considers the varied roles dogs play in our society; example of vicious dogs are being used to protect Sue Barker and the way in which we depend on dogs. <p>Use of Language (B)</p> <ul style="list-style-type: none"> • humour arising from confusion/ambiguity 'the cute one with the spiky hair • humour arising from situation – the idea of attending the wrong event • use of short sentence for impact • precise use of simile – 'like a red-setter with a bone' • use of alliteration 'gurgling gorgeous babies' echoing baby talk compared with prosaic description of dog walking which gets 'coos and cries of admiration' • 'healthily reversed'/'agnostic' reveals writer's stance re babies and dogs • use of rhetorical question • use of religious language – 'cathedral' 'venerating' 'holy trinity' 'reborn' 'revered' • humorous use of imaginary dialogue • off-hand tone of 'that's alright then' reveals British lack of perspective • humorous tone throughout pokes fun at the British 'love affair' with dogs • use of pun 'paw us' to finish piece

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. These may include points not in the mark scheme. Comments on the appearance/layout of the article should be credited as **A**. Use **B** to indicate reference to writer's tone and use of language. Use a tick to indicate supporting quotations/references and explanatory comments.
- 3 **Bracket** the letter if a point has not been made clearly. If a point has been repeated, use a capital **R**.
- 4 Use the Band descriptors in conjunction with photostat examples to arrive at your mark.
- 5 Indicate the band and mark with a brief comment, taken from the band descriptors, if appropriate.

NOTES ON THE TASK

- 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.
- The task requires candidates to explore features of the text which are used to help the readers share the writer's experiences; higher tier answers should focus consistently on this aspect.
- Understanding and responding to the writer's use of emotive vocabulary and structural features to influence the reader will provide a clear discriminator.
- The writer's purpose is to make us think about our attitude towards animals and to convey this he adopts a humorous, satirical approach. The extent of the candidate's grasp of this purpose and appreciation of the writer's success in achieving it will be a key 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	DESCRIPTOR
1	MARKS 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 the writer's purpose/success may well feature. There is a very clear understanding of the writer's use of language and the overall structure and presentation of the passage.
2	MARKS 27 26 25
	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 on the writer's purpose/success is perceptive. Responses will demonstrate a good understanding of the overall structure of the text through a balance of presentation and language points drawn from all areas.
3	MARKS 24 23 22
	A good range of points is made, supported by textual references. Some analytical comment will show secure understanding of the ways in which information/opinion/attitude are deployed in relation to the writer's purpose. There is some understanding of the writer's use of language and of the overall structure and presentation of the passage.
4	MARKS 21 20 19
	A range of points is made, supported by appropriate textual references. There is an attempt to take an analytical approach but responses are likely to discuss textual features and the writer's use of language in isolation, often in chronological order. There is good understanding of the ways in which information/opinion/attitude are deployed in relation to the writer's purpose but less understanding of the overall structure of the passage. The task has been addressed.
5	MARKS 18 17 16
	The answer attempts to discuss relevant features of the text but may concentrate on easier content points. Comments will generally be descriptive rather than analytical. Effects are not explained. There may well be over-concentration on identifying technical terms without attempting to explain their effect. There may be some understanding of the writer's purpose , but little understanding of the overall structure of the passage. There is likely to be commentary with quotation, and an incomplete awareness of the task.
6	MARKS 15 14 13
	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 definitive comments and there may be areas of narrative or mechanical copying. There is little evidence that the task has been understood.
Below 6	MARKS 0 - 12
	Does not meet the criteria for Band 6.

SECTION B

<p>QUESTION 3 30 MARKS (20 + 10)</p>	<p>Writing to INFORM, EXPLAIN, DESCRIBE</p> <p>You have been asked to give an informative talk to your class, explaining some of the ways animals are the benefit to human beings.</p> <p>Write the words of your talk.</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i); 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii); 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

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 AO3 (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 will take a wide variety of approaches to this task. However we should expect a consistent and appropriate tone from responses in band 4 and above.
- 2 **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of information about the ways animals are of benefits to human beings
 - clarity of explanation about the ways animals are of benefits to human beings

WRITING TO INFORM, EXPLAIN, DESCRIBE

Band	Marks	Descriptors	Marks	Descriptors
		<p>AO3</p> <p>(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i></p> <p>(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i></p>		<p>AO3</p> <p>(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i></p>
1	20	<ul style="list-style-type: none"> A fully successful attempt to write in order to inform, explain, describe. 	10	<ul style="list-style-type: none"> A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish.
-----	19	<ul style="list-style-type: none"> A thoroughly consistent use of the specified genre. 	9	<ul style="list-style-type: none"> Spelling is virtually all correct across a wide range of vocabulary.
2	18	<ul style="list-style-type: none"> Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. 		<ul style="list-style-type: none"> A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.
	17	<ul style="list-style-type: none"> Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. Within and between paragraphs a range of varied linking devices reinforces cohesion. The writer is in complete control of the material and fully aware of the audience. 		

	<ul style="list-style-type: none"> • A secure attempt to write in order to inform, explain, describe. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well-sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is clearly in control of the material and consistently aware of the audience. 	8	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
<p style="text-align: center;">3</p>	<ul style="list-style-type: none"> • A clear attempt to write in order to inform, explain, describe. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • There is some evidence that writer is in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	<ul style="list-style-type: none"> • A recognisable attempt to write in order to inform, explain, describe. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	<ul style="list-style-type: none"> • There is some awareness of the need to inform, explain and describe. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	<ul style="list-style-type: none"> • There may be some awareness of the need to inform, explain, describe. Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to inform, explain, describe. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Be low 8	<ul style="list-style-type: none"> • There will be no convincing evidence of an attempt to write to inform, explain, describe. • Serious limitations of vocabulary and a total failure to structure and organise ideas will result in nothing coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or written in a language unrecognisable as English. • Marks in this band should be reserved for such scripts from which no or only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • No recognisable sentence structures are apparent. • Spelling and punctuation are so imprecise as to prevent any meaning being communicated.

**Mark Scheme 2432/1
January 2006**

INTRODUCTION

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and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'
- 3 In responding to questions on Opening Worlds, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).

- Where rubric infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCED BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

2432/01 Foundation Tier Marking

There is an issue relating to Foundation Tier marking in that the mark scheme indicates that it is possible to give a mark above the maximum mark.

- In respect of individual questions, this is fine. Please give the full reward for each question.
- The problem arises on the Paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

On the front of the script show the marks you have awarded for each question in the normal way. If the total mark exceeds 63, put the mark in brackets e.g. (65 - above Band 4) and next to it put 63.

*In this case, a mark of **63** must be recorded on the MS2*

- N.B. you must not record a mark higher than the maximum mark on the MS2
- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner. These scripts are to be reviewed at the Marking Review.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 On each script, THE FOLLOWING **MUST** APPEAR:

- **on every page -**
evidence that the page has been read;
ticks or comments on the page;
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer -**
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script -**
a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment** MUST ACCORD WITH THE FOLLOWING GUIDELINES:

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”

N.B. Never refer to grades, only to bands.

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

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
Above 4	22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task
8	9 8 7	<ul style="list-style-type: none"> make some comment about the text without relevance to the task
Below 8	0 - 6	<ul style="list-style-type: none"> not meet any of the criteria above.

(C) TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A

Question 1	OCR: <i>Opening Worlds</i> <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.</i>
MARKS AVAILABLE 21	Remind yourself of the (climactic) passage in <i>Two Kinds</i> . How do the writers in this and in one other story from the list above explain the reasons for an angry conflict between two characters? <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

Amy Tan explains the reasons for the showdown between mother and daughter by developing both characters and describing their responses to their mutually antagonistic wishes and ambitions. Each response is determined by a series of attitudes and reactions to the other's sense of a new culture: the mother's is the more extreme because she has been shaped more completely by her Chinese background: the narrator is much more (but not completely) indigenously American. This is reflected in the (very carefully modulated) tones that they speak in, heightened in the passage by all the anger and frustration which informs the confrontation.

- Higher band answers will trace the development of character and situation, noting the ways in which each character is developed, how feelings are articulated and how the writer has chosen language to express them.
- Middle band answers may not deal with the way in which feelings are expressed but will show awareness of what they are and why they arise as they do.
- Lower band answers will pick up the broad gist of parent/child disagreement and offer some reasons for it.

There are plenty of episodes in the other stories to choose from. The final, memorable scene between the young couple on *The Train from Rhodesia*, the admonition by her aunt of Neo in *Snapshots of a Wedding*, the scene between Obi and the Priest in *Dead Men's Path* and so on. All have the failure of one character to understand another at their heart.

Question 2	OCR: <i>Opening Worlds</i> <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.</i>
MARKS AVAILABLE 21	Each story in the list above presents a way of life. Explain how the way of life described by the writer influences what happens, in any two of the stories. <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

We understand 'way of life' for 'culture' and vice versa. Candidates are free to select any of the ways of life presented in two of the stories and say how the events of the story are influenced by them. The best answers will take, for example, the culture of poverty in *The Train from Rhodesia* and show how it influences the reactions of the young man and young woman to what they see and to each other. Or in *The Tall Woman and her Short Husband*, how the culture of bullying and repression leads to the couple's tragic demise. Similarly, Obi's schemes for modernisation in *Dead Men's Path*; the defiance of tradition in *Snapshots of a Wedding* and poverty in *The Gold Legged Frog*. The American way of life and the different reactions of mother and daughter to it in *Two Kinds* fit the bill well, too.

- Higher band answers will comment on the language the writers use to present what happens and show how this is influenced by the culture presented in the stories.
- Middle band answers will pick up the relationship between what is described and what happens in a more general way with perhaps some reference to the language chosen for what is said.
- Lower band answers will be more concerned with narrative than other elements.

Question 3	HEMINGWAY: <i>The Old Man and the Sea</i>
MARKS AVAILABLE 21	Remind yourself of the passage (in which the Old Man settles down to let the marlin exhaust itself). What do the Old Man's struggles with the marlin and the sharks here and elsewhere in the novel tell you about him as a man? <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

Candidates can choose to answer in any way they wish so long as what they say is supported by the text. They may or may not define what they understand a man to be: many will make some straightforward assumptions. This may be that he is brave/noble/virtuous/heroic/skilful because he single-handedly lands the marlin which is much bigger in his eyes (in so many ways, many more than literal) than he is and defends it against the first waves of attack by the sharks; weak/unsuccessful/over-ambitious because he does all this but loses all but the marlin's skeletal remains at the end; or simply a failure, because he brings nothing saleable back to port. There will be many shades of view!

- Higher band answers may see that the Old Man's stoicism and acceptance of the duality of life as represented by his relationship with the sea as manly: either in the sense that what he does requires great bravery, stamina and so on, or that he retains his self respect from having struggled but not succeeded.
- Middle band answers will be clear about his manly strength (literally, if not, metaphorically), and some of the character traits that see him through and support him in his ordeal.
- Lower band answers may well simply equate manliness with success or failure.

Question 4	HEMINGWAY: <i>The Old Man and the Sea</i>
MARKS AVAILABLE 21	Choose one or two occasions in the novel and explain how the writer shows the Old Man as a hero. <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

Santiago is treated with the reverence a hero is due by Manolin before he starts his voyage. It amounts to three days and nights of sheer purgatory in which his inner dialogue is to the fore creating a diary which the reader can share. His self-knowledge, endurance, stamina, cunning, intelligence in trapping the marlin are all prominently heroic qualities in the middle section of the story, no less than the battle with the sharks as it concludes. The author's "take" on heroism is that it is not a one-off act that for all time lifts the hero from the mainstream of existence but that it is something which needs to be proved continuously: Santiago is a hero for so long as he endures with struggle of the voyage: that is why he can, throughout, continue "dreaming of lions".

- Higher band answers will make some definition or clear reference to what is understood by the term 'hero' (whatever that may be) and support it with judicious reference to the text and the writer's use of language.
- Middle band answers will support some assertions about the term 'hero' with reference to the text and possibly the language.
- Lower band answers will make more limited assumptions about the term 'hero' and refer to some parts of the text.

Question 5	CHINUA ACHEBE: <i>Things Fall Apart</i>
MARKS AVAILABLE 21	Remind yourself of the passage (the episode in which the preparations for Obierika's daughter's <i>uri</i> are interrupted by the escaped cow). Explain the importance of the part women play in village life here and on one other occasion in the novel. <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

Women have a very clearly defined role in the society of Umuofia which comments on and mirrors issues of the role of women in contemporary society. Candidates have a wide range of episodes to choose and points to make. They may wish to pick up the ambiguity of Okonkwo's exceptional fondness of Ekwefi (his second wife) and Ezinma (her child) an "Ogbanje" in a polygamous culture. The ways in which each of his wives has a particular role in serving him and the way they complement each other in doing so: their precedence and subservience. The role of ordinary women as important symbolic members of the community as in Chielo's role as priestess. The ways in which marriages are contracted: the centrality of ceremony and the absolute predominance of motherhood in an otherwise male-dominated society.

- Higher band answers will give detailed comments on the given passage and a judiciously chosen second occasion OR they may talk more generally about the role of women as presented in the novel. Do NOT penalise this so long as they are using detail and understanding to support what they say. There may be some reference to the writer's use of language.
- Middle band answers will draw some conclusions from the given passage and refer to something else in the novel.
- Lower band answers will probably stay within what is given, making some comments about the female characters.

Question 6	CHINUA ACHEBE: <i>Things Fall Apart</i>
MARKS AVAILABLE 21	Why is Okonkwo so disappointed with his eldest son, Nwoye? <i>Support your answer by referring to and quoting from the stories. Remember to put quotation marks round any words and phrases you use from the stories.</i>

NOTES ON THE TASK:

Okonkwo's life mission is to reject and bury the lifestyle and attitudes of his father: his laziness, lack of a title, penury, dishonourable death and so on. In doing so he suppresses his capacity for tenderness, affection and sensitivity in his quest for "manliness". Nwoye's desertion of all that Okonkwo stands for balances this out in the latter stages of the story: he is converted by the comfort of an after-life and the poetry of the missionaries; there are some obvious parallels between grandfather and grandson; and contrasts with Okonkwo.

- Higher band answers will give a clear and cogent analysis of both Okonkwo and Nwoye which trace the growing apart from the former by the latter and the ways in which the writer presents this.
- Middle band answers may focus more on Nwoye than Okonkwo (or vice versa): but will cover some of the reasons for Okonkwo's disappointment.
- Lower band answers may refer to disappointment in a more generalised way.

Section B: WRITING

Question 7 21 MARKS (14 + 7)	Writing to ANALYSE, REVIEW, COMMENT Have changes in your life ever made you a better person?
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GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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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 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.
- 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 make their own choices/definitions of changes and their effects. The better answers will use one or two or more examples to develop a clear sense of what they were and what they have resulted in. Others may simply give a direct response with some examples. (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 and synthesis of the chosen example/s here. (**overview**)
 - clarity of explanation of examples to develop this (**analysis**)
 - effectiveness/relevance of personal **comment**.

WRITING TO ANALYSE, REVIEW, COMMENT

Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.		
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes
Above 4	15	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
4	14 13	Performance clearly or very clearly exceeds that described in Band 4. Task: the writing clearly identifies changes and their outcomes and develops them in some detail (analyses). Relevant personal comment/analysis is clearly expressed. Format: the writing establishes a sense of overview; there is a generally successful relationship with the reader, with some consistency of tone and address.
5	12 11	Task: the writing sets out some examples of the effects of change. There is some personal comment/reaction, but it is not always focused/relevant. Format: Some sense of overview is given. There is a sense of relationship with the reader, but tone /address may be inconsistent.
6	10 9	Task: 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/recollection. Format: An overview may be attempted, with limited success. There is intermittent awareness of the reader, but little consistency of tone /address.

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i>	
7	<p>8 Task: the writing refers to change and is likely to be mainly anecdotal, and may give some limited personal comment.</p> <p>7 Format: 'overview' may consist of little more than a number of different examples. There is little evidence of awareness of the reader, and tone/address are inconsistent.</p>
8	<p>6 Task: the writing says something about change.</p> <p>5 Format: there is no real sense of overview, and no consistent tone or apparent awareness of the reader.</p>
Below 8	<p>0 - 4 Performance does not meet the requirements of Band 8</p> <p>Opening: there may be some evidence of an attempt to create a sense of direction; development is limited, and the writing may just stop, with no conscious attempt at an ending. Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p> <p>There is very limited evidence of deliberate structuring in terms of opening, development or ending. There is little or no evidence of paragraphing to any effect.</p>

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

QUESTION 8 21 MARKS (14 + 7)	<p>Writing to ARGUE, PERSUADE, ADVISE</p> <p>Your School/College playing fields are to be sold off to make way for an industrial estate which will create more jobs in your area.</p> <p>Write a letter to your local newspaper arguing the case for or against this change.</p> <p>Begin your letter 'Dear Editor ...'.</p>
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GENERAL CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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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 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.
- 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 should cover all shades of for and against: many may make a judgement on balance. Even the weakest writing will (probably) be quite well informed about local issues: it may simply be no more than informative which this triplet does not ask for. Best answers will provide a vigorously convincing rebuttal/approval of the plan.
- 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
Above 4	15
	<p>AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes</p> <p>AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p>
4	14 13
	<p>Performance clearly or very clearly exceeds that described in Band 4.</p> <p>Task: the letter presents clearly the writer's view of the prompt with cogent reasons given. The writing draws effectively on what might be reasonably be expected of a letter in this sort of format, and establishes a generally successful relationship with the imagined reader, with some consistency of tone.</p>
5	12 11
	<p>Task: the letter sets out a recognisably coherent viewpoint and shows awareness of the need to persuade. Conventional speech format will be used to some effect. There is a sense of relationship with the imagined reader, but tone may be inconsistent.</p>
6	10 9
	<p>Task: the letter makes some points about the prompt and includes some details intended to persuade the reader, but is likely to rely on assertion/information rather than persuasion. A few of the more obvious features of letter format are attempted, with limited success. There is intermittent awareness of the imagined reader, but little consistency of tone/address.</p> <p>The opening signals some intention; there is some sense of development and a limited attempt to achieve a conclusion. Paragraphing, if present, may be helpful but is likely to be random.</p>

<i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i>	
7	<p>8 7</p> <p>Task: the letter shows some awareness of issues raised but tends to inform/explain rather than explicitly to argue/persuade. Write format is used in a rudimentary way. There is little awareness of the imagined reader, and tone is inconsistent.</p>
8	<p>6 5</p> <p>Task: the letter shows limited awareness of the prompt and its implications. Use of the written format may be no more than an obvious opening phrase/sentence. A very limited response, with no consistent tone or apparent awareness of the intended audience.</p>
Below 8	<p>0 - 4</p> <p>Performance does not meet the requirements of Band 8</p>

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

**Mark Scheme 2432/2
January 2006**

INTRODUCTION

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

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the material candidates have read and studied (texts and unseen);
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

	Page
(A) Assessment Objectives	3
(B) Using the Mark Scheme	4
(C) Task-specific Marking Notes	9
and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) Handling of unexpected answers

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'

- 3 In responding to questions on *Opening Worlds*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).

- Where rubric infringements of this kind are found, please do the following:

at the end of the answer write

'INCORRECT STORY/STORIES USED – REDUCED BY 1 BAND'

in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it

on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page -**
evidence that the page has been read;
ticks or comments on the page;
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer -**
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script -**
a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”

N.B. Never refer to grades, only to bands.

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

Unit 2432/02 Higher 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
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below in a sustained and very consistent answer.
2	27 26 25	<ul style="list-style-type: none"> show clear insight in an explicitly relevant response to the task show a perceptive understanding of the text supported by precise references respond sensitively and in detail to the writer's language and/or techniques, where appropriate.
3	24 23 22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
Below 6	0 - 12	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task make some comment about the text without relevance to the task not meet any of the criteria above.

(C) TASK-SPECIFIC MARKING NOTES

– see following pages

INSTRUCTIONS TO EXAMINERS – SECTION A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrived at your assessment.

In the body of the answer use ticks and double ticks to identify implicit and explicit relevant points.

In the margin use ticks and double ticks to identify acceptable and very apt illustration.

Use R for repetition.

Use N for narrative (where the answer is doing no more than reproducing the story).

Use L for language where the precision of the quotation or the quality of the comment shows a real engagement with the language of the text.

Notes on the Task: present likely responses but are neither prescriptive nor comprehensive. Be prepared to reward answers – at every level – which produce different responses to the extent that they satisfy the requirements of the question.

Questions 3 and 5: Seriously unbalanced answers which concentrate mainly on the passage or the rest of the text may be penalised up to a maximum of 4 marks in the Higher Tier and 2 marks in the Foundation Tier.

Band descriptors: Use these in conjunction with the photostat examples as guides to your assessment.

Support: should consist of quotations and references to events and speech.

- **References:** the best merely name or 'refer' briefly to the text (not feeling the necessity to display factual knowledge); succinct summaries are a satisfactory way of illustrating a point, but when they become excessive they drift into mere narrative reproduction – sometimes partially redeemed by a brief justifying comment – 'This shows that....'
- **Quotations:** the best are brief, quoting just sufficient to illustrate the point, and perhaps embedded in the sentence; longer quotations may be satisfactory where they contain some words which usefully illustrate a point; factual quotations which merely repeat the information provided in the point are valueless.

Language: questions partly based on extracts may offer opportunities for close textual analysis, but for the most part the questions do not require specific analysis of language or technique. Candidates will mainly show their responses to the writers' language in their choice of quotations and comments on them.

SECTION A

Question 1 (30 marks)	<p>Text: OCR: <i>Opening Worlds</i></p> <p><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.</i></p> <p>How does the writer reveal unpleasant aspects of human nature, here and in one other story from the list above?</p>
----------------------------------	--

NOTES ON THE TASK

The passage details the heartless treatment of the native selling the lion by the new husband, his laughter and sense of triumph making his deed only seem all the worse. Candidates may refer to:

- The 'wagging' of the lion makes the purchase as a gift for his wife almost meaningless.
- It was the debasing of the native that brings him most pleasure, the exclaimed 'one and six' confirming that he knows that he has not paid a fair price for the craftsmanship involved in its making.
- For him this was 'fun' for the old native it was a matter of survival.
- His failure to recognise his callous treatment of the native is countered perfectly in the reaction of his new wife who perceives the beauty of the carving and its hidden depths.
- The fact that he continues to be oblivious to his 'crime' frustrates her further as she articulates all the negative behaviour for which he was responsible in this incident.
- Further negative aspects of human nature can be seen in:
- The arrogant behaviour of the Obis in their failure to respect the traditions of the village in *Dead Men's Path*,
- The gossip and marriage for financial improvement in *Snapshots*.
- The debasement of Nak at the hands of officialdom in *The Gold-Legged Frog*.
- The dreadful treatment of the couple by their neighbours and cultural officialdom in *The Tall Woman and Her Short Husband*.
- The mother's failure to respect her daughter's individuality and her daughter's consequent deception in *Two Kinds*.

Good answers will respond to the extract in detail and with some subtlety. The chosen story will be discussed in some detail with a very clear reference to the question.

Middle band answers will respond to the extract in some detail. The discussion of the chosen story will have some clear relevance to the question but may drift in places into irrelevance or narrative

Lower level responses will show at least a superficial understanding of how the text illustrates the negative side of human nature, and refer to another story which is, in parts, a recognisable response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the negative side of human nature and the thoroughness with which it is explored.

Question 2 (30 marks)	<p>Text: OCR: <i>Opening Worlds</i></p> <p><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.</i></p> <p>In what ways do the writers portray women as powerful characters in two of the stories from the list above?</p>
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NOTES ON THE TASK

Women are portrayed as powerful characters in the stories. Candidates may refer to:

- The new wife in *The Train From Rhodesia* is sensitive to all she sees and hears around her, realising the ignorance of her husband and the cultural gap between those on the train and those outside. She perceives the real Africa and the fact that their presence there is far from positive.
- In *Dead Men's Path* Nancy is a powerful influence in the changes that are planned for the school. She intends to be "the queen", admired and "setting the fashion in everything", to the exclusion of tradition.
- *Snapshots of a Wedding* is clearly packed with possible responses, from the collective roles of women and the expectations of them to the wonderfully contrasting Neo and Mathata and the aunts who orchestrate events.
- *Two Kinds* is equally dense in possibilities, from the determination of the mother to forge a new life and in America and create a child prodigy in Ni kan, to her daughter's defiance and determination to be herself which culminates in the realisation as an adult that she could have been the person her mother wanted had she so wished.
- *The Tall Woman and Her Short Husband* provides candidates with a dignified, if long suffering, individual in the form of Mrs Tall, contrasting superbly with the malicious tailor's wife who epitomises the revolutionary zealot.

Good answers will focus very clearly on the question by defining with illustrations the powerful characters of women from both stories selected.

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 answers will at least show a superficial understanding of the powerful characters of women in both stories selected although the qualities of character may be largely implied in the selections 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 women as powerful characters are analysed.

Question 3 (30 marks)	HEMINGWAY: <i>The Old Man and the Sea</i> How does the writer capture the determination of the old man to catch the fish, here and elsewhere in the novel?
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NOTES ON THE TASK:

From the extract candidates may refer to:

- Santiago's words to himself reveal that he is summoning all his mental and physical powers to ensure that catches the fish.
- His plea to God underlines the fact that he feels that he needs divine assistance, although he is confident that he has enough line to land the fish.
- He calls upon all his experience, knowing that if he can get him to jump then the fish will be unable to dive deep and die.
- Santiago questions his own actions, carefully weighing up the consequences, pulling no harder than he dare for fear of the fish throwing the hook.
- He takes pleasure from small relief, the sun setting, and the added drag provided by the weed.
- His oath to kill the fish seals the bond between them and leaves in no doubt of his intentions.

From the rest of the novel candidates may illustrate the determination of the old man to catch the fish by referring to:

- The fact that although Santiago clearly feels his age, both mentally and physically, he is determined to catch the fish.
- This catch would celebrate the faith shown in him by Manolin and restore self belief and reputation.
- His nursing of his hands through the ordeal and his attempts to sustain his strength through eating strips of tuna are signs of his determination to succeed.
- His incredible struggle with the sharks which offer uncompromising opposition to all his efforts to get the fish back to port.

Good answers will respond to the extract with some subtlety, making explicit how the writer captures the determination of the old man to catch the fish. From the rest of the novel they will range quite widely to illustrate that determination.

Middle band answers will respond to the extract in some detail, making some explicit comments about how the old man's determination is revealed. From the rest of the novel they will select detail which is clearly intended to illustrate the determination while not always making the reasons for the selection explicit.

Lower level answers will show at least a superficial understanding of how the extract illustrates the determination of the old man 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 answers shows a clear and consistent understanding of how the writer captures the determination of the old man to catch the fish in both elements of the question.

Question 4 (30 marks)	HEMINGWAY: <i>The Old Man and the Sea</i> How does the writer reveal the effects of a hard life at sea upon the old man?
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NOTES ON THE TASK

Candidates may refer to:

From the very outset the physical description of Santiago reveals the impact of the sea upon him;

- scars,
- brown blotches of benevolent skin cancer,
- even his eyes are the same colour as the sea.
- His poverty, in failing to land a fish for eighty four days and the simplicity of his lodgings, are all useful indicators that point to a hard life.
- At sea he is very much alone and he frequently wishes that Manolin was with him, his only friends the flying fish.
- The wisdom and expertise displayed in the catching of the fish reveals the years of experience the sea has offered Santiago.
- The physical impact is clear, the heat of the sun upon his body, his hands frequently locked in the cramps, the result of long battles with weather and arduous fishing.
- The bond with the fish is equally significant for they share the same ocean and all its cruelties.
- Santiago's hunger, pain and finally despair in losing the fish to the sharks, all mark Hemmingway's portrayal of an difficult existence in which man struggles to tame unforgiving nature in the form of the sea.

Good answers will very clearly demonstrate how the writer reveals the effects of a hard life at sea upon Santiago, ranging quite widely over the novel with relevant and explicit references.

Middle band answers will clearly focus on how the writer reveals the effects of a hard life at sea on Santiago, giving a few examples, although at times they may be implicit rather than explicit.

Lower level answers will at least show a superficial understanding of some of the effects of a hard life at sea upon Santiago

Differentiation is likely to spring from the extent to which the answer consistently focuses on how the writer reveals the effects of a hard life at sea upon Santiago, and the effectiveness with which this is illustrated and demonstrated.

Question 5 (30 marks)	CHINUA ACHEBE: <i>Things Fall Apart</i> How does the writer capture the community's belief in supernatural forces, here and elsewhere in the novel?
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NOTES ON THE TASK

From the extract candidates may refer to:

- how the language of the extract captures belief in supernatural forces.
- details of the ancestral spirits, the egwugwu, the supernatural mentors of the nine clan villages who come together here to dispense unquestionable vision, wisdom and justice.
- the fear in which these spirits are held ensures that obedience is absolute.
- their specialized chanting lends importance to what follows when they emerge from the house that no woman has ever entered, yet embellished by the paintings of a chosen few (establishing the status of the respective sexes).
- all the villages are present for this event, cementing a sense of shared cultural identity.
- here, what is imagined is as important what appears to be real amidst the noise and chaos of the spectacle.

From the rest of the novel candidates may refer to a variety of supernatural that influence the community:

- the praying to ancestors for life, health and protection.
- sacrifices.
- the evil spirits of the dark.
- the Oracle (Agbala).
- the Evil Forest.
- the earth goddess.
- ogbanji (wicked children born again).
- the priestess.
- together with countless tales of the symbolic supernatural forces of nature at odds with one another.

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 writer captures belief in supernatural forces.

Middle band answers will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how the writer captures belief in supernatural forces.

Lower level answers will show at least a superficial understanding of how the extract illustrates the belief in supernatural forces, and refers 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 answer focuses on the ways in which the writer captures belief in supernatural forces and the effectiveness of the illustrations and explanation.

Question 6 (30 marks)	CHINUA ACHEBE: <i>Things Fall Apart</i> What aspects of Okonkwo's character help him to rise in status in the first part of the novel?
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NOTES ON THE TASK

Candidates should be able to cite a range aspects of character which contribute significantly to the rise of Okonkwo. They may refer to:

- the very first page which details his talents.
- his very inauspicious start as the son of Unoka, a lazy and improvident father, whose legacy Okonkwo had to endure.
- his wrestling prowess and determined labouring.
- the establishment of a high ranking social position and prosperous household.
- Achebe's physical description of him as a huge, fearsome looking individual which matches his personality, ruthless in his dealings with both adversaries and his family alike.
- his fear of repeating his father's failure haunts him, spurring him on to greater cruelties and determined reputation building.
- his commanding stature for which he is chosen to carry messages of war to enemies.
- he becomes one of the feared and venerated egwugwu.
- It is not without huge irony that this man whose calculated rise had been punctuated with such violence should begin his demise with the accidental killing of a sixteen year old boy at Ezeudu's funeral which brought inevitable banishment from which he never recovered.

Good answers will very clearly demonstrate the aspects of Okonkwo's character that help him rise in status, ranging widely over the novel and showing a very good grasp of what motivates the man.

Middle band answers will clearly focus on the rise of Okonkwo, though at times this may be implicit rather than explicit. A number of examples are given demonstrating aspects of Okonkwo's character.

Lower level answers will at least show a superficial understanding of some of the ways in which aspects of Okonkwo's character help him rise in status.

Differentiation is likely to spring from the extent to which the answer focuses on the aspects of Okonkwo's character that help him rise in status, and the effectiveness with which this is illustrated and explained.

SECTION B

Question 7 30 MARKS (20+10)	Writing to ANALYSE, REVIEW, COMMENT What changes could we make to improve the quality of our lives?
GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

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 response which have formed your judgement.
- 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.
- 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.
- Use the photostat examples as guides to your assessment.
- At the end of the response write and total the two separate marks (e.g. 17 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices regarding changes. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 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.
- Candidates who offer only a few well reasoned changes should not be penalised; however, the task asks for more than simply personal polemic, as follows:
- Task-specific criteria:
 - clarity of presentation of examples of change and the impact upon our lives (**overview**)
 - clarity of explanation of the changes that might improve our lives (**analysis**)
 - effectiveness/relevance of personal **comment**

QUESTION 7 BAND DESCRIPTORS Writing To ANALYSE, REVIEW, COMMENT (Higher Tier)		
Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.		
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes
1	20 19	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
2	18 17	<p>Performance clearly (19) or very clearly (20) exceeds that described in Band 2.</p> <p>Task: the writing gives sharp insight into specific examples of changes, confidently analysing the impact they will have on improving lives. Personal comment is pithy and pertinent.</p> <p>Format: An overview is skilfully developed, with detailed exploration of the topic, and a relationship with the reader is effectively created. Tone is sustained/varied entirely appropriately throughout (e.g. <i>tentative, enquiring, appalled, amused</i>. . .) by precise use of a sophisticated vocabulary.</p>
3	16 15	<p>The opening successfully engages with the topic, and development is coherent and well sustained. There is a clear sense of logical conclusion (e.g. <i>personal comment or recommendation</i>).</p> <p>Paragraphs are used accurately, with length and structure varied for effect. Material is selected, prioritised and sequenced purposefully (e.g. <i>topic sentences used effectively to signal content</i>). There is some variety in the use of connectives.</p>

4	14 13	<p>Task: the writing clearly presents a range of examples of changes they could make in their lives. Some relevant personal comment is clearly expressed.</p> <p>Format: the writing establishes a sense of overview of the topic and creates a generally successful relationship with the reader (e.g. via good balance of <i>information given and knowledge assumed</i>). Tone is generally consistent and vocabulary is appropriate.</p>	<p>An appropriate opening engages with the topic; there is clear development in some detail and a suitable conclusion (e.g. with some <i>summary/recapitulation</i>).</p> <p>Paragraphs are used to organise content; differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>
5	12 11	<p>Task: the writing sets out recognisable examples of changes they could make in their lives. There is some personal comment, but it is not always focussed/relevant.</p> <p>Format: Some sense is given of an overview of the topic and there is a sense of relationship with the reader. However, tone may be inconsistent, with some restriction of vocabulary.</p>	<p>The opening attempts to engage with the topic; there is some clear development and an attempt to signal an appropriate conclusion.</p> <p>Paragraphing shows some selection and sequencing, though the 'thread' may be lost at times. Simple connectives are used, possibly repetitively.</p>
6	10 9	<p>Task: the writing refers to some simple changes they could make in their lives, but comments are likely to be very generalised or merely assertions.</p> <p>Format: An overview may be attempted, with limited success and only intermittent awareness of a reader. There is little consistency of tone and vocabulary is limited and on occasions imprecise.</p>	<p>The opening offers some engagement with the topic; there is some sense of development and a limited attempt to signal a conclusion.</p> <p>Paragraphing is largely based on simple division of content.</p>
Below 6	0-8	Performance does not meet the requirements of Band 6	

Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.		AO3(iii)	
Band	Marks	Use a range of sentence structures effectively with accurate punctuation and spelling	
Performance clearly exceeds that described in Band 2.			
1	10	Sentence structures 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.	Spelling is virtually all correct, across a wide vocabulary including complex irregular words.
2	9	Sentence structures: a variety is used (including compound, complex and perhaps occasional multiple complex) is used e.g. for <i>emphasis</i> and to <i>sharpen meaning</i> . Subordination and co-ordination help to vary pace and focus.	Punctuation: a good range is used accurately and precisely, both between and within sentences, to produce specific effects.
3	8	Sentence structures: a variety is used (including compound, complex and perhaps occasional multiple complex) is used e.g. for <i>emphasis</i> and to <i>sharpen meaning</i> . Subordination and co-ordination help to vary pace and focus.	Punctuation: a range is used securely, both between and within sentences, and enhances clarity of meaning.
4	7	Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.	Punctuation: between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.
5	6	Sentence structures show a limited range, largely simple and compound, and tend to be repetitive.	Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.
6	5	Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.	Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.
Below 6	0 - 4	Performance does not meet the requirements of Band 6	

<p>Question 8 30 MARKS (20+10)</p>	<p>A valley is to be flooded to create a much needed reservoir and a watersport facility for a nearby city. A village in the valley will be submerged and its community will have to be rehoused.</p> <p>Write a letter to a local councillor arguing for or against this development.</p> <p>Begin your letter</p> <p>Dear Councillor ...</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

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 response which have formed your judgment.
- 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.
- 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 response write and total the two separate marks (e.g. 17 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices of with regard to whether they believe this development is right or wrong. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- The format is that of a letter to a local councillor; tone should be appropriate.
- TASK – SPECIFIC CRITERIA:
 - clarity of explanation of own point of view;
 - effectiveness in persuading audience to share/support point of view.

QUESTION 8 BAND DESCRIPTORS Writing to ARGUE, PERSUADE, ADVISE (Higher Tier)		
Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.		
Band	Marks	AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes
1	20 19	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
2	18 17	<p>Task: the writer's view on whether or not the development should take place is confidently advanced and convincingly argued, creating strongly persuasive appeal to the intended audience.</p> <p>Format: The letter is eloquently developed, with skilful balance of detail and directness. Tone is sustained/varied entirely effectively throughout (e.g. <i>sophisticated/direct, or formal/informal</i>) with precise use of apt vocabulary.</p>
3	16 15	<p>Task: the writer's view on whether or not the development should take place is effectively argued and well supported, creating a clear appeal to the intended audience.</p> <p>Format: The letter is effectively developed and well sustained. Appropriate tone is sustained by the use of a wide range of appropriate vocabulary (e.g. <i>adjectives to indicate judgement / 'load' argument</i>).</p>
		<p>A very effective opening firmly 'buttonholes' the audience; development is fully coherent and sustained, leading to a convincing conclusion. (e.g. <i>recapitulation; 'clinching' of argument</i>).</p> <p>Paragraphs 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> <p>The opening successfully engages the audience; development is coherent and well sustained, leading logically to a convincing conclusion.</p> <p>Paragraphs 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. (e.g. <i>conditional – if, supposing; cause/effect – because, therefore; contrast – however, on the other hand; etc</i>).</p>

4	14 13	<p>Task: the letter presents clearly the writer's view on whether the development should take place or not, supported/balanced by reference to the likely concerns of the audience.</p> <p>Format: Typical features of a letter are effectively used. There is some consistency of tone, achieved through the use of a range of appropriate vocabulary.</p>	<p>An appropriate opening states identifiable intention; there is clear development in some detail and a sense of conclusion.</p> <p>Paragraphs 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>
5	12 11	<p>Task: the letter sets out a recognisable viewpoint on the development should take place or not and shows awareness of the need to persuade the intended audience.</p> <p>Format: Some typical features of a letter are used to some effect. However, tone may be inconsistent, with some restriction of vocabulary.</p>	<p>The opening attempts to state point of view; there is some clear development and an attempt to achieve an appropriate conclusion.</p> <p>Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times. Simple connectives are used, with some repetition.</p>
6	10 9	<p>Task: the letter offers some relevant reasons why the development should take place or not and may include occasional details intended to persuade an audience, but is likely to rely on assertion rather than persuasion.</p> <p>Format: A few obvious features of a letter are attempted, with limited success, but there is little consistency of tone and vocabulary is limited and on occasions imprecise.</p>	<p>The opening signals some intention; there is some sense of development and a limited attempt to achieve a conclusion.</p> <p>Paragraphing is largely based on a series of statements.</p>
Below 6	0 - 8	Performance does not meet the requirements of Band 6	

Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.	
Band	Marks
AO3(iii) use a range of sentence structures effectively with accurate punctuation and spelling	
Performance clearly exceeds that described in Band 2.	
1	10
2	9
3	8
4	7
5	6
6	5
Below 6	0 - 4
Performance does not meet the requirements of Band 6	

**Mark Scheme 2433/1
January 2006**

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

	Page
(A) Assessment Objectives	3
(B) Using the Mark Scheme	4
(C) Task-specific Marking Notes	8
and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of grades for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised July 2005)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, it should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 5)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'

3 In responding to questions where there is a requirement to answer on two characters/ poems/occasions, a candidate bases their answer on only one. In this case, mark the answer for its full value and then reduce by one band (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).

- Where rubric infringements of this kind are found, please do the following:

at the end of the answer write

'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'

in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it

on the front of the script, write 'RUBRIC ERROR – ONLY ONE CHARACTER/POEM/OCCASION' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page -**
 - evidence that the page has been read;
 - ticks or comments on the page;
 - if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
 - every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer -**
 - a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script -**
 - a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”

N.B. Never refer to grades, only to bands.

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C) TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p>Question 1 21 MARKS (14 + 7)</p>	<p>Copy out the sentences below and then continue the story, building up a mood or atmosphere appropriate to this opening.</p> <p>There was a loud crash, followed by a silence which seemed to go on forever.</p>
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<p>GENERAL CRITERIA</p>	<p>Candidates must demonstrate their ability to:</p> <p>(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</p> <p>(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</p> <p>(iii) use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</p>
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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 (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Complete answers are NOT required. Candidates 'may choose to end at any appropriate point.'
- 2 TASK-SPECIFIC CRITERIA:
 - creation of convincing situation with appropriate mood/atmosphere
 - effective use of detail to create/sustain mood/atmosphere
 - effective use of language, imagery, etc.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p style="text-align: center;"><i>Use 'best-fit', within and across columns. If all elements are fully achieved, award the higher mark in the band.</i></p>		
Band	Marks	AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes
Above 4	15	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
4	14 13	Performance clearly exceeds that described in Band 4. An appropriate continuation establishes identifiable mood/atmosphere; there is development in some detail, leading to an appropriate end-point . Paragraphs are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.
5	12 11	The continuation attempts to establish mood/atmosphere; there is a sense of some development and an attempt to end at an appropriate point. Paragraphing generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.

6	10 9	<p>Task: the imagined situation provides some interest but may be clichéd. Narrative standpoint is unclear/ inconsistent, but the reader is intermittently engaged.</p> <p>There is some limited attempt at the appropriate genre but little consistency of tone and vocabulary is limited and at times imprecise.</p>	<p>The continuation introduces some sense of mood/atmosphere; there is some development and a limited attempt to end at an appropriate point.</p> <p>Paragraphing is largely based on simple narrative sequence.</p>
7	8 7	<p>Task: the imagined situation is generally appropriate but struggle to convince. Narrative standpoint is erratic/ inconsistent and there is minimal engagement with the reader. Use of genre is limited to (stereo-) typical content; tone is inconsistent and vocabulary is restricted.</p>	<p>The continuation may give some evidence of an attempt to create mood/atmosphere, but the writing is predominantly simple narrative with limited development; it may just stop, with no apparent attempt to build towards an end-point.</p> <p>Paragraphing, if present, may show obvious stages in a narrative sequence, but does not develop any detail.</p>
8	6 5	<p>Task: there is sufficient content to produce imagined situation that may be recognisable, but there is no clear narrative standpoint and no apparent awareness of the reader.</p> <p>Use of genre may consist of little more than clichés. There is no consistent tone and vocabulary is very limited.</p>	<p>There is very limited evidence of deliberate structuring or creation of mood/atmosphere, in terms either of opening, development or ending.</p> <p>There is little or no evidence of paragraphing to any effect.</p>
Below 8	0 - 4	Performance does not meet the requirements of Band 8	

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

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
Above 4	11	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
7	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0 - 1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

SECTION B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>'Well, I am glad that all things sort so well.' (Antonio in the last scene).</p> <p>Does everything sort out well at the end of <i>Much Ado About Nothing</i>?</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 page 13)**REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's judgement of the ending provided that the line of argument is supported, and rooted in the text. Answers may claim the ending is happy and light-hearted in that evil is overcome by good, the success of the Friar's plot to restore Hero to Claudio leads to a festive and religious conclusion in the sanctity of marriage, Hero's reputation is vindicated, Beatrice and Benedick publicly admit their love, Benedick does not have to 'kill Claudio', and the dance which follows reinforces the idea of harmony. The title suggests that no matter how serious the obstacles to happiness initially appear, they are exposed as trivial. However, it could be argued that Claudio's love of Hero is shallow, their chance of happiness doubtful, Don John has exposed Messina for the vulnerable society that it is by showing how easily trust in others can be violated, and it is not the leaders but Dogberry & Co who uncover the truth; 'I have decided even your very eyes: what your wisdom could not discover, these shallow fools have brought to life.' (Borachio) Beatrice and Benedick still find it hard to admit openly their love for each other, the situation only saved when they abandon 'words' for a kiss. Don John is to be punished – no prospect of repentance, or improvement in his circumstances.

Differentiation will be achieved through: the focus and clarity of the line of argument, as opposed to merely narrative account of what happens; how clear an understanding is shown of the underlying/thematic issues in the play; how frequent and aptly chosen the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices influence our judgement of the ending will indicate the highest levels of response.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Chose one or two occasions in the play which you think show Claudio's character most clearly.</p> <p>Write about how his character is shown in:</p> <ul style="list-style-type: none"> • what he does and why • the words he uses. <p><i>Support you 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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)

Accept the candidate's choice of occasions. Answers are likely to focus on: Claudio's conversation with Don Pedro in Act I, Scene I, where he is shown as a shy inexperienced lover, quick to accept another man's offer to woo on his behalf, yet quick also to establish Hero's reputation and her social position as sole heir of Leonato; Claudio's conversation with Don John in Act II, Scene I where he is prepared to pass himself off as Benedict and instantly believe Don John's accusation against Don Pedro, showing lack of loyalty and very poor judgement of character; the public humiliation of Hero, Act IV, Scene I, where his hurt pride, his need for revenge, throwing doubt on his love for her as he refuses to listen to her, or sort it out in private, and his overhasty trusting in appearances are all exposed; the repentance and shame felt in Act V, Scene 1 where as a penance he agrees to marry the 'niece', and publicly proclaim that he had wronged Hero, although he takes limited blame 'yet sinn'd I do not but in mistaking.' Other occasions might include his part in the plot against Benedick, or the moment when he is ultimately married (although here relatively little is shown of his character).

Differentiation will be achieved through: the ability to select occasions that offer scope for character analysis; the degree of focus on Claudio's character and the reasons for his actions as opposed to a merely narrative account of what he says and does; how sound an understanding is shown of his character in the play as a whole and/or the thematic significance of his actions; how frequent and aptly chosen the quotations and/or references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help to make his character clear will indicate the highest levels of response.

Question 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Choose one or two occasions in the play when Shakespeare makes you feel sorry for Juliet.</p> <p>Explain your feelings by writing about:</p> <ul style="list-style-type: none"> • the situation she is in • what she does and says. <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>

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

NOTES ON THE TASK(See also INSTRUCTIONS TO EXAMINERS page 13)

Accept the candidate's choice of occasion(s). These may include: the conversation with Lady Capulet and the Nurse on the possibility of an arranged marriage with Paris, where Juliet's youth and inexperience, her dignity and early indication of separation from the Nurse's more bawdy approach to love and marriage, and the impossibility of a love match with Romeo are indicated; the exchange with the Nurse at the end of the Ball where Juliet realises she has fallen in love with 'a loathed enemy' and the dramatic irony in 'My grave is like to be my wedding-bed'; the balcony scene where Shakespeare convinces us of the beauty of their love and the desperate need for secrecy; Act II, Scene V where the Nurse teases her by delaying imparting news of the wedding plans; Act III, Scene II where the Nurse brings news of the death of Tybalt in such a way that the conflict of loyalty felt by Juliet is exposed, as well as concern for her husband, and hints of the tragedy are given in 'And death, not Romeo, take my maidenhead'; Act II, Scene V where the lovers are forced to part, their reluctance shown in the dispute over lark or nightingale, the verbal play on life and death, light and darkness, and the ominous foreboding 'As one dead in the bottom of a tomb', followed immediately by the unwelcome news of marriage to Paris and the bitter threats uttered by Lord Capulet, even the Nurse failing to understand Juliet's feelings, culminating in Juliet's determination to take her own life if all else fails; Act IV, Scene III where Juliet faces her fears of death and the tomb as she takes the potion entirely unaided; Act V, Scene V where Juliet wakes too late and takes her own life.

Differentiation will be achieved through: the wise selection of one or two occasions which gives sufficient scope to discuss how sympathy is aroused, the degree of focus on how sympathy is aroused for Juliet as opposed to a merely narrative account of what she says and does; the clarity with which the difficulties in her situation and/or its thematic significance are identified; how frequent and aptly chosen the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help arouse sympathy will indicate the highest levels of response.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Choose one or two moments where you feel the public street setting plays an important part in <i>Romeo and Juliet</i>.</p> <p>Write about how being in the public street affects:</p> <ul style="list-style-type: none"> • what the character say and do • what happens as a result. <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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)

Accept the candidate's choice of moment(s). Moments for discussion might include: the brawling in the opening scene, the choice of the streets of Verona illustrating the strength and infectious nature of the feud, and how it includes all age groups and classes of society, and the need for desperate measures to restore peace to the State; the meeting between the Nurse and Romeo, the choice of a public place exposing the difference between Romeo and his friends through the bawdy exchanges with the Nurse, as well as important aspects of her character, her spirit, her determination, her concern to assess the suitability of Romeo as a husband for Juliet for herself in the context of his friends, and her courage; the fight between Tybalt and Mercutio, the street setting ensuring that all the friends are involved, Romeo cannot stay out of trouble when Mercutio insists on defending Romeo's honour, and the deaths are too public to be covered up or denied, or for the Prince to show greater mercy than substituting banishment for death as Romeo's punishment in the face of demands for retribution from the Capulets. Most moments emphasise the impossibility of Romeo and Juliet's ever openly declaring their love for each other; but accept more minor ones such as Peter's meeting with Romeo in the street which leads to the Montagues' attending the masked ball, or the significant conversation between Mercutio and Romeo en route.

Differentiation will be achieved through: the degree of focus on the part played by the street setting as evidenced by the results as opposed to a merely narrative account of what the characters say and do there; the level of understanding shown of the role of the street setting and/or thematic significance or it; how frequent and aptly chosen the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices combine with the street setting to affect our reactions to what is happening will indicate the highest levels of response.

Question 4	OCR: <i>Opening Lines – ‘Men and Women’</i>
MARKS AVAILABLE 10	<p>How do the poets use words and images to show the importance of time in people’s relationships in two of the following poems?</p> <p style="text-align: center;">(page 9) Marvell <i>To His Coy Mistress</i> (page 10) Hardy <i>The Ruined Maid</i> (page 17) Hardy <i>On The Departure Platform</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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)

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 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 refer to some examples of the importance of time in people’s relationships and how words and images are used to show these. Hence, in Marvell they may see how the poet is trying to persuade the lady to give up her ‘long-preserved virginity’ by emphasising how short life is by contrasting ‘Deserts of vast eternity’ with ‘Time’s winged chariot’, by emphasising decay of bodies and feelings by reference to worms, dust and ashes, and the absence of sound or warmth of touch (‘embrace’) in the grave, and by likening the transience of youth to the morning dew. In Hardy, they may begin to appreciate the irony of the change and air of superiority in ‘Melia as a result of being ‘ruined’ as shown through the use of the dialogue, the details given of the contrast between her former and present life, speech and attire, and the envy of the virtuous girl whose life was still dominated by poverty and ‘melancholy’ because she had stayed at some within the confines of conventional morality. In Hardy’s second poem, they may see the strong sense of regret at the parting and the emphasis on how, even if the dress and season are repeated, the intensity or singularity of that particular meeting can never be felt again, (‘nought happens twice thus’). Again this is conveyed through dialogue, and detail – ‘wee white spot of muslin fluff’, ‘flexible form, that nebulous white’, ‘fair fond day’.

Differentiation will be achieved through: how consistently the response focuses on explaining ‘how’ words and images are used to show the importance of time in relationships rather than simply summarising each poem; how clear an understanding is shown of this both explicit and implicit 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 and/or form are used effectively to explore the importance (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 and 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> – ‘Time and Change’
MARKS AVAILABLE 10	<p>How do the poets use words and images to show unpleasantness in human nature in two of the following poems?</p> <p>(Page 28) Clough <i>The Latest Decalogue</i> (Page 28) Pilkington <i>A Song</i> (Page 30) Blake <i>A Poison Tree</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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)

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 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 how unpleasantness in human nature is shown in each poem. In Clough’s satirical poem there is the creation of a new set of commandments to expose contemporary man’s veniality, self-interest, hypocrisy, and concern for appearance, his only reason for not breaking a rule being that, pragmatically, there is little advantage in so doing. Pilkington, in appearing to offer advice in the form of a song (even a hymn?), is exposing the human propensity to lie for self-advancement as practised by politicians, lovers, and even churchmen in their pursuit of ‘greatness’. Blake presents a story, or parable, which focuses on anger, describing its growth and ultimate destructiveness through the imagery of the tree and the apple, a Biblical allusion to the tree of knowledge (of good and evil) and the apple which caused the expulsion of Adam and Even from the Garden of Eden.

Differentiation will be achieved through: not only the clear identification of unpleasantness in human nature, rather than merely summarising each poem, but also a focus on how words and images are used to convey 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, 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.

Question 6	OCR: <i>Opening Lines</i> – ‘Generations’
MARKS AVAILABLE 10	<p>How do the poets use words and images to show their feelings about places in two of the following poems?</p> <p>(Page 65) Larkin <i>I Remember, I Remember</i> (Page 73) Nicholson <i>The Tune the Old Cow Died Of</i> (Page 74) Ellis <i>West Pathway</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>

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

NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS ON page 13)

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 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 feelings, implicit or explicit, about places. Larkin tells the story of a chance stop at Coventry station which brought back memories of childhood ‘unspent’. He uses a series of memories of experiences he wishes had happened, but didn’t, to illustrate time wasted, and there is some ambiguity arising from the use of dialogue with his friend as to how far he blames the place for such an insignificant childhood. Nicholson’s poem is full of rich imagery to show the dirt, the noise, the claustrophobia of the town, contrasting with the colour and more gentle sounds of the countryside. Yet here too he portrays a strong sense of the unpleasant – ‘parasite-tormented sheep’, cows drowning or suffering from foot and mouth, and families going without as a consequence, but he implies, through his use of the title *The Tune the Old Cow Died Of*, it was easier to accept in the countryside. Ellis’s very short poem invites discussion of the significance of a ‘cul-de-sac’, why it is the only piece of advice to be given to the children, and why it would take ‘guts’ to give it.

Differentiation will be achieved through: not only the clear identification of the feelings about places, 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 these feelings (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.

Question 7	OCR: <i>Opening Lines</i> - Poetry of the 1914-1918 War (i)
MARKS AVAILABLE 10	<p>What feelings about death in war do the poets express through their use of words and images in two of the following poems?</p> <p style="text-align: center;">(Page 77) Sorley <i>When you see millions of the mouthless dead ...</i></p> <p style="text-align: center;">(Page 81) Millay <i>Sonnet</i></p> <p style="text-align: center;">(Page 81) Sassoon <i>The Dug-Out</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>

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

NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS on page 13)

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 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 may comment on Sorley's use of the sonnet form to emphasise the totality of death, the complete lack of the senses in those who have died – 'mouthless', 'deaf', 'blind eyes' – and feelings of sadness, helplessness, bitterness that we cannot reach them, or do anything for them. Futility is suggested in the references to the vast numbers involved, the fact that the dead won't be aware of any honour due to them, and 'Great death' is the only victor. Likewise Millay's sonnet conveys futility and sadness for the 'unremembered lads', using the analogy of the lonely tree missing the birds in winter to convey the emptiness she feels: 'I only know that summer sang in me A little while, that in me sings no more'. Sassoon, in remonstrating with the exhausted young soldier sleeping in the dug-out, conveys his horror of the misery and indignity of death in war.

Differentiation will be achieved through: not only the clear identification of the poets' feelings about death in war, 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.

**Mark Scheme 2433/2
January 2006**

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

	Page
(A) Assessment Objectives	3
(B) Using the Mark Scheme	4
(C) Task-specific Marking Notes	8
and	
(D) Co-ordination Scripts (issued separately)	

(A) 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	

(B) USING THE MARK SCHEME

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

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

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the standardisation meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of grades for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

For many question papers there will also be subject or paper specific instructions which supplement these general instructions. The paper specific instructions follow these generic ones.

1 Before the standardisation meeting

Before the standardisation meeting you must mark a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 After the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the standardisation meeting.
- b) All scripts must be marked in accordance with the version of the final mark scheme agreed at the standardisation meeting.
- e) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

1. A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
2. A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'
3. In responding to questions where there is a requirement to answer on two characters/poems/occasions, a candidate bases their answer on only one. In this case, mark the answer for its full value and then reduce by one band (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).

- Where rubric infringements of this kind are found, please do the following:

at the end of the answer write

'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'

in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it

on the front of the script, write 'RUBRIC ERROR – ONLY ONE CHARACTER/POEM/OCCASION' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page** -
 - evidence that the page has been read;
 - ticks or comments on the page;
 - if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
 - every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer** -
 - a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script** -
 - a summary record IN THE GRID of all marks awarded and the total of these.

3 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”

N.B. Never refer to grades, only to bands.

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p>Question 1</p> <p>30 Marks</p> <p>(20+10)</p>	<p>Copy out the sentences below, and then continue the story, building up a mood or atmosphere appropriate to the opening.</p> <p>There was a loud crash, followed by a silence which seemed to go on forever.</p>
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<p>GENERAL CRITERIA</p>	<p>Candidates must demonstrate their ability to:</p> <ul style="list-style-type: none"> (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.
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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

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

2 TASK-SPECIFIC CRITERIA:

- creation of convincing situation with appropriate mood/atmosphere
- effective use of detail to create/sustain mood/atmosphere
- effective use of language, imagery, etc.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p style="text-align: center;"><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></p>		
Band	Marks	<p style="text-align: center;">AO3 (i)</p> <p style="text-align: center;">AO3 (ii)</p>
1	20 19	<p>organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p> <p style="text-align: center;">Performance clearly exceeds that described in Band 2.</p>
2	18 17	<p>Task: the imagined situation is inventive and entirely convincing. Narrative standpoint is skilfully and convincingly established and effectively sustained/varied. The writing very confidently engages the reader. Use of genre is entirely apt and convincing, and tone is effectively sustained/varied by precise use of a sophisticated vocabulary.</p> <p>A very effective continuation skilfully establishes mood/atmosphere; development is fully coherent and sustained, leading to an appropriate end-point. Paragraphs 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>
3	16 15	<p>Task: the imagined situation is convincing and imaginative. Narrative standpoint is clearly established and sustained, and may be varied for effect. The writing firmly engages the reader. Genre is clearly established and tone is appropriately established/varied by the use of a wide range of apt vocabulary.</p> <p>The continuation successfully establishes mood/atmosphere; development is coherent and moves the reader effectively towards an appropriate end-point. Paragraphs 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>
4	14 13	<p>Task: the imagined situation is generally convincing, showing some imagination. A generally consistent narrative standpoint is established. The reader's interest is engaged. The writing signals appropriate genre, and there is consistency of tone, achieved through the use of a range of appropriate vocabulary.</p> <p>An appropriate continuation establishes identifiable mood/atmosphere; there is a clear sense of development in some detail leading to an appropriate end-point. Paragraphs are used to clarify structure/sequence, with straightforward connectives. Paragraphs may be varied in length for emphasis/effect.</p>

5	12 11	<p>Task: the imagined situation is at times convincing and is more than merely clichéd. Narrative standpoint may show inconsistency (<i>e.g. of tense; in variation of pronouns-I, s/he</i>), but the reader is generally engaged. Some typical features of appropriate genre are used to some effect. However tone may be inconsistent, with some restriction of vocabulary.</p>	<p>The continuation attempts to establish mood/atmosphere; there is a sense of some development and an attempt to end at an appropriate point. Paragraphing generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.</p>
6	10 9	<p>Task: the imagined situation provides some interest but may be clichéd. Narrative standpoint is unclear/inconsistent; the reader is intermittently engaged. There is some limited attempt at appropriate genre, but little consistency of tone, and vocabulary is limited and at times imprecise.</p>	<p>The continuation introduces some sense of mood/atmosphere; there is some development and a limited attempt to end at an appropriate point. Paragraphing is largely based on simple narrative sequence.</p>
Below 6	0 - 8	Performance does not meet the requirements of Band 6	

Use 'best-fit', within and across columns.		
Band	Marks	AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling
1	10	Performance clearly exceeds that described in Band 2.
2	9	<p>Sentence structures 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.</p> <p>Spelling is virtually all correct, across a wide vocabulary including complex irregular words.</p> <p>Punctuation a wide range is used with precision, both between and within sentences, to produce deliberate effects.</p>
3	8	<p>Sentence structures 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.</p> <p>Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.</p> <p>Punctuation a range is used securely, both between and within sentences, sometimes to produce deliberate effects.</p>
4	7	<p>Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis.</p> <p>Spelling complex regular words are usually accurately spelled, but irregular/more difficult words less secure.</p> <p>Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.</p>
5	6	<p>Sentence structures show a limited range, largely simple and compound, and tend to be repetitive.</p> <p>Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.</p> <p>Punctuation between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences.</p>
6	5	<p>Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.</p> <p>Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error types.</p> <p>Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p>
Below 6	0 - 4	Performance does not meet the requirements of Band 6

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	15	<ul style="list-style-type: none"> • demonstrate all of the below • show sustained insight, individuality and confidence
2	14 13	<ul style="list-style-type: none"> • demonstrate engagement and some insight • show a perceptive overview supported by well-selected references to the text • respond sensitively and in detail to the writer's language and/or techniques, if appropriate
3	12 11	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
Below 6	0 - 4	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text

Section B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	<p>'Happy and light-hearted' 'Serious and thought-provoking'</p> <p>What is your view of the ending of <i>Much Ado About Nothing</i>?</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>

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

NOTES ON THE TASK (See also INSTRUCTIONS TO EXAMINERS page 14)

Accept the candidate's judgement of the ending provided that the line of argument is convincingly supported, and rooted in the text, but the best answers are likely to offer a balanced or qualified view. Answers may claim the ending is happy and light-hearted in that evil is overcome by good, the success of the Friar's plot to restore Hero to Claudio leads to a festive and religious conclusion in the sanctity of marriage, Hero's reputation is vindicated, Beatrice and Benedick publicly admit their love, Benedick does not have to 'kill Claudio', and the dance which follows reinforces the idea of harmony. The title suggests that no matter how serious the obstacles to happiness initially appear, they are exposed as trivial. However, it could be argued that Claudio's love of Hero is shallow, their chance of happiness doubtful, Don John has exposed Messina for the vulnerable society that it is by showing how easily trust in others can be violated, and it is not the leaders but Dogberry & Co who uncover the truth: 'I have deceived even your very eyes: what your wisdom could not discover, these shallow fools have brought to life'(Borachio). Beatrice and Benedick still find it had to admit openly their love for each other, the situation only saved when they abandon 'words' for a kiss, and it is unclear whether Beatrice submits passively to Benedick or will maintain her independence to the end. Don John is to be punished – no prospect of repentance or improvement in his circumstances.

Differentiation will be achieved through: the focus and clarity of the line of argument, as opposed to a merely narrative account of what happens; how perceptive an understanding is shown of the underlying/thematic issues in the play; how convincing the support given for points made through aptly chosen quotation and/or references to the play. Helpful comment explaining how language and/or dramatic devices influence our judgement of the ending will indicate the highest levels of response.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	<p>'... yet sinn'd I not But in mistaking.' (Claudio, Act V, Scene I)</p> <p>Do you accept Claudio's view?</p> <p>You may choose to focus your answer mainly on one or two occasions 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 and phrases you use from the play.</i></p>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Accept the candidate's judgement of Claudio provided that the line of argument is convincingly supported, and rooted in the text. The best answers are likely to present a balanced or qualified view.

Claudio is a sinner: he sins against Don Pedro in believing Don John's allegation against him; he sins against Hero in doubting her love, planning revenge through public humiliation, giving her no chance to explain or prove her innocence, referring to her as 'this rotten orange', 'an approved wanton', 'most foul'; he sins against his host Leonato in so publicly shaming his daughter, and possibly wooing her and then quickly accepting her 'cousin' out of social ambition – he has been told 'she alone is heir to both of us', and had earlier checked that Hero was Leonato's 'only heir'.

Claudio as merely mistaken: there is much emphasis on his youth, hence lack of experience – 'boy', 'a very forward March chick', 'that young start-up', 'my Lord Lackbeard', 'performed in the figure of a lamb, the feats of a lion', he is presented as self-conscious lover 'But lest my liking might too sudden seem ...', hence relieved to accept Don Pedro's offer to woo on his behalf, anxious that the social etiquette is right; his inability to trust people beyond appearances is a weakness rather than a sin, shared by Don Pedro who believed he 'Did see her, hear her, at that hour last night', and had better reason than Claudio to distrust his bastard brother, Don John, and even Leonato believes their word against his daughter's. The decision to marry the cousin could be seen as a sign of remorse as it is presented as Leonato's suggestion following on from Claudio's 'Impose me to what penance your invention can lay upon my sin'; and his determination to see it through 'I'll hold my mind were she an Ethiopie'.

Differentiation will be achieved through: the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response, how perceptive an understanding is shown of Claudio's character, including his role and/or thematic significance in the play, and how convincing the support given for points made through aptly chosen quotation and/or references to the play. Clear explanation of how language and/or dramatic devices are used in his presentation will indicate the highest level of response.

Question 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	<p>To what extent does Shakespeare make you feel sympathy for Juliet?</p> <p>You may choose to focus your answer mainly on one or two occasions 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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Accept the candidate's choice of occasions. These may include: the conversation with Lady Capulet and the Nurse on the possibility of an arranged marriage with Paris, where Juliet's youth and inexperience, her dignity and early indication of separation from the Nurse's more bawdy approach to love and marriage, and the impossibility of a love match with Romeo are indicated; the exchange with the Nurse at the end of the Ball where Juliet realises she has fallen in love with 'a loathed enemy' and the dramatic irony in 'My grave is like to be my wedding-bed'; the balcony scene where Shakespeare convinces us of the beauty of their love and desperate need for secrecy; Act II, Scene V where the Nurse teases her by delaying imparting news of the wedding plans; Act III, Scene II where the Nurse brings news of the death of Tybalt in such a way that the conflict of loyalty felt by Juliet is exposed, as well as concern for her husband, and hints of the tragedy are given in 'And death, not Romeo, take my maidenhead'; Act II, Scene V where the lovers are forced to part, their reluctance shown in the dispute over lark or nightingale, the verbal play on life and death, light and darkness, and the ominous foreboding 'As one dead in the bottom of a tomb', followed immediately by the unwelcome news of marriage to Paris and the bitter threats uttered by Lord Capulet, even the Nurse failing to understand Juliet's feelings and integrity, culminating in Juliet's determination to take her own life if all else fails; Act IV, Scene III where Juliet faces her fears of death and the tomb as she takes the potion entirely unaided; Act V, Scene V where Juliet wakes too late and takes her own life.

Differentiation will be achieved through: the wise choice of one or two occasions allowing scope for analysis of how far sympathy is created, the consistency of focus on how Shakespeare arouses sympathy for Juliet as opposed to a largely narrative account of what happens to her, how perceptive an understanding is shown of her situation and/or thematic significance in the play as a whole, and how convincing the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used to create sympathy will indicate the highest levels of response.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Discuss some of the ways in which settings are important in <i>Romeo and Juliet</i> . <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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

Expect less detail from candidates who try to cover different aspects of the settings throughout the play. Areas for discussion might include: the choice of the streets of Verona to illustrate the strength of the feud, and how it includes all classes of society, and the need for desperate measures to restore peace to the State; the masked ball providing the opportunity for the lovers' first meeting, and a contrast between the loud festivities and the solemnity of the exchanges between them, the dissembling of the costumes and the sincerity of their feelings; the balcony as a fitting place for Romeo to prove his love, risking his life on alien territory, looking up at the 'angel' he wishes to woo, finding inspiration in images of stars and light, sun and moon to express his passion, their love always under cover of night, a dream 'Too flattering-sweet to be substantial.'; the herb garden to illustrate the goodness and wisdom of Friar Lawrence, his desire to bring harmony to the world, as well as the source of his potion; the consummation of the marriage taking place in Juliet's chamber, the sum total of her world, again in darkness, the timing of the lovers' parting, daybreak contrasting with the darkness of 'our woes', 'Then window let day in and life out.'; the tomb as a fitting setting for their deaths, as sacrifices to family pride and honour, reunited in darkness as in life.

Differentiation will be achieved through: the clarity of the line of argument used and the consistency of focus on the importance of the settings as opposed to a largely narrative account of where events take place, how perceptive an understanding is shown of thematic issues highlighted by the settings, and how convincing the support offered 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 conjunction with the settings for effect will indicate the highest level of response.

Question 4	OCR: <i>Opening Lines</i> : 'Men and Women'
MARKS AVAILABLE 15	<p>Explore some of the ways in which poets use images from nature to express powerful feelings in two of the following poems:</p> <p>(Page 8) Donne <i>The Sun Rising</i> (Page 13) Greenwell <i>A Shy Person's Wishes</i> (Page 18) Blake <i>The Sick Rose</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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

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 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 identify some of the words and images used from nature and make some comment on how they are used to explore powerful feelings. Hence, in Donne they may see how an imaginary conversation with the sun is used to express joy in the physical delights of love, a loss of all sense of time and routine obligation, and exultation in the way the riches of the whole world become as nothing by comparison with his love: 'All here in one bed lay'. In Greenwell there is a wealth of examples from nature to illustrate the shy person's need to feel free yet secure, in a natural habitat 'Anywhere, anywhere, out of this room!' In Blake, there is the analogy of the rose and the invisible worm to illustrate how insidiously the ideal can be corrupted from within, and love, or something beautiful, can be destroyed.

Differentiation will be achieved through: how consistently the response focuses on the ways the feelings are expressed through the use of images from nature as opposed to a summary of each poem; how perceptive an understanding is shown of these feelings, both explicit and implicit; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to express feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

Section B

Question 5	OCR: <i>Opening Lines: Time and Change</i>
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets explore human nature in two of the following poems:</p> <p>(Page 28) Clough <i>The Latest Decalogue</i> (Page 28) Pilkington <i>A Song</i> (Page 30) Blake <i>A Poison Tree</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 poem.</i></p>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

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 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 how faults, or the darker sides in human nature are show in each poem. In Clough's satirical poem there is the creation of a new set of commands to expose contemporary man's veniality, self-interest, hypocrisy, and concern for appearance, his only reason for not breaking a rule being that, pragmatically, there is little advantage in so doing. Pilkington, in appearing to offer advice in the form of a song (even a hymn?), is exposing the human propensity to lie for self-advancement as practised by politicians, lovers, and even churchmen in their pursuit of 'greatness'. Blake presents a story, or parable, which focuses on anger, describing its growth and ultimate destructiveness through the imagery of the tree and the apple, a Biblical allusion to the tree of knowledge (of good and evil) and the apple which caused the expulsion of Adam and Eve from the Garden of Eden.

Differentiation will be achieved through: how consistently the response focuses on the ways in which faults in human nature are explored as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' criticisms of human nature both explicit and implicit; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to expose these faults will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

Question 6	OCR: <i>Opening Lines: 'Generations'</i>
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets write about places in two of the following poems:</p> <p>(Page 65) Larkin <i>I Remember, I Remember</i> (Page 73) Nicholson <i>The Tune the Old Cow Died Of</i> (Page 74) Ellis <i>West Pathway</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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

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 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 thoughts and feelings of the poets, implicit or explicit, in the ways in which they write about places. Larkin tells the story of a chance stop at Coventry station which brought back memories of childhood 'unspent'. He uses a series of memories of experiences he wishes had happened, but didn't, to illustrate time wasted, and there is some ambiguity arising from the use of dialogue with his friend as to how far he blames the place for such an insignificant childhood. Nicholson's poem is full of rich imagery to show the dirt, the noise, the claustrophobia of the town, contrasting with the colour and more gentle sounds of the countryside. Yet here too he portrays a strong sense of the unpleasant – 'parasite-tormented sheep', cows drowning or suffering from foot and mouth, and families going without as a consequence, but he implies, through his use of the title *The Tune the Old Cow Died Of*, it was easier to accept in the countryside. Ellis's very short poem invites discussion of the significance of a 'cul-de-sac', why it is the only piece of advice to be given to the children, and why it would take 'guts' to give it.

Differentiation will be achieved through: how consistently the response focuses on the ways in which poets write about places as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' thoughts and feelings explicit or implicit; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively in expressing these thoughts and feelings will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

Question 7	OCR: <i>Opening Lines</i> : SECTION F: The 1914-1918 War (i)
MARKS AVAILABLE 15	<p>Discuss some of the ways in which poets explore attitudes to death in war in two of the following poems:</p> <p>(Page 77) Sorley <i>When you see millions of the mouthless dead ...</i></p> <p>(Page 81) Millay <i>Sonnet</i></p> <p>(Page 81) Sassoon <i>The Dug-Out</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>

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

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)

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 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 Sorley's use of the sonnet form to emphasise the totality of death, the complete lack of the senses in those who have died – 'mouthless', 'blind eyes' – and feelings of sadness, helplessness, bitterness that we cannot reach them, or do anything for them. Futility is suggested in the references to the vast numbers involved, the fact that the dead won't be aware of any honour due to them, and 'Great death' is the only victor. Likewise Millay's sonnet conveys futility and sadness for the 'unremembered lads', using the analogy of the lonely tree missing the birds in winter to convey the emptiness she feels: 'I only know that summer sang in me A little while, that in me sings no more'. Sassoon, in remonstrating with the exhausted young soldier sleeping in the dug-out, conveys his horror of the misery and indignity of death in war.

Differentiation will be achieved through: how consistently the response focuses on the ways the attitudes to death in war are expressed rather than a summary of each poem; how perceptive an understanding is shown of the attitudes explicit or implicit in each poem; how convincing 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 (e.g. the use of the sonnet form by Sorley and Millay) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

Report on the Units January 2006

Introduction

Whilst the January session remains predominantly a re-sit session for candidates from the previous June, an increasing number of centres are taking advantage of the flexibility of the modular system to enter candidates for aggregation at this point.

This report contains detailed comments from the Principal Examiners about each of the units but it may help to begin with some general points which are relevant to all centres entering this examination.

- There was evidence that some candidates had been entered for an inappropriate tier for this session; centres are reminded that papers for both January and June sessions are of equal difficulty and that candidates who failed to achieve a C grade in June are unlikely to find things easier by attempting a Higher Tier paper in the January examination.
- Examiners involved in marking all units commented on the practice of some candidates of identifying and listing literary devices rather than attempting to explain their effects on the assumption that this is sufficient as an analysis of a writer's use of language; such responses are unlikely to achieve higher than a mark in the band 5 range.
- Examiners also expressed some concern over the inaccuracies of linguistic expression contained in many scripts written by both Higher and Foundation Tier candidates; the ability to spell correctly words actually printed on the question paper and to separate sentences by using full stops are basic competencies expected of candidates aiming for the higher grades.

A note about re-calibration of mark schemes for externally examined Units

Some adjustments have been made to the raw mark band ranges from January 2006 onward. This follows a review of the performance of the mark schemes as they have operated in previous sessions, particularly in relation to the conversion of raw marks to the Uniform Mark Scale at Unit level and the consequent effect for overall aggregation. These revisions do not affect the band descriptors, or the standard which has been established in all examinations to date. The mark schemes for coursework are unchanged.

2431/1 - Non-Fiction Media and Information: Foundation Tier

General comments

All examiners thought that the paper was of an appropriate level of difficulty. It therefore reflected the full range of ability in the answers it elicited. It allowed most candidates opportunities to write at some length: they understood what was required of them in all three questions, and very few failed to finish.

The majority of candidates wasted no time in selecting the relevant points for 1(a) and 1(b), and went on to respond to 1(c) with detailed answers. Although they were aware of the purpose and audience for the passage on Langkawi, they found it difficult to explain how certain words and phrases were used to persuasive effect. They demonstrated that they had been well prepared for the media question by using the generalised vocabulary of objective criticism, but their comments often amounted to vague assertions and they failed to support these statements with direct reference to, or material from, the passages. For instance, the use of rhetorical questions was frequently spotted, but there was rarely an explanation of how they were effective.

Many of the essays made enjoyable reading, and there were a few outstanding ones, but in general, Question 3 was the most disappointing aspect of the paper. Many candidates found talk a difficult register to use, and the technical accuracy of their writing was of a low level. Punctuation was particularly insecure at sentence divisions, which resulted in rambling, formless writing. The range of vocabulary was usually adequate, notwithstanding the increasing use of lazy, generalised words like 'stuff'; spelling, however, remains an issue with the doubling (or not) of consonants giving rise to much error this year.

Comments on individual questions

Section A

1(a) Read again paragraph 2 (beginning 'However, as my mum and I arrived...'). Then explain why the writer and her mum did not see the island's loggerhead turtles during their stay.

The majority of candidates scored both marks on this question, and the tiny minority who did not, understood the question but gave vague answers which did not specify the month when the writer and/or the turtles were on the island.

1(b) From paragraph three (beginning 'Our hotel overlooked the beach...') write down three opinions that the writer has about the hotel where she stayed.

Some candidates scored three marks, but most scored only two, because they mentioned as an opinion the fact that the hotel was 'spotlessly clean'. Many, however, wrote more than three points and so managed to gain three marks, even though they had not differentiated between fact and opinion.

1(c) Write two paragraphs explaining:

- *what facts you have learned from the rest of the passage about the island of Zakynthos:*
- *what opinions the writer gives about the island and her stay there.*

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

The more successful candidates organised their answers into separate paragraphs, dealing first with facts and then with opinions, and made a real effort to express themselves in their own words. A significantly large number, however, failed to distinguish between fact and opinion and simply lumped them all together in the hope that some of them would be right. Many mentioned boat trips and karaoke bars as representing the writer's opinions.

These less successful answers were also characterised by much indiscriminate copying from the text, and by a lack of organisation. Some candidates began the answer promisingly but then included material from paragraph three, and, once embarked upon their journey through the passage, followed it to the end. The last paragraph, about balancing the needs of natural assets with the demands of package tourism, was invariably misunderstood. Centres may like to note that expression in candidates' own words and organisation of material are important assessment criteria in this question.

*2. How does the advertisement try to persuade us that the isle of Langkawi is worth visiting?
In your answer write about:*

- *how the information in the advertisement shows the attractions of Langkawi;*
- *how some of the words and phrases used in the advertisement encourage the reader to consider going on holiday to Langkawi;*
- *how the presentation of the advertisement helps to sell Langkawi as a holiday destination.*

There was certainly evidence of effective preparation for this question. The most impressive candidates tackled all three bullets and had been taught the need to comment on the choice and effect of words and phrases, though they rarely did this incisively. Most candidates certainly had a sound grasp of the advertisement's purpose.

The majority of candidates, however, having identified the information given in the advertisement, failed to move on to presentation and language. If they did mention language, their comments were too generalised and non-specific, such as 'The leaflet makes us feel as if we are there' and 'The words are really good and make you want to visit'. Such vague comments were then devoid of any textual support. Many candidates interpreted presentation narrowly in terms of font size, though some wrote satisfactorily on the use and positioning of pictorial illustration. Less successful responses also contained indiscriminate copying and/or lists of words and phrases which did not relate to an objective, analytical comment. Candidates are best advised to relate their comments to brief, precise references. The best candidates do indeed integrate their brief and apt quotations seamlessly into their own sentences.

Section B

Writing to Inform, Explain, Describe

3. You have been asked to give a talk to your class about a place that is very special to you.

Write the words of the talk in which you:

- *describe the place clearly*
- *explain your feelings about it.*

In some respects, the outcome of this question was not as straightforward as might have been expected. Certainly a great variety of places was mentioned, ranging from the exotic to the everyday, but a significant number of candidates seemed to carry in their heads the rubric of a previous paper, and saw the question as an opportunity to write a panegyric about a holiday resort. They then seized upon the first bullet and described their chosen place, but neglected to explain their feelings about it. Generally speaking, holiday destinations and exotic places produced poorer talks because no genuine feelings were attached to such locations.

Successful answers drew on real experiences and feelings. The best ones were genuinely interesting, showing considerable depth of feeling. Many of these were based on 'home', or their grandparents' homes, and explored a sense of 'family' and 'security', or talked sensitively about escape, or relief from stress, or about memories. Less successful scripts described every room in the house, as if for an estate agent, or they used a fictitious place, or Langkawi, or they just rambled without describing any one particular place.

Many candidates found talk a difficult register to handle, and some tried to create a dialogue that they might have with their class. Vocabulary was generally adequate though sometimes too generalised – feelings tended to be 'amazing'. Although the word 'special' was written in the question, it was spelt with many variations. Punctuation at sentence division was often ignored, and within sentences was almost non-existent.

It should be remembered that in writing for Section B, appropriate register, accuracy of expression and structured organisation are what are rewarded. In the report on last summer's examination, comments were made about writing in an appropriate register for a popular magazine. The same principles apply to adopting the appropriate register for a talk.

It is true that accomplished pieces of writing may occasionally use non-sentences and studied colloquialisms (those deliberately chosen for effect). However, these are used within a securely controlled context of linguistic accuracy. When the set task involves a sense of the audience, purpose and register for a talk, it must be understood that this is an examination in writing using Standard English and that, therefore, the normal standards of accuracy will be applied by all examiners. The 'Isle of Legends' article itself is an example of how writing can be vigorous and lively but at the same time rigorous in respect of its accuracy. If candidates were shown the band descriptors, this might help them understand how they will be rewarded for using a range of vocabulary (Assessment Objective 3i), paragraphs and connectives (AO 3ii) and a variety of sentence structures (AO 3iii). Evidence of craftsmanship is preferable to a rambling and unstructured piece of writing.

2431/2 - Non-Fiction Media and Information: Higher Tier

General Comments

The paper proved to be of appropriate accessibility for Higher Tier candidates and there were a pleasing number of responses which were often a joy to read. However, there were also an atypically high number of candidates who obviously struggled to cope with understanding the reading material in Section A and produced very limited responses which revealed, at the best, only partial understanding of both the content of the passages and the requirements of the questions. Centres should be aware that when question papers are set, no distinction is made between January and June examination sessions; the papers set for each session are, as far as possible, of equal difficulty as it is essential to maintain this consistency in an examination which comprises modular components. A candidate who found the reading material difficult to understand in June is likely to find the reading passages of equal difficulty if (s)he re-sits the examination in January; similarly, a candidate who failed to reach a C grade on the Foundation Tier in June will not find life easier by re-sitting the examination at Higher Tier in January; examiners who marked the January examination felt that a significant minority of candidates had been entered inappropriately for the Higher Tier paper and that their performance suffered as a consequence.

Despite the comments above, there were, nevertheless, many candidates who responded well to the content of the reading passages and the issues raised by them by producing perceptive and focused responses. Most candidates responded with enthusiasm to the writing task and their comments very much reinforced the strength of the British love of animals!

Comments on Individual Questions

Section A

Task 1

A beast stalks the forest. But it's not a wolf...

After reading closely Jim Perrin's account of his trip to Canada, outline what the article says about the relationships of different groups of people with the natural world of Saskatchewan.

In your answer you should refer to both facts and opinions given by the writer.

Use your own words as far as possible.

This task gave difficulty to all candidates to some extent. Middle and lower level candidates found the passage very challenging indeed and there was often considerable, and in some cases almost complete, misunderstanding of it. There was also evidence that some candidates had not read the whole question and so ignored the final part of the task (*with the natural world of Saskatchewan*) with the result that many answers compared the Cree with the 'white men'. In general candidates worked through the article but were not able to trace the linkage between the different sections and consequently were not able to provide an outline/ overview of the writer's argument. There was also a lack of precision in reading which meant that relatively straightforward points, for example point 7, (White men hunted buffalo to the point of extinction) were missed. For many candidates 'the buffalo all but extinct...', was expressed as 'the buffalo became extinct' without any qualification. The most successful responses came from those who planned their answers by making a list or highlighting particular points relevant to the question, reorganising them in order to show clear understanding of what they had read and reinforcing this understanding by using their own words wherever possible; the least successful came from those who worked unselectively through the whole passage lifting whole sentences indiscriminately and very often wasting time with unnecessary and lengthy introductory statements.

Very frequently, candidates were unable to identify the fact that the Cree people were indigenous Canadians and that their activities occurred in the past. This led to a variety of misunderstandings, principally that the Cree (identified more than once as the “Creep”) were another group of white men, or that they were black. It was not uncommon to find the assertion that it was the Cree who were responsible for the rarity of the timber wolf, for deforestation, or for the near-extinction of the buffalo.

Another not infrequent misinterpretation came from candidates who thought that *The Cree made use of every part of the buffalo...Then the white men came, shot them for their hides...* assuming that the pronoun “them” referred not to the buffalo, but to the Cree, hence producing the strange assertion that the white men exterminated the Cree for their hides. A less frequent but not uncommon error of understanding was the misinterpretation of the word “hides” to refer to those used in hunting, probably because it was used in that sense later in the passage. Such candidates produced something after the fashion of: *The white men came and shot them in their hides*, referring to either the Cree, or the buffalo, or: *shot them from their hides*. These errors demonstrate a serious lack of precision in reading. Similarly, many failed to separate Perrin’s views from those attributed to Lopez thus losing full reward for points 15 – 17, for example, “He (Perrin) believed that it was murder to kill the wolves.”

A significant minority of candidates covered only the Cree and white man points. This apparently resulted from misunderstanding of the term in the question *...what the article says about the relationships of different groups of people with the natural world...* Such candidates saw a passage in which two groups of people were clearly identified early on, followed by what they saw as irrelevant material about wolves. They failed to spot that the discussion of the wolf was driven by what was being done to their habits and population *by man*. Candidates should be aware that any answer that ignores at least three-quarters of the material is unlikely to be satisfactory.

Some candidates appeared to place unnecessary importance on the passage’s use of (unfamiliar) place names; it should be emphasised that, like technical terminology in passages set for previous examinations, these names are present to provide a context or background for the points in the passage but they are not included with any intention of directly testing the candidates’ general knowledge.

There was a marked increase this time in responses which attempted to analyse the ways in which the reader was encouraged to accept the opinions of the writer while other candidates developed an irrelevant rant on the destruction of the environment. As always, the key word in this question is ‘what’; the ‘how’ is covered in Task 2.

Task 2

Britain’s bewildering love affair with dogs.

What do you think the writer sets out to achieve in this article and how far do you think he is successful?

In your answer you should comment on the content and language of the article.

In general, the language of the passage was accessible to candidates of all levels so most were able to identify the more obvious content and language points.

However, in view of the inclusion of the word 'bewildering' in the title of the passage, it was a little surprising that many candidates failed successfully to identify Brian Viner's purpose. This was perhaps due to many of them clearly being dog lovers who could not believe that anybody could conceivably be critical of their affection for their beloved pets. Most high level candidates, however, understood perfectly what Viner was up to and the devices by which he attempted to achieve his purpose. Such answers often demonstrated very high levels indeed of analytical ability and a very high degree of understanding of the ways in which language and linguistic devices are deployed for particular effects. At the very highest level there was, as some examiners anticipated, disdain for what the candidates saw as the rather obvious devices employed by the writer, especially the concluding pun. Such responses were perfectly acceptable.

Middle level candidates were usually able to identify the writer's purpose and could point out how some of the content related to it, but found more difficulty in analysing language. At this level candidates also often struggled with the significance of the comparison between Busted and Crufts in the opening paragraph. They could see that the repetition of "the cute one with the spiky haircut" was important, as was the tongue-in-cheek reference to the hope that nobody ended up in the wrong arena, but didn't quite know what to make of them. This seemed to be a consequence of unfamiliarity with the word "razzmatazz", for only at the higher levels were candidates able to say that it referred to showbiz glitz. Therefore, the comparison proved to be a puzzling one, and candidates either chose not to comment on its effect at all, or to make an offer such as: *This shows that Crufts is just as popular as a pop concert* – and consequently missing all the major significances of the comparison.

Similarly, candidates were unsure of what to make of the references to Clive James and Barbara Woodhouse, beyond the observation that the writer uses some well-known personalities to reinforce his argument. How, or in what way they reinforced it was usually left to the examiner to deduce. In the same way, candidates at this level could see that the imagined conversation about pedigree names was meant to be comic, but not how it was made to be so. However, most of them were able to make something of the two central comparisons between the admiration given to dogs as opposed to babies, and the differing attitude to dogs in Italy although the old man's treatment of the dog led to many candidates forsaking analysis for personal opinion.

The requirement to comment on language gave greater difficulty. Many candidates picked up the very obvious pun "Paw us", but not all could make much of it other than to say that it allowed the passage to end on a light-hearted note. The not very subtle link to the main theme of the passage escaped most. In exactly the same way, the full effect of the "red setter" simile and its connection to the theme was missed. So were obvious devices such as the use of quasi-religious terms. Although many were able to identify that the tone of the author was sarcastic only a very few were able to explain how this was achieved.

Examiners commented on an increasing tendency of middle level candidates to use "non-comments" because they know that a comment on effect is required, but appear to have no idea what the effect is. This leads to statements such as: *He uses a simile "like a red setter with a bone". This helps to convince the reader that he is right and that the British love affair with dogs is bewildering.* The immediate response from the examiner is, of course, "How?" Some candidates at this level produced responses in which an actual majority of comments were of this type. In particular, comments on linguistic devices such as *He uses these alliterations to help the passage flow smoothly* do not help in convincing an examiner that the candidate has a sound appreciation of the writer's technique. Similarly, little is achieved by the use of clichéd and very slack opening salvos such as, Brian Viner "uses a lot of emotive, (strong, powerful, vivid, descriptive) vocabulary/language," for example "Bewildering," to "Draw the reader/audience in." His use of language is very good because it "It is very funny, for example, "Paw us," and helps the reader to empathise/sympathise/understand" or "makes the reader agree with his views." Explanations of **how** these effects were achieved were rare.

Many less successful responses displayed very substantial misunderstanding of the passage, even sometimes after the writer's purpose had been correctly identified in the first paragraph. Equally often, however, purpose was completely misunderstood, with a serious weakening effect on the response. Where purpose was identified correctly, there was sometimes a slight understanding of how some of the content related to it, but in almost every case a large part of the content was not understood. Such candidates often misinterpreted the baby and dog-walking comparison to mean that the writer loved his dog more than his children, didn't know what to make of the behaviour of the Italian man ("wizened" = wise, and often represented by both lower and middle level candidates as taking off his boot and throwing it at the dog), thought the dialogue was between commentator and judge, and that the writer fully endorsed Sue Barker's reliance on dogs for security. (In fact, no candidate, at any level, noted the relevance of Sue Barker's surname to the content of the passage!)

Many answers at the lower levels consisted entirely of narrative, or of assertion without reference to the passage at all. A significant number were very brief. A response to this task of about three-quarters of a page is almost certainly insufficient to achieve marks in band 4 and above.

As has been noted in previous reports, many candidates, in attempting to show their understanding of how the writer communicates his purpose, tended to adopt a formulaic approach based on the P.E.E. approach recommended by the National Literacy Strategy. Unfortunately, the quality of explanation was such that generalisations were much used rather than the identification of the particular effect that a particular usage would have on the reader. Centres are advised to encourage their candidates to go beyond this formulaic and limiting approach when preparing for this paper and that the notion of developing an explanation (i.e. taking account of alternative perspectives/interpretations) is one that would be more helpful to candidates at this level.

Section B

Writing to Inform, Explain, Describe

Task 3

You have been asked to give an informative talk to your class explaining some of the ways animals are of benefit to human beings.

Write the words of your talk.

This proved to be an accessible topic for candidates with a variety of approaches evident. Whilst some candidates chose to look broadly at roles of different kinds of animals, others chose to focus on one kind of animal and others on one particular role. However, whatever the approach the major discriminator proved to be the extent to which the candidate had planned the response. Perhaps not surprisingly, there was a considerable similarity of content in candidates' responses with many references to some or all of the following: animals are of benefit to human beings as pets or companions; guide dogs for the blind or hearing dogs for the deaf; stress relief in some medical conditions; drug testing; security, especially guard ('gaurd') dogs; sniffer ('sniffa') dogs for drugs or explosives; police dogs; food, clothing and dairy ('diary') products, and transport or agriculture in the Third World.

High level candidates included most or all of these in a beautifully crafted piece of prose. At middle level level, fewer points were present and there was often a tendency to confine the content to a particular species, dogs or household pets being the most common. Conversely, some candidates operated a loose definition of the word "animals" and widened it to include insects and fish. It was not uncommon for candidates at this level to slip into writing to persuade

rather than to inform, especially when the subject turned to animal testing. The least successful responses were commonly very brief, comprising an undeveloped list of some of the benefits, or occasionally very long and rambling, usually extolling the virtues of the candidate's own dog, cat or horse. Some felt compelled to offer irrelevant instructions on how to care for a pet.

Many candidates were able to achieve an appropriate register/tone but some, particularly among those at the higher levels, were perhaps over-cautious, feeling that the given register would not allow them to display to full advantage their often prodigious writing skills, or worried that such an approach might be considered inappropriate by the examiner. Such candidates produced a highly crafted piece of prose something like a magazine article. Such awareness of audience as there was generally came through the occasional use of the pronoun "you". A number of very good candidates denied themselves access to the very highest band for AO3 (i) and (ii) owing to this. Candidates of this level should be assured both that examiners are able to recognise writing of the highest quality whatever the register in which it is written, and that if the task suggests that oral register is appropriate, then it is.

Middle and lower level responses were less inhibited in general but, nevertheless, the sense of a talk and oral register were intermittent at best. A very common type of answer was one that began along the lines of: *Good morning class. Today I am going to talk to you about the benefits of animals to human beings* and ending *Thank you for listening ('listening')*, but with no sense whatsoever of oral register in between. Despite the explicit instruction in the question that the talk was to be given **to your class**, a significant number of candidates thought it a good idea to begin by introducing themselves: *Good afternoon, my name is ...*

With regard to AO3 (iii), high level candidates often produced a piece of writing that was almost perfect technically. A wide range of complex sentences was skilfully controlled and accurately punctuated, including the correct use of parenthesis, colon, semi-colon and ellipsis, and the vocabulary was wide, rich and precisely used. At the very highest level candidates demonstrated the ability to deploy a range of devices such as variations of sentence length and paragraphing to produce a range of effects. One examiner commented: 'These scripts are a pleasure to read, and often make this examiner feel humble to think how much better these candidates are than he was at the age of sixteen.'

However, many responses revealed significant weaknesses in basic written expression. Among these were an inability to maintain simple accidence in a compound sentence, for example: "A dog needs to have *its* coat groomed and *they* also need..." ; the incorrect separation of words (for example, *in deed*, *with out* and *some where* amongst others), while a new coagulation was *apart*, as in "a part of".

There was much misspelling of straightforward vocabulary with the word 'benefit' almost universally rendered as 'benifit' despite its being printed in its correct form on the question paper. Although many candidates were aware of the need to organise their writing into paragraphs, links were not always consistently used. Among the least successful responses there was a marked lack of control at word, sentence and text level. Indeed many responses although reasonably coherent were presented without paragraph and sentence demarcation.

In conclusion, although there was much to be credited in the responses of many candidates, there was also evidence that a large number found difficulty with some aspects of this paper; it is hoped that by highlighting these concerns in this report, centres will be aware of how best to advise their candidates as to what should be avoided when confronted by similar tasks in future examinations.

2432/1 - Different Cultures, Analysis and Argument: Foundation Tier

General Comments

Candidates performed well in comparison with previous years. All examiners considered that the paper had been set at an appropriate level of difficulty and allowed candidates to write to the limit of their potential.

All the questions worked well across the ability range the candidates represented. There were significantly fewer weaker responses than in previous January sittings and at the top end there were numbers of answers which would have been in Band Three of the Higher Tier Paper or above. However, some candidates who appeared to be otherwise perfectly capable wrote so briefly as to be self-penalising.

Section A produced a good response. Most centres had chosen OCR's *Opening Worlds*: others were split evenly between *The Old Man and the Sea* and, pleasingly, *Things Fall Apart*. Better answers were well focused on the chosen task; used well selected evidence to support that focus and made reference to the writers' choice of language.

Section B produced an equally pleasing response with, for the first time, Question 7 eliciting as good or better answers than Question 8. Candidates had plenty to say and were well aware of the need to adapt their style to suit audience/purpose. Whilst candidates showed they could generally respond to the demands of AO3(i) and (ii) there were still errors of punctuation and spelling which depressed the "best fit" available for AO 3(iii).

In contrast to last summer's sitting there were proportionally very few rubric errors with, for example, only a tiny minority writing *pro* and then *con* arguments in response to question 8.

Comments on Individual Questions

Section A

Opening Worlds (the first six stories)

Question 1. How do the writers in this story ["Two Kinds"] and in one other story from the list above explain the reasons for an angry conflict between two characters?

The key discriminator here was the degree of close reading and focused response to the question: *reasons for/angry conflict/ two characters*. Answers which confined themselves to the passage only generally tended to repetition of that part of the story and made some fairly obvious generalisations. Better answers linked the language of the confrontation to what has happened up to that point in the story to explain the conflict as the (inevitable) outcome of that and, in some very worthy cases, to do so by exploring the way in which each character speaks. The degree of understanding the differing levels to which mother and daughter have shed one culture and taken on another was a more general discriminator across the bands.

All the other stories were used by candidates to develop the response: all were successful to the extent that they did as they were instructed. Most popular was "Dead Men's Path." Answers which got into the confrontation between Obi and the Priest and analysed the ways in which their dialogue reveals the tensions that lie beneath and inform what they say were working at a high level. Less successful were answers which simply gave an account of the conversation and its outcomes. The best answers of all took the confrontation between the young man and woman at the end of "The Train from Rhodesia" informing their explanation of the reasons for it with a selective retrospective analysis of the story. The confrontation between Neo and her Aunt was

popular but not always placed in the context of the story so as to *explain*: similarly the confrontation between Nak and the Civil Servant in “The Gold Legged Frog.” It was pleasing to see that numbers of candidates had read and enjoyed “The Tall Woman and her Short Husband.” Rather a lot of their answers failed to get to the angry confrontation; namely between the two of them and the Tailor’s wife at the Struggle Meeting and were therefore missing that point and need to explain the reasons for it.

Question 2. Each story in the list above presents a way of life. Explain how the way of life described by the writer influences what happens in any of the two stories.

The most popular choice was “Dead Men’s Path” possibly because it is relatively short and may well have made most impact because it was the first story candidates had been taught. Many candidates did well with it, notwithstanding the fact that it is not necessarily the best choice for this task. Better answers were on “The Train from Rhodesia” and “The Gold Legged Frog” both of which supported some very capable comparisons of rich and poor. Fewer went for the Chinese/ American culture clash in “Two Kinds” and the impact of the Cultural Revolution in “Tall Woman”. Only a few of the answers on the latter were outstanding. Answers were clearly differentiated by their degree of specificity in selecting relevant details to support what they said. It is clear that all centres who entered candidates for this text are working hard on “different cultures”.

And so farewell the first six stories.

The Old Man and the Sea

Question 3. What do the Old Man’s struggles with the marlin and the sharks here and elsewhere in the novel tell us about him as a man?

Like all decent answers on this text what is required is a sense of the Old Man’s duality in his response to the sea and its inhabitants. The best answers started with the passage focusing on his physical strength (simple but perfectly acceptable point) and then went on to discuss his moral and spiritual qualities: his endurance, determination to land the marlin and get it back to port together with his compassionate, loving sense of the fish as a brother and even, at times his sense of it as his moral superior. Most went on to select one or more passages in which he takes on the sharks with physical and moral heroism and fortitude to develop both sides of his relationship with the Marlin.

Less successful answers displayed familiarity with the passage but did not go as confidently to other parts of the story to develop their response. Some found it difficult to establish a clear sense of what might have been signalled by the word “man”.

Question 4. Choose one or two occasions in the novel and explain how the writer shows the Old Man as a hero.

Candidates’ definitions or sense of what constituted “hero” were not important, so long as they had one. The quality of answers was again differentiated essentially by the aptness of the passage(s) selected and the amount of detail in the response. Weaker answers tended to deal in generalisations: stronger ones by analysing the way Hemingway presents Santiago responding to the challenges of catching the marlin and defending it from the sharks. Other interesting selections were accounts of his relationship with Manolin and their discussions of baseball and fishing.

Things Fall Apart

Questions 5. Explain the importance of the part women play in village life, here and in one other occasion in the novel.

This was less well answered than question 6: the passage recounts the interruptions to the preparations for Oberieka's daughter Ulueke's *uri*: the part of the betrothal ceremony in which the dowry is handed from one family to the other. In this case, the groom's to the bride's. It is essentially a woman's ceremony and is the reverse of the norm of most societies. Moreover, it comes immediately after the journey Ekwefi has made with Ezinma to the Oracle *Agbala*. Despite this, very few answers explored the two sides to the role of women in Umuofia: instead they were concerned to point out the alleged inferiority of their status and general lot in life. Some did this with well selected and analysed detail: more ended up as a series of generalisations. It is all perhaps a reflection of the nature of the challenges posed by this text.

Question 6. Why is Okonkwo so disappointed with his eldest son, Nwoye?

By contrast there were some superb answers to this question which explored Okonkwo's driven inner self in very well informed detail and which expressed an appropriately compassionate response to Achebe's presentation of the central character. Most answers made effective links between the establishment of Okonkwo's character at the start of the novel and the gradual revelation of Nwoye's conversion later in Parts Two and Three. Many made very apt reference to the portraits of Unoka and Ikemefuna.

Section B

Writing to Analyse, Review, Comment

Question 7 "Have changes in your life ever made you a better person?"

"Better" was whatever candidates decided it was. There were very few weak answers to this and many excellent ones: for the first time their quality rivalled or exceeded that of question 8.

Shape and structure were generally determined by the choice of one, two or more examples of betterment. Narrative was, crucially, generally avoided. Once again one was reminded of the virtue of the anonymity of the examination hall in which candidates can dwell on their life experiences without fear of disclosure. The tone was usually very apt and the sense of audience successful.

Writing to Argue, Persuade, Advise

Question 8 "Write a letter to your local newspaper arguing for or against the sale of your School/College playing fields to create an industrial estate".

There were very, very few candidates who made the error so familiar in the summer of arguing both cases, often in separate pieces of writing.

The best essays were, without doubt, the ones which argued what seemed to be the more difficult and less popular case for the industrial estate. Most of these had been thought through effectively and contained rebuttals of the more obvious objections. Most took the opposite view and argued the case against, generally with a nod to the unemployed. The arguments centred on the case of healthy lifestyles, the need to take breaks from work in the open and centrality of sport (especially football) in the lives of the candidates.

Few sat on the fence, giving a bland balance of pros and cons.

Report on the Units January 2006

All candidates were perfectly happy with the letter format and were able to adopt an appropriate tone for the task. Few had no grasp at all of the need to persuade or awareness of some of the rhetorical devices to do so with.

As mentioned above some marks were depressed by poor spelling and punctuation throughout this section.

2432/2 - Different Cultures, Analysis and Argument: Higher Tier

General Comments

Examiners reported that the performance of candidates on this examination was generally good. The entry of approximately one thousand seven hundred candidates consisted of centres familiar to OCR as well as those entering candidates for the first time. The entry clearly reflects the intentions of most centres to use 2432 for the terminal examinations, but we were pleased to note in the January session that an increasing number of centres are using the flexibility of entry, in terms of tier and time, to their advantage. This is the third year of the new specification being offered to centres and the cohort may prove to be representative of what the future may hold for GCSE English at OCR in the January session. Certainly, evidence from Examiners indicated that candidates had been thoroughly prepared and coped successfully with the demands of the paper.

The time available to candidates in the examination did not appear to affect their ability to offer responses of sufficient length to achieve at a high level. Examiners reported that virtually all candidates made good use of their time in dealing with their three chosen tasks.

By far the majority of centres had decided to use the *Opening Worlds* anthology to prepare candidates for this examination. Although this involved candidates writing on two stories, responses revealed a genuine grasp of the writers' skill in their portrayal of individual characters and human nature. Once again, 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 the ways in which women are portrayed as powerful characters. Similarly, good answers came from candidates who attempted Task 1 where they were able to draw upon the dreadful treatment of the native seller at the hands of the new husband, as well as selectively drawing from a range of characters who experienced the unpleasant side of human nature at first hand. Indeed, all six tales were successfully used in responses to this question.

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

Examiners were pleased to note that *Things Fall Apart* is being chosen for study by an increasing number of centres. Task 6 was by far the more popular as it enabled candidates to focus on the central character, Okonkwo. However, those who attempted Task 5 were rewarded with the opportunity to analyse closely a specific extract that had significance for the whole of the novel. This was clearly useful to candidates given the time constraints of the paper. 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 in which they argued for or against the proposed building of a reservoir and water-sport facility at the cost of losing a village community produced animated responses, frequently with candidates in role representing those who had most to gain, or conversely, most to lose. Interestingly, candidates were split very evenly over this issue in pursuit of their cause. Equally, the

opportunity to consider what changes we could make to improve the quality of our lives produced many engaging responses in which candidates drew upon personal change, as well as that of a more universal nature. Certainly, the impact of one Jamie Oliver gave candidates considerable material for discussion regarding their perceptions about diet!

There was some evidence that candidates had been entered for the wrong tier of the examination for this session. Centres are advised once more that they should not risk entering their candidates where performance is likely to fall below what is required for an award at this tier.

Comments on Individual Questions

Section A

Opening Worlds (the first six stories)

Question 1

How does the writer reveal unpleasant aspects of human nature, here (The Train from Rhodesia) and in one other story from the list above?

and

Question 2

In what ways do the writers portray women as powerful characters in two of the stories from the list 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 analysis, characterised by comments referring back to the ideas of human nature at its worst and the powerful portrayal of women, supported by brief, appropriate references. Indeed, examiners felt that a tight focus on the passage in Task 1 produced many excellent responses without the candidate having to go beyond the confines of the passage before moving on to their second choice. They certainly grasped the writer's excellent contrast of the submissive native vendor and the heartlessness of the new husband who epitomised much that is reprehensible in human nature, his wife sharing our outrage. Task 2 enabled candidates to spend their time very profitably in responses that revealed genuine analysis of powerful female characters. Certainly the very open nature of the task encouraged an examination of some of their favourite individuals.

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 need to be 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.

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. Equally, candidates must be advised to read the question very carefully as a very small number of entrants wrote about how unpleasant nature could be to humans, usually in the form of the weather, and indeed how writers wrote powerfully about women.

Once again examiners were concerned that a few 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. It is rare that such responses genuinely focus on the task.

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 pages. Centres are advised that such responses would inevitably be self penalising and that for future examinations candidates must respond to questions using the specified stories for the paper.

The Old Man and the Sea

Question 3

How does the writer capture the determination of the old man to catch the fish, here and in the rest of the novel?

and

Question 4

How does the writer reveal the effects of a hard life at sea upon the old man?

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 to Task 4 were detailed and perceptive, particularly in dealing with the physical impact of the hard life upon Santiago, whilst balancing this against the knowledge and expertise we see from him at sea. This difficult existence was set amidst an unforgiving force of nature, the sea. Task 3 proved more popular, with candidates successfully focussing in on the stream of words and thoughts that capture Santiago's determination to catch the fish in the passage, combining this with a thoughtful examination of the incredible hardships he has to endure once the fish has been hooked.

Middle range candidates had a clear understanding of the general themes in *The Old Man and the Sea* and were able to provide sufficient textual support for their answers. Some candidates were determined to include their thoughts on the novel generally and there was some bending of ideas to fit the task. Equally, a large number of candidates failed to go very far beyond the passage which was evidently self penalising. Conversely, a small number of candidates focused almost exclusively on the rest of the novel to the exclusion of so much relevant detail in the passage.

Weaker candidates 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 old man's determination to catch the fish or the effect of the sea upon him.

Things Fall Apart

Question 5

How does the writer capture the community's belief in supernatural forces, here and elsewhere in the novel?

and

Question 6

What aspects of Okonkwo's character help him to rise in status in the first part of the novel?

There were many excellent responses to these tasks. The best examined in considerable detail Okonkwo's rise in status, featuring many of the character traits that made him the dominating force in the novel. Candidates drew upon his great physical prowess, the legacy of his father's weakness and his ruthlessness in their responses, the very best remarking on the irony that an act of unintentional violence should mark the beginning of his downfall. Here there was a genuine engagement with the text through short, pertinent references which were invariably focused on the question. The less popular Task 5 produced some good responses with candidates examining how the language, heavy symbolism and clear roles for both sexes were captured in the passage then went on to articulate how Achebe makes nature supernatural. Explicit references abounded with short pertinent use of quotations.

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 the characters are so clearly drawn for the reader.

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

Section B

Writing to Analyse, Review, Comment

Question 7

What changes could we make to improve the quality of our lives?

The responses of the best candidates were tremendously wide ranging, analytical and thought provoking, balancing change for the individual candidate with change for the world. Many good responses went on to examine how the individual could make small, but influential changes, drawing upon the invitation in the task to go beyond the merely personal, presenting their work in virtually flawless English with a mature range of vocabulary and expression. Such candidates invariably introduced a variety of 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.

There were many commendable responses to this task in this session with candidates analysing the lives we lead and commenting constructively on the changes we could make to improve them. Perhaps our preoccupation with change, so powerfully promoted in the media, enabled candidates to handle the topic in a particularly informed manner this year.

Candidates from the middle and lower ranges, on the other hand, tended to rely exclusively on changes that they could make that would impact upon their immediate lives or relied heavily on the material provided. 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.

Writing to Argue, Persuade, Advise

Question 8

A valley is to be flooded to create a much needed reservoir and a water-sport facility for a nearby city. A village in the valley will be submerged and its community will have to be re-housed.

*Write a letter to a local councillor arguing for or against this development.
Begin your letter*

Dear Councillor...

High level responses revealed a confident, persuasive tone, frequently marked by the use of rhetorical questions and a well judged application of punctuation marks to enliven their work. Here responses were very convincing in their address to an audience who were drawn into the debate through their apparent position of power over the outcome of this issue. Such work was invariably influenced by cogent argument either for or against the reservoir and water-sport facility and frequently examined the importance of community and general public needs. Clearly the topic had engaged candidates with one even threatening the councillor with the disclosure of some potentially embarrassing video footage of the themselves in a compromising situation should they pursue the flooding of the valley. Fortunately the candidate did not go on to articulate the nature of the incident!

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 list the advantages of a reservoir or village respectively with little attempt to persuade the intended audience. Moreover, a small number of candidates argued both for and against the flooding of the valley, an error that proved self penalising given the time constraints of the paper. 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 and that argument/persuasion normally requires the promotion of only one side of any issue to enable candidates to make the most profitable use of the time available.

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 village and public need, together with considerable maturity of thought and expression.

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

General Comments

Although it was disappointing to receive a low entry for this examination session, examiners were heartened by the number of Higher Tier candidates who were able to achieve the highest grades, producing work of a truly impressive quality in what is always going to be a particularly challenging test. Also pleasing was the evidence that candidates were largely entered for the correct tier, most Foundation Tier answers reflecting Band 5 qualities and below, and evidence that an increasing number had benefited from careful training in examination techniques to ensure that they remained focused on the question and allocated their time wisely.

Comments on Individual Questions

Section A

Question 1: Writing to Explore, Imagine, Entertain

Copy out the sentence below, then continue the story, building up a mood or atmosphere appropriate to this opening.

There was a loud crash, followed by a silence which seemed to go on forever.

In assessing narrative skills across both tiers, examiners are essentially looking for the ability to organise and structure ideas into a coherent piece of writing that communicates clearly and is convincing in its development of a chosen genre. Although the creation of a sense of mystery and the build-up of suspense can be the means of engaging/ entertaining the reader, the effectiveness is marred if the result is total confusion. Some plots proved too complex, or the necessary clues at convenient stages were omitted so that the reader could make no sense of what was actually happening in places, even sometimes throughout the whole piece. In developing a suitable mood or atmosphere, continuations that ventured yet again into haunted houses, ghoulish vampires, and alien invasions were rarely convincing. Similarly those who ignored atmosphere to concentrate on an action-packed plot, complete with superman feats in rescuing survivors from train, plane, and car crashes, not only failed to signal an appropriate genre but also often lost all credibility. The most successful tended to be those who developed the situation in terms of family relationships arising from a domestic mishap, or wrote empathically about a First World War situation in the trenches. 'Appropriate atmosphere' could range from comic/entertaining, to sad/moving or horrifying/thought-provoking, but it needed to be sustained throughout. Sadly, a few Foundation Tier answers appeared to be prepared essays that bore little or no relationship to the opening sentence given.

Weak answers lacked overall control, often becoming too chatty, rambling, or over-reliant on dialogue. Technically, this resulted in erratic or non-existent paragraphing, even where there were constant changes of speakers, and a failure to recognise, let alone punctuate, sentence endings correctly. Other weaknesses included too little development (under 200 words) to demonstrate the ability to sustain an appropriate mood, no sense of direction so that the ending appeared too abrupt or contradictory to what had gone before or, conversely, going on to such a length that the quality showed a marked deterioration. Happily, there was less incidence of this, than in previous exam sessions, which suggests that candidates are responding to training to aim to produce only a section or mini-chapter of a story in the 45 minutes allowed.

Section B - Reading

Shakespeare

In both tiers, most answers were able to engage with the question and gave evidence of some thought and planning. Some, however, wasted valuable time explaining laboriously in a lengthy first paragraph what they were intending to do, then repeating this in similar form as a conclusion, without developing the middle section in any real detail. Others, similarly, under-achieved through a failure to support their ideas with some detailed reference to the text. Conversely, it was noticeable that many candidates have responded well to training to think in triplets: point, example and explanation, even though at times the explanation offered little more than a 'translation'.

Much Ado About Nothing

There were no answers on this text from the Foundation Tier, and only one example of a candidate mistakenly trying to adapt a question to fit the wrong play, *Romeo and Juliet*. Most Higher Tier candidates showed an impressive knowledge of the play, and were well-trained to support their answer with regular and apt choice of quotation.

Most chose 2a. *'Happy and light-hearted'*
'Serious and thought-provoking'
What is your view of the ending of Much Ado About Nothing?

The best answers produced a fairly balanced view, indicating that although, as expected in a comedy, there is a happy ending for most characters, as symbolised by the dance, for Don John it is less so. Few used the opportunity presented by the stimulus 'thought-provoking' to analyse relevant thematic issues and demonstrate a perceptive overview, or any real insight into the relationship between Hero and Claudio. Answers that concentrated almost exclusively on the relationship between Beatrice and Benedick were self-limiting.

2b. *'...yet sinned I not
But in mistaking.'* (Claudio, Act V, Scene 1)
Do you accept Claudio's view?

There were some impressively balanced answers that recognised and gave sound evidence for Claudio's youth and immaturity, and offered considerable understanding of his view of the apparent cuckolding by Hero. Others vigorously condemned him as sinning against a truly virtuous woman, sometimes at the expense of viewing his behaviour in context and comparing his reactions with those of others. Only the very best saw the opportunity to demonstrate their understanding of the relevant thematic issues. The least successful answers tended to offer simply a character sketch of Claudio, or a largely narrative account of his actions.

Romeo and Juliet

3a Foundation Tier: Choose one or two occasions in the play when Shakespeare makes you feel sorry for Juliet.

*Explain your feelings by writing about:
the situation she is in
what she does and says.*

3a Higher Tier: To what extent does Shakespeare make you feel sympathy for Juliet? You may choose to focus your answer mainly on one or two occasions in the play.

Most centres had studied this play and most candidates, regardless of tier, chose the question on Juliet. Candidates were offered the opportunity to limit the scope of their answer to one or two occasions in the play in order to allow them to develop ideas in depth and show some understanding of Shakespeare's use of language and other dramatic techniques. It was therefore important that the chosen moments offered sufficient scope to do this well, and the key word "mainly" should have alerted the best Higher Tier candidates to the fact that some perceptive overview of the tragedy is required to enter the highest bands. Too many wrote almost exclusively on the scene where Juliet is first introduced to the idea of marriage to Paris, and although answers could analyse the rather distant relationship shown between Juliet and her parents as some grounds for sympathy, long polemics against arranged marriages only betrayed a failure to understand the custom of the times. Moments chosen from the period after Tybalt's death, the scene where the Nurse breaks the news to Juliet, or the dramatic confrontation with Capulet, or the moment where Juliet has to summon all her courage to take the potion given to her by the Friar, all offered better material for analysis. Some Higher Tier candidates successfully used the opportunity offered by "To what extent" to balance occasions when they felt Juliet behaved rashly/unwisely against the sympathy she aroused in later scenes. The weakest answers in both tiers tended to give a merely narrative account of moments involving Juliet, or offered a 'what if...' approach, forgetting the need to explain why or how far sympathy is aroused.

3b Foundation Tier: Choose one or two moments where you feel the public street setting plays an important part in 'Romeo and Juliet'.

*Write about how being in the public street affects:
what the characters say and do
what happens as a result.*

3b Higher Tier: Discuss some of the ways in which settings are important in 'Romeo and Juliet'.

In both tiers very few candidates chose 3b, a question on the importance of the settings, and some who did misunderstood that they were being asked to look at the significance of the fight scenes being in such a public place, in a small city where everything revolved around the two warring families, hence instantly confirming the warnings from The Prologue that the necessary peace could only be restored by the death of the 'star-crossed lovers'. Although the better candidates successfully commented on how the male bravado/ the importance of upholding the honour of the House and supporters was aggravated by the public setting, and could concisely trace the significant consequences that set the tragedy in motion, too many answers offered a merely narrative account of the fights, often with long quotations followed by a 'translation' rather than a comment. A few in the Higher Tier successfully focused on the balcony setting that reinforced the dramatic and romantic impact of the words uttered and the dangers the couple faced. Others examined the effectiveness of the tomb setting for the death of the lovers. Higher Tier candidates should always be looking for the opportunities such a question presents to show their understanding of the wider thematic issues and their appreciation of the text as a drama to be watched rather than read.

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

Regardless of the tier entered, to achieve a Band 4 mark, candidates must be able to show a straightforward understanding of the two poems selected, a generally consistent focus on the question, and the beginnings of a response to the poet's use of language/ techniques. Although credit is given for any attempt to analyse language as relevant to the question, answers that fail to show understanding of the ideas/ feelings/ tone of the poem as a whole are self-limiting. Although there were some impressive responses, too often examiners were disappointed by the considerable misunderstanding shown, giving the impression that these poems had not been

recently revised, if studied at all during the course. Answers offering only one poem had to be penalised. The few who offered all three were usually self-limiting in that there was insufficient time to demonstrate the ability to analyse detail. Although answers were received from all four sections in the Higher Tier, by far the most popular was Section F: Poetry of the 1914-1918 War (i)

Opening Lines

Section A: Men and Women

Question 4

Foundation Tier: How do the poets use words and images to show the importance of time in people's relationships in two of the following poems?

(page 9) *Marvell: To His Coy Mistress*
(page 10) *Hardy: The Ruined Maid*
(page 17) *Hardy: On the Departure Platform*

Although all but the least successful answers managed to show some understanding of the content of these poems, few were able to illustrate and comment on how Marvell was using the effects of time to persuade the lady to give up her 'long-preserved virginity', or to choose examples of use of dialogue or detail in Hardy to convey the regret that a particular moment is passing, never to be repeated in quite the same intensity. Few could appreciate the irony that over time the 'ruined' maid had clearly prospered while the virtuous girl was left in poverty to envy that change.

Higher Tier: Explore some of the ways in which the poets use images from nature to express powerful feelings in two of the following poems:

(page 8) *Donne The Sun Rising*
(page 13) *Greenwell A Shy Person's Wishes*
(page 18) *Blake The Sick Rose.*

The best answers demonstrated a clear to perceptive understanding of the powerful feelings expressed and were able to explore Donne's use of the imaginary conversation with the sun, Blake's use of the analogy of the rose and the invisible worm, and/or choose examples from the wealth of natural imagery used by Greenwell to share a shy person's need to feel free yet secure. Weaker answers listed technical devices without exploring their effect; some lost sight of the purpose of the conversation with the sun; others rephrased the shy person's wishes without analysing the accompanying associations or apparent contradictions; some offered a simple explanation of Blake's analogy without looking at how the analogy was effective.

Opening Lines

Section B: Time and Change

Question 5

Foundation Tier: How do the poets use words and images to show unpleasantness in human nature in two of the following poems?

(page 28) *Clough The Latest Decalogue*
(page 28) *Pilkington A Song*
(page 30) *Blake A Poison Tree.*

Foundation Tier answers tended to be very brief, giving a very simple overview, or making just one point about each poem, or they tried to identify examples of metaphors and similes or structural patterns without seeing their overall effect.

Higher Tier: Discuss some of the ways in which the poets explore human nature in two of the following poems:

(page 28)	Clough	<i>The Latest Decalogue</i>
(page 28)	Pilkington	<i>A Song</i>
(page 30)	Blake	<i>A Poison Tree.</i>

Although the equivalent question at Foundation Tier gave candidates additional help by asking **how the poets use words and images to show unpleasantness in human nature**, Higher Tier candidates gained credit for recognising that they had to organise their responses to comment on how the darker sides of human nature are being highlighted in any two of these poems. Only the very best answers were able to appreciate the satire in Clough's use of the Ten Commandments and Pilkington's use of a song format. Many tried to look closely at textual detail, but again produced a paraphrase rather than an analysis of the effectiveness of this approach. Although most knew that Blake was talking about anger, few really followed the difference between enemy and friend, the Biblical allusions, or the significance of the nurturing of the tree.

Foundation Tier answers tended to be very brief, giving a very simple overview, or making just one point about each poem, or they tried to identify examples of metaphors and similes or structural patterns without seeing their overall effect.

Opening Lines **Section E: Generations**

Question 6

Foundation Tier: How do the poets use words and images to show their feelings about places in two of the following poems?

Higher Tier: Explore some of the ways in which the poets write about places in two of the following poems:

(page 65)	Larkin	<i>I Remember, I Remember</i>
(page 73)	Nicholson	<i>The Tune The Old Cow Died Of</i>
(page 74)	Ellis	<i>West Pathway.</i>

The best responses to Larkin recognised that the place was merely the trigger to memories of a childhood 'unspent', and that scenes recalled illustrated what didn't happen, showing feelings of disappointment and or dissatisfaction. Less successful ones ventured no further than descriptions of Coventry station. A few answers seized on Nicholson's contrast between town and country, the claustrophobic feelings associated with his details of urban surroundings and the different kinds of unpleasantness and suffering suggested by 'parasite-tormented sheep', cows drowning, and families going without. Ellis was complimented for his short, direct approach, but few really explored the effect of this, and possible associations with a cul-de-sac.

Opening Lines

Section F: Poetry of the 1914-1918 War (i)

Question 7

Foundation Tier: What feelings about death in war do the poets express through their use of words and images in two of the following poems?

Higher Tier: Discuss some of the ways in which the poets explore attitudes to death in war in two of the following poems:

(page 77)	Sorley	<i>When you see millions of the mouthless dead...</i>
(page 81)	Millay	<i>Sonnet</i>
(page 81)	Sassoon	<i>The Dug-Out.</i>

This was by far the most popular section across both tiers. Although only the best answers were able to analyse how Sorley uses the sonnet form to emphasise the totality and finality of death, many were able to comment on how he uses language to emphasise the vast numbers involved, the futility of the quest for honour and the bitterness that only 'Great Death' is the victor. There was considerable misunderstanding of Millay's Sonnet, with a disproportionate emphasis on the woman's sexual experiences, and a failure to see that the tree symbolised the woman's state of loneliness now that the men had died. Some actually thought the birds had been shot in the war. Most empathised with the concern expressed for the young soldier in *The Dug-Out*, but the main weakness was to discuss tangentially, and at length, the conditions at the Front and the sending of under-age recruits to war, without looking more closely at the significance of the details described. Again, the hallmark of less successful answers was the propensity to paraphrase rather than to explore how the poets conveyed their feelings about death in war.

2434 - Coursework

General Comments

Once again it is pleasing to report the diligence and hard work of the vast majority of teachers who have applied standards consistently and maintained the status of the coursework unit. Many folders showed evidence of meticulous feedback and many teachers had clearly put a great deal of effort into their individual comments.

Fewer centres required changes to their marks and this demonstrates the confidence of teachers in applying the assessment criteria. Teachers seemed much more confident in marking in bands, and annotated comments on coursework showed an increased familiarity with assessment criteria.

In terms of general administration centres had tried hard to meet deadlines, although some still struggled to get folders promptly to moderators. In the majority of cases the coursework assessment forms were filled in accurately and detailed teacher comments were helpful to moderators in establishing what mark had been awarded. However, one pattern that emerged on many pieces of coursework, was the awarding of a final *grade* which often bore no relationship to the *mark* awarded. Teachers are to be encouraged to mark individual pieces in line with the published assessment criteria. 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 general points that centres will need to address in the future are as follow:

- **Re-sits - marks carried forward.** Please note that where candidates are re-sitting the examinations but not submitting new coursework, entries do not have to be made for the coursework unit. Providing that they are fulfilling the terminal rule, which requires that they must complete 50% of the specification by examination at the point of certification, and they are entered for aggregation, the coursework marks will be carried forward automatically. In the case of GCSE English, this means that they would only need to be entered for 2431, 2432 and the aggregation code 1900.
- **MS1s.** 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.
- **Deficiencies.** Centres had generally tried much harder to indicate deficient folders, and show clearly how the final mark had been arrived at.
- **Internal moderation.** A number of centres had clearly not done any internal moderation, and this often came to light when the moderator found one teacher who had marked scripts out of line with others in the same centre. A number of centres had to then fill in amendment forms after re-marking the work. This again slows down the whole moderation process.
- **Plastic wallets.** Centres have been urged after every examination not to use wallets but rather use the cover sheets or tags to hold work together. Removing plastic wallets from every piece of work in a set of 20 folders is unnecessarily time-consuming before moderation can even begin.
- **Help with work.** Some moderators were concerned this year at the similarities of some units of coursework written by different students. Clearly some candidates had presented as their own work notes or introductions from the internet...often which had no bearing on the question, and made references which were clearly beyond their experience or even understanding. Clearly this is an issue that the school must resolve at internal moderation, and one which moderators must not be expected to make a judgement on.

AO 3.2 Reading

AO 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.

A number of centres broke away from the popular plays i.e. *Romeo and Juliet* and *Macbeth*, and in this examination *The Merchant of Venice* and *Much Ado About Nothing* were popular plays.

Candidates seemed generally confident in understanding plot, themes and character. In responses to *The Merchant of Venice* candidates responded well to the issues of racism and often integrated this well into the social/historical context. However, only the more able candidates were able to comment on language and its effect.

Centres generally demonstrated a better appreciation of "Shakespeare's stagecraft". Centres are reminded that "theatricality" is an awareness of the whole play. A number of centres chose to set tasks which required detailed analysis of a set scene. Centres are to be reminded that candidates who submitted detailed responses to specific scenes considering dramatic effects, were able to meet all the assessment objectives, as long as their understanding of the play as a whole was apparent.

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 more narrative responses.

There was evidence of empathic responses from some candidates, the most popular being Romeo or Juliet's diary, or Macbeth's diary. Centres are again advised that more able candidates who attempt such tasks cannot meet all the assessment criteria necessary to achieve marks in the upper bands. Where empathic tasks were set it was matched with generous marking which rewarded effort and presentational skills, rather than understanding of language and form.

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 coursework piece on Shakespeare as interesting and demanding as they have.

Response to poetry.

Again, as in June, 3.2 (v) was the greatest differentiator. Candidates are still showing their expertise in identifying structural and presentational devices but cannot always then go on to show 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.

Another pattern that emerged in this examination, particularly with the response to poetry, was the amount of "scaffolding" that teachers had given students in their study of a selection of poems. Very often students were commenting on the same points and using the same quotations, with very little evidence of any original thought or analysis. This is emerging as a real issue for schools, particularly when non-specialists often have to teach examination classes.

One strategy to address this is to give candidates a choice of questions and poems to respond to, and then give them guidance in how to plan the essay. Where centres actually encouraged candidates to devise their own questions on poetry and prose, there was evidence of much more originality of analysis and overall understanding.

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 to explore, imagine, entertain

Again it was encouraging to see the diversity of responses with some candidates clearly taking the opportunity to display their creative talent. 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. It was encouraging to see that some centres were getting more imaginative and ambitious in their task setting, and there was evidence of dual narratives and streams of consciousness.

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.

One of the main features of the January examination is the short period of time that is available to present folders to moderators and for them to be moderated. Most schools are to be complimented for their conscientious approach to the whole process.

Centres are to be congratulated for their generally consistent application of the assessment criteria in relation to a range of interesting and demanding tasks. The course work folders not only demonstrate the hard work and interest of a wide range of students but also the hard work of teachers who have maintained the importance and relevance of this option. Teachers are to be congratulated for their growing confidence in setting appropriate tasks, in their application of the mark schemes and for their expertise and hard work in rewarding their candidates appropriately.

2435 - Speaking and Listening

Centres are beginning to see this session not just in terms of “re-sit” from the summer, but are entering candidates for the first time, at this stage of the course. There are advantages and disadvantages to this approach, and these centres obviously have decided that this is the best option for their candidates, but for centres who have not considered this course of action, it could be a point for consideration and discussion.

As this specification “beds down”, it is easy to become complacent and not revisit or question the practice of previous years. This seems to have become a feature of task setting and the recording of activities. The specification allows for the selection of the final activities for assessment from a number of tasks, given the fulfilment of the basic requirements, but centres seem to be treating this component in a similar way to coursework for Reading and Writing, with centres recording just the mandatory three. Good practice is rather to build up a profile of a candidate over the whole course, covering a number and range of activities, and then to select the final three for assessment on a more individual basis. A ‘one choice fits all’ approach may be disadvantaging certain candidates.

There are only a few centres left which still try to cover more than one set of Range of Purpose “triplets” per context, rather than matching one context to one set of “triplets”- the main focus of the task and so enabling the use of specific assessment criteria. Similarly in the interpretation of the three contexts, it is perhaps timely to revisit the requirements and the training and guidance support material, issued in the earlier stages of the specification. The group interaction context is one where it has been noted that, in some cases, centres need to be a little sharper in their task setting. The context is group interaction not group discussion per se; rather a focus on speaking and listening skills used in a collaborative way. The assessment criteria are the indicators. So tasks such as a “debate” suggest the individual extended contribution context depending on the way the task has been set up.

As the Joint Council of Awarding Bodies has moved away from producing an annual standardisation tape, it is important for centres to revisit the two training and guidance videotapes for this unit. The majority of centres have effective internal standardisation procedures in place, as described on the required form and verified by visiting moderators. However, in small centres or where teachers are working in isolation, it is even more important for these to be secure. It is not sufficient to assume that little need be done in this respect, as a minority of centres did. Here the tapes are invaluable in providing examples of the application of the criteria and task setting. It is particularly important to involve NQTs, and many centres are using the QTS mentoring programme to aid this.

As regards the application of the criteria, centres continue to display confidence and competence. Here, good practice in the awarding of the final marks balances strengths and weaknesses: not just recording strengths, but giving an explanation as to why candidates have failed to achieve a higher banding. This aspect of the recording of candidates’ achievements is important where there is bunching of marks to distinguish performance.

The administration of this session seems to have presented more problems than previously. Attention therefore is drawn to “The Instructions to Centres”. The main delay has been caused by centres failing to select the sample for moderation, as per instructions and confusing procedures for Reading and Writing coursework with those for this component. However, to the majority of centres which continue to be extremely efficient, grateful thanks are extended.

Finally a point of clarification concerning **re-sits and marks carried forward**. Please note that where candidates are re-sitting the examinations but not submitting new Speaking and Listening coursework, entries do not have to be made for the Speaking and Listening unit. Providing that they are fulfilling the terminal rule, which requires that they must complete 50% of the specification by examination at the point of certification, and they are entered for aggregation, the coursework marks will be carried forward automatically. In the case of GCSE English, this means that they would only need to be entered for 2431, 2432 and the aggregation code 1900.

**General Certificate of Secondary Education
Subject (English)
January 2006 Assessment Session**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2431/1	Raw	63				49	42	35	28	21	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	75	67	58	50	42	38			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				55	47	39	31	23	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	81	73	64	55	46	41			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				32	27	22	17	12	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	53	46	39	33	27	24			0
	UMS	60	54	48	42	36	30	27			0
2434	Raw	40	37	33	28	23	17	12	7	2	0
	UMS	60	54	48	42	36	30	24	18	12	0
2435	Raw	40	37	33	27	21	15	11	7	3	0
	UMS	60	54	48	42	36	30	24	18	12	0

Specification Aggregation Results

Overall threshold marks in UMS (i.e. after conversion of raw marks to uniform marks)

	Maximum Mark	A*	A	B	C	D	E	F	G	U
1900	300	270	240	210	180	150	120	90	60	0

The cumulative percentage of candidates awarded each grade was as follows:

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
	1.4	8.9	16.8	50.4	84.4	92.8	97.3	99.6	100	2188

2188 candidates were entered for aggregation this session

For a description of how UMS marks are calculated see;
www.ocr.org.uk/OCR/WebSite/docroot/understand/ums.jsp

Statistics are correct at the time of publication.

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