

Mark Schemes for the Units

June 2006

1900/MS/R/06

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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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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

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Mark Scheme 2431/01
June 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 texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please 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)	

ASSESSMENT OBJECTIVES**(A)****The relevant Assessment Objective 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
A01 S&L	(i)					✓
	(ii)					✓
	(iii)					✓
A02 Reading	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓				
	(v)	✓	✓	✓	✓	
A03 Writing	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

(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 states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these 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 June 2006)

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 4*)

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 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);

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.

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) 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 6)

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 4)

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 17, page 25)

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 eg (65 - above Band 4) and next to it put 63.

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

- NB 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**SECTION A****NON-FICTION TEXT: 'Rural Nottinghamshire'**

QUESTION 1: 1 (a), (b) (5 marks)	<p>(a) What does the name 'Lambley' mean, and how is that meaning still shown around the village today? [2]</p> <p>(b) What facts about Laxton show that it has a very long farming tradition? [3]</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • select appropriate material (AO2iv); • distinguish between fact and opinion (AO2ii).
CONTENT	<p>(a) Award one mark for 'place for lambs or 'place where lambs were reared' - be liberal with variations. Award a further mark for: 'Sheep and/or lambs still inhabit the local fields' - however expressed.</p> <p>(b) Award one mark for each of these: mentioned in Domesday Book; has kept the 'Open field' farming system; has had 'Open field' farming for 1200 years.</p>

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking **writing** in Section A unless the expression is so bad that it impedes communication.
- 2 **Award ONE MARK for** each point made clearly under the correct heading.
In these two questions, marks-for-points are awarded, though this not so in the rest of the paper. Put ticks at the point awarded.
- 3 **Award 2 MARKS max. for (a); 3 MARKS max. for (b). Put marks in the margin.**
- 4 **Award NO MARK for:** a point repeated (ie 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 gentle way into the paper. Candidates may well score full marks here. It is not necessary for candidates to use their own words.
- 2 The appropriate phrase may well be copied, but if candidates have used their own words, award the point if you can see what they mean, and they are correct.

QUESTION 1 (c) (16 marks)	According to the writer, what features of the countryside and of village life make rural Nottinghamshire attractive? Use your own words as far as possible.
CRITERIA	Candidates should demonstrate that they can: <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).
CONTENT	Candidates may refer to some of the following features in explaining what is attractive: <ol style="list-style-type: none"> 1. lanes; 2. ancient villages; 3. flat and/or fertile land; 4. traditional farming; 5. raising of sheep; 6. peace and/or tranquillity; 7. valleys; 8. River Trent and/or its tributaries; 9. village greens; 10. cattle grazing; 11. maypoles; 12. traditional May Day celebrations and/or crowning of a May Queen; 13. River Maun; 14. alder trees; 15. Sherwood forest; 16. coaching inns and/or staging posts; 17. large houses/Ollerton Hall; 18. historical places and/or for example hidden chapels; 19. old mills/Ollerton mill; 20. unchanging character/features which have lasted for centuries; 21. places recorded in Domesday Book; 22. families with long traditions/Mettams; 23. a sense of history and continuity/displays & video of Ollerton mill; 24. old farming practices/Laxton's Open fields/ very special.

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section (c) unless the expression is so bad that it impedes communication.
- 2 The features are numbered only for clarity and for possible discussion with Team Leaders. Signify the presence of a point by **a tick where it occurs in the text**.
- 3 Write **R** for a point repeated.
- 4 Tick and put **OP** for valid points not in the scheme.
- 5 The mark for 1(c) is not awarded on a mark-for-point basis. Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark. It is a judgmental mark.
- 6 You may write a brief comment to explain your mark - **with reference to the criteria**.
- 7 Put a mark out of 16 in the margin, and add the marks for 1(a), (b) & (c) to **a ringed total out of 21. Transfer this total to the front sheet.**

NOTES ON THE TASK

Reward the expression of the relevant points in the candidate's own words in 1(c) answers.

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	The answer reveals a thorough understanding of a wide range of relevant features, with the more complex inferential points effectively organised. There is consistent use of own words.
4	16 15 14	The answer reveals a clear understanding of a range of relevant features. There is an ability to organise the relevant points into a coherent answer illustrating attractiveness. Expression of points in own words is evident.
5	13 12 11	There is a secure understanding of the more obvious features, but these may in parts be listed rather than being consistently organised into an explanation: that is, relevant material may be given in the answer without the quality of attractiveness being borne in mind. Own words are generally used, though there is likely to be some selective lifting.
6	10 9 8	A general understanding of the simpler features is shown, and they may be listed mechanically, with some areas of lifting being indiscriminate. There may be some misreading. Responses at this level may lose focus on the task and are thus not well organised.
7	7 6 5	Some grasp of the material is shown through a limited range of features. Organisation of the features may be weak or even haphazard. There is indiscriminate lifting, with points lacking a clear focus.
8	4 3 2	At the top of the band, answers will reveal a rudimentary understanding of the main features, though there may be considerable misunderstanding of passage/task. Responses are likely to be unstructured and contain much indiscriminate lifting.
Below 8	1 0	The response is brief and hesitant. Material selected from the text has little bearing on the task and will lack substance and coherence.

<p>QUESTION 2: (21 marks)</p>	<p>The author of 'Death of the Village' is expressing his feelings about how village life and farming have changed. Show how his article does this. In your answer you should write about:</p> <ul style="list-style-type: none"> • the presentation of the article; • what used to make the author happy, and what makes him sad and angry now; • the language he uses to express happiness, sadness and anger.
<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>Candidates may refer to some of the following:</p> <p>A Presentation:</p> <ol style="list-style-type: none"> 1. Prominent headline; 2. indicating content and tone (connotations of 'Death') 3. Sub-heading indicates content & tone (mourns...death...murdered) 4. Photo: bucolic appearance (however expressed), rustic walking stick; traditional church behind; motif on shirt 5. Sub-headings dividing article into past, present, purpose/future. <p>B Happiness causes:</p> <ol style="list-style-type: none"> 6. staying on the same farm/village/next to house where born; 7. pace of life traditional/ reference to community; 8. memories of carthorses and cows/ cows walking/ going for milking; 9. fresh milk daily and/or home-made butter; 10. teacher sending pupils for a Nature walk; 11. newts in the village pond and/or song of yellowhammer/skylark; 12. farming and Nature in harmony; 13. villagers appreciated land/seasons/food/pleasure; 14. bobby on a bike; 15. brown hares and/or skylark and/or swallows; 16. hundreds of years of tradition. <p>Sadness and anger causes:</p> <ol style="list-style-type: none"> 17. animals have mostly disappeared; 18. combine harvesters/ reference to large (prairie) fields; 19. juggernauts/ general traffic points; 20. children in danger (accept 'locked in', 'not allowed to walk...')/ cows in danger 21. patrol cars/ general traffic points; 22. crime rate and/or locking doors and windows; 23. factory farms; 24. dormitory villages; 25. rural change (accept references to communities etc); 26. change driven by: greed (cheapness)/big business/politicians; 27. causes of suffering: housing estates/too many roads/traffic queues; 28. pollution of: air/light/sound; 29. stress; <p>wheat mountains and/or milk lakes and/or BMW (expensive) cars/ implied displacement of skylarks, hares, swallows;</p>

	<p>30. destruction of communities; 31. politicians; 32. poorer lifestyle in general.</p> <p>C Use of Language</p> <p>34. connotations of 'death', 'mourns', 'murdered'; 35. he is odd or rare for being stable (must give an explanation); 36. perfect childhood; 37. the whole village appreciated land/seasons/food/pleasure; 38. huge combine harvesters/prowl the prairie fields; 39. frightening speed (juggernauts); 40. heart of the village; 41. crime is almost out of control; 42. nobody with a brain cell leaves doors or windows... unlocked; 43. communities have been torn apart; 44. driven by greed/big business/political ignorance; 45. we suffer because of: housing estates/intrusive roads/traffic queues/light pollution/noise pollution/air pollution/stress; 46. communities that have grown... utterly destroyed...by greed; 47. progress for its own sake; 48. if politicians had vision; 49. politicians' egos; 50. resist the destruction of communities; 51. the fabric that binds our glorious countryside and nation together.</p>
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication. With the explanation of effect, however there may well be a correlation between the perception of linguistic effect and the ability to express it.
- 2 **A.** Points are numbered only for clarity and possible reference in discussion with supervisors. **Tick and put A** in the text where a valid point is made. There may well be **Ops** for own points here.
Inevitably, comments on presentation will be in the candidate's own words.
B. Points are numbered only for clarity and possible reference in discussion with supervisors. Tick (no numbers) intelligently identified causes (see Content notes at **B**). **Tick and put B** at the point in the text of the answer where the identification is made. Here, we have to be more lenient as far as the use of the candidate's own words is concerned: the ticks will show credit only for identification of the point, and there may be no synonym for what is being identified.
C. Tick and put C at the point in the text where relevant words and/or phrases are identified. However, the task is to comment on expression, and where this is done, write **E** for explanation of effect at the point in the text of the answer where it occurs. This is an important discriminator, and candidates who achieve explanation, whether simple or perceptive, must be rewarded. Thus, there is credit for simple identification of relevant language, but much more discriminatory credit for those who comment on such language.
- 3 If a point has been repeated, use a capital **R**.
Put **OP** for a valid point not included in the mark scheme.
- 4 Use the Band Descriptors in conjunction with Photostat examples to arrive at your mark. Your mark is judgmental, and not mark-for-point.
- 5 You **may** write a brief comment to explain your mark - **with reference to the criteria**.
- 6 Put a ringed total out of 21 in the margin. This mark is based on the judgement involved in applying the Band descriptors to the indicated points. Transfer the total to the front page.

NOTES ON THE TASK:

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
- 2 The task requires candidates to identify features of the text which indicate the writer's technique.
- 3 Understanding the significance of particular elements of content (inference) will provide one discriminator.
- 4 Response to the use of language will provide a second discriminator;
Band 4 answers will begin to analyse the effectiveness of identified words and phrases and comments will be coherently organised.
Band 5 answers will describe the language used, albeit with a good, though not totally consistent, organisation of the identified points.
Below Band 5 answers will not comment on language, though relevant words and phrases may be identified, and organisation will become weaker.

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	Responses at this level will show a thorough understanding of a range of features of the text indicating the writer's feelings about the changes. It will be clear that the answer has adopted an analytical approach. Appropriate textual references and quotations will be used to support points made.	
4	21 20 19	Response at this level will reveal a clear understanding of features of the text which indicate the writer's feelings about changes. There will be an understanding of the ways in which language is used. There will be a coherent organisation of the answer.	
5	18 17 16	Responses at this level will show a secure understanding of some features of the text which indicate the writer's feelings. There will be some evidence of attempts to explain or analyse but answers may show a tendency (especially at the lower end of the band) to describe and narrate instead. Reference to use of language may be superficial and/or unsupported by textual references. Answers will not be consistently organised.	
6	15 14 13	Responses at this level will show a general, though limited understanding of the task and material. Mostly, answers will describe or summarise the passage rather than comment on the effect of particular elements of content. Textual references may be either non-existent or lacking in relevance. Organisation of identified points will be weaker.	
7	12 11 10	Some grasp of the material will be shown by simple descriptive comments, but there is likely to be much indiscriminate re-telling of the content without any attempt to explain its relevance to the task. Responses at this level are likely to reveal considerable misunderstanding of both the passage and the task. Organisation may be haphazard.	
8	9 8 7	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate re-telling, with no indication of explanation or comment. They may reveal almost complete misunderstanding of the task and passage.	
Below 8	6 5 4	The answer will be rather brief and generally lacking in relevance although some contact with the demands of the task may be discernible.	
Below 8	3 2 1 0	The answer will be brief, almost totally lacking in relevance and very little contact with the demands of the task may be discernible.	

SECTION B

<p>QUESTION 3: (21 marks) 14 + 7</p>	<p>A magazine, designed to appeal to all age groups, is publishing a series of articles called, 'It means so much to me...' You have been asked to contribute an article.</p> <p>Write your article. Give a detailed description of something you value very much. Explain carefully why you value it so highly.</p> <p>It could be anything: a personal possession, a hobby that you have, or an activity that you enjoy.</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

- 1 Ring errors and ✓ for good ideas and ✓✓ for merits of expression, to show how you have formed your judgement. Use a wavy line underneath the candidate's writing, or in the margin for more than one line, to show awkward or incorrect syntax/unclear expression. Use a caret to show omission.
- 2 A brief summative comment to justify your award of the mark will be helpful to your Team Leader, but **ALL COMMENTS MUST REFER TO THE CRITERIA/DESCRIPTORS.**
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas: structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7.
- 4 Award TWO marks, one for AOs 3(i) + (ii), one for A03(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 answer write the two separate marks (e.g. 11 + 3) inside the margin and add these to a ringed total in the margin. Then transfer the ringed total to the front page of the script.

NOTES ON THE TASK:

- 1 The task requires **description and explanation rather than narrative**. Personal narrative is tested elsewhere in specification 1900. In this task, a more **objective viewpoint** is required and should be rewarded the more consistently it is adopted.
- 2 In descriptions and explanations, some narrative context is inevitable. However, most marks should be awarded to those answers that keep such narratives in an objective perspective. Fewer marks will be awarded to answers that may have attempted objectivity, but then degenerated into narrative and lost control of the overall viewpoint.
- 3 Description and explanation should be kept roughly in balance, and the evenness of this balance will be a useful discriminator.
- 4 **TASK-SPECIFIC CRITERIA:**
 - Objectivity consistently maintained;
 - The appropriateness of any narrative context;
 - The originality of description and clarity of explanation;
 - The use of a magazine style should be rewarded, though there need be no explicit address to the readership.

INFORM, EXPLAIN, DESCRIBE

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	A03(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	A03(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
Above 4	15	Performance clearly or very clearly exceeds that described in Band 4.	
4	14 13	Task: The article clearly describes something that is highly valued. The explanation of why it is so valued must also be clear. No specific media format (headlines, sub-headings, columns), is necessary, but an objective magazine style of presentation is expected, and there will be an awareness of audience and an appropriate register. The answer shows an appropriate range and precision of vocabulary.	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. Different paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.
5	12 11	Task: the article adequately describes whatever is valued and the explanation must also be adequate. No specific media format is necessary but there should be a reasonably objective presentation, in spite of some narrative intrusion, and some awareness of audience with a reasonably consistent register. The answer will show an adequate range of vocabulary, though with some lack of precision.	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	Task: the article gives some description of what is valued though any narrative context may be intrusive so that the article may become somewhat formless. There may be some explanation, though this will not be kept in balance and objectivity will be lost, along with any conscious use of register. There will be only an implicit awareness of audience. vocabulary is limited in range and imprecise.	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	<p>Task: narrative and description will be inextricably mixed and the explanation may be lost, or dealt with in a word or two. Objectivity will be lost. There will be only an implicit awareness of audience. The article may be described as formless and rambling. There will be a very narrow range of vocabulary, which is vague and at times colloquial.</p> <p>Task: there will be a feeble attempt at objective description, and no identifiable register or awareness of audience. The vocabulary will have very little range and will be vague and colloquial in its quality and application.</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>
8	6 5		
Below 8	0-4	Performance does not meet the requirements of Band 8	

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	A03(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.
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.
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
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
8	3	Sentence structures are recognisable; simple structures are sometimes correct.	Spelling: most words are recognisable, but only the simplest are correctly spelt.
Below 8	0-2	Performance does not meet the requirements of Band 8	

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**Mark Scheme 2431/02
June 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 also that you have copies of these materials.

You should ensure 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)					✓
	(ii)					✓
	(iii)					✓
AO2 Reading	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
AO3 Writing	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

(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.

The **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 June 2006)

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 4*)

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 unringed 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 6)

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 4)

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 17, page 25)

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

A ROTTEN WAY TO FEED THE CHILDREN

QUESTION 1 (30 marks)	From this article, identify which changes in diet would benefit children and explain briefly what these benefits would be. Use your own words as far as possible.
CRITERIA	Candidates should demonstrate that they can: <ul 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)

CONTENT	Candidates may refer to some of the following points:	
	<p>Changes</p> <p>1 - reduce sugar intake</p> <p>4 - eat more fruit and vegetables/ eat less processed (junk food)/refined food/salt</p> <p>8 - improve nutrition</p> <p>10 - ensure that vitamin, mineral and fatty acid (supplement) intake is at official levels/ ensure children are properly nourished</p> <p>12 - consume more (vital) nutrients (eg, zinc)</p> <p>18 - change types of fat consumed: consume more omega 3 oils/ avoid 'trans fatty acids' / TFAs</p>	<p>Benefits</p> <p>2 - reduce risk of getting fat</p> <p>3 - reduce tooth decay</p> <p>5 - improves behaviour</p> <p>6 - improves learning abilities</p> <p>7 - improves mood</p> <p>9 - prevents/manages physical (hyperactivity) and mental ill-health (depression).</p> <p>11 - reduces violent/anti-social behaviour</p> <p>13 - remove white specks from fingernails</p> <p>14 - helps body to process sugar</p> <p>15 - improves cell division/ replication</p> <p>16 - improves senses of taste and smell</p> <p>17 - appreciate the subtleties of fruit and veg</p> <p>19 - makes brain work properly/ ability to improve exam results</p> <p>20 - makes body work properly/ makes brain's membranes more fluid/ flexible</p> <p>21 - stops children poisoning themselves</p>

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 letter if the point is not clear. Write **R** for a point repeated.
- 4 Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark.
- 5 Write a brief comment to explain your mark, if appropriate.

NOTES ON THE TASK

The ability to focus clearly on appropriate points and to avoid irrelevance (concision) is a criterion. Look to reward answers which clearly reveal the ability to be concise.

The ability to manipulate and reorganise material to show an overall understanding may well be a feature of higher level responses (Band 3 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.

Weaker responses may well focus on the more obvious changes and results to do with the consumption (or not) of sugar and processed foods.

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	MARKS	DESCRIPTOR
1	30 29 28	A comprehensive range of points is identified with complete clarity almost entirely in the candidate's own words . Responses are focussed, synthesised and organised very effectively demonstrating clear understanding with little or no blurring of the points . Both changes and benefits have been covered fully with a complete overview of the material.
2	27 26 25	A very good range of points is identified clearly and concisely, mostly in the candidate's own words . Focus is clear and there is no excess material . Responses demonstrate good organisation , linking points from different areas of the passage. Both changes and benefits have been covered and there is a clear overview of the material although there may be occasional blurring of points.
3	24 23 22	A good range of points is identified clearly with, perhaps, selective lifting from the original. Focus on the task is clear but there may not be an attempt at concision , or there may be over-condensation and some blurring of points . Responses may contain over-elaboration of introduction, linking phrases and summative conclusion . Both changes and benefits have been covered but not evenly. There is some attempt to organise and an overview of the material .
4	21 20 19	Responses are relevant, covering a range of points . There is a focus on the task but responses may be very long owing to the inclusion of unnecessary detail and will be close to the wording of the passage . Organisation is likely to be over-reliant on the sequence of the original . Understanding is demonstrated , possibly by selective lifting. Understanding of the straightforward points is generally secure but the response shows only a partial overview .
5	18 17 16	Only a limited number of points are identified clearly. There may be direct quotation from the passage and/or excessive lifting . Points are likely to be listed without connection to each other . Responses may lack focus and organisation . There is some general understanding of the straightforward points contained in the passage .
6	15 14 13	A simple understanding of a few points may be shown but there is likely to be significant misunderstanding of both text and task . Responses may be very short or of excessive length owing to inappropriate comment or anecdote. Focus on the task may be intermittent .
7	12 11 10	Some grasp of the material is shown. Organisation may be weak or even haphazard. There is indiscriminate lifting, with points lacking a clear focus.
8	9 8 7	There will be a rudimentary understanding of some points but generally the passage/task will not have been understood. Responses are likely to be unstructured and contain much indiscriminate lifting.
Below 8	0- 6	Does not meet the criteria for Band 8

EVERYDAY ETHICS

QUESTION 2 (30 marks)	Explore the ways in which the content, language and presentation of this advertisement set out to persuade the reader to buy Freedom Food products.
CRITERIA	Candidates should demonstrate that they can: <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).
CONTENT	Candidates may refer to some of the following: <p>A Content</p> <ul style="list-style-type: none"> • no mention of the advertiser until paragraph 3 • begins with a statement which is the customer ideal and ends with a solution to the problem – although no mention of cost at the end • in paragraph 2 a difficulty is introduced ‘But’ and other food producers are dismissed by ‘However’ • paragraph 3 places emphasis on customer’s power to choose • in paragraph 4 a well-known organisation (RSPCA) is used to give credibility to Freedom Food. Details of the scope of the scheme and how it works are included to build confidence in the organisation • paragraph 5 explains how the key criterion of ‘RSPCA welfare standards’ benefits ‘everyone’ and goes on to provide a particular example/case study • in paragraph 6 named celebrity chefs/cook book used to promote Freedom Food. Expert quotation used to sum up the argument and to provoke reader action. Makes the action of changing buying habits seem simple <p>B Language</p> <ul style="list-style-type: none"> • apparently objective/factual tone – to give credibility • use of personal pronouns (‘we’ ‘your’) to identify with reader • use of emotive language in 1st paragraph (‘scares’ ‘ethically’ ‘fair’) to gain reader’s attention • use of imperatives – positioned after explanation in 3rd and 6th paragraphs but at the beginning of 7th paragraph • use of fronted clauses to foreground key points/actions • positioning and use of short sentences/slogans for impact (eg in 3rd paragraph) • use of ‘everyone’ in 5th paragraph which is then added to in 6th paragraph with ‘And... as diverse as...’ to emphasise the inclusive nature of the products and appeal to all sections of food industry • use of ‘can’ rather than ‘should’ to emphasise reader’s freedom to exercise choice • use of emotive language and final summative slogan in final paragraph

	<p>C Presentation</p> <ul style="list-style-type: none"> • eye-catching photographs in colour • use of highlighted quotation, lack of captions • free range animals/products in shops • alliterative headline but no direct mention of Freedom Food • use of logo
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Letter (A/B/C)** each valid point clearly made. These may include points not in the mark scheme. Use a tick to indicate supporting quotations/references and explanatory comments.
- 3 **Bracket** the letter if a point has not been made clearly. 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

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
- 2 The task requires candidates to explore ways in which writers present information; higher level answers are likely to comment on the advertisers' stance and attitude; be prepared to reward this consistently on this aspect.
- 3 Understanding the significance of particular features will provide a clear discriminator – eg the ways in which the intention to influence the reader are achieved both explicitly and implicitly.
- 4 Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.

QUESTION 2 BAND DESCRIPTORS ***Be prepared to use the FULL range!***		
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
BAND	MARKS	DESCRIPTOR
1	30 29 28	An excellent range of points is made in a very full, relevant and consistently analytical response, clearly focussed on the task. Judgements are supported by apposite reference to the material ; original and perceptive insights into 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	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	24 23 22	A good range of points is made, supported by textual references. 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	21 20 19	A range of points is made, supported by appropriate textual references. There is an attempt to take an analytical approach. 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 but responses are likely to discuss textual features and the writer's use of language in isolation, often in chronological order. The task has been addressed.
5	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 an incomplete awareness of the task and textual references are likely to be lacking either in relevance or explanation.
6	15 14 13	Some grasp of the material will be shown by reference to 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.
7	12 11 10	There is likely to be much indiscriminate retelling of the content without any attempt to explain its relevance to the task. Responses at this level are likely to reveal considerable misunderstanding of both the passage and the task. Organisation may be haphazard.
8	9 8 7	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate retelling of the content with no indication of explanation or comment. They may reveal almost complete misunderstanding of both the passage and the task.
Below 8	0-6	Does not meet the criteria for Band 8.

SECTION B

QUESTION 3 (30 marks) 20 + 10	Write the words of an article for a teenage magazine in which you describe your own diet and explain whether or not you can recommend it on the grounds of healthy living, or enjoyment or both.
CRITERIA	Candidates should demonstrate that they can: 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 (eg 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 are asked to describe their own diet and to make recommendations as to its suitability for others. Expect a wide range of interpretations.
- 2 Be prepared to accept a range of interpretations of 'article'. However we should expect a consistent and appropriate tone from responses in band 4 and above.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of information about the chosen foods
 - clarity of explanation of whether their diet could be recommended to others
 - effectiveness of description of own diet

WRITING TO INFORM, EXPLAIN, DESCRIBE

Band	Marks	AO3 <i>(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.</i>	Marks	AO3 <i>(iii) Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
1	20	<ul style="list-style-type: none"> • A fully successful attempt to write in order to inform, explain, describe. • A thoroughly consistent use of the specified genre. • 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. 	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.
----- 2	18 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. 	9	<ul style="list-style-type: none"> • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

3	16 15	<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.
4	14 13	<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	12 11	<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	10 9	<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.

	8 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	6 5	<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.
Below 8	4 3 2 1 0	<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.

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Mark Scheme 2432/01
June 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 texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please 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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(B) Using the mark Scheme	4
(C) Task-specific Marking Notes	10
and	
(D) Co-ordination Scripts (issued separately)	

ASSESSMENT OBJECTIVES**(A)****The relevant Assessment Objective 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
A01 S&L	(i)					✓
	(ii)					✓
	(iii)					✓
A02 Reading	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓				
	(v)	✓	✓	✓	✓	
A03 Writing	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

(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 states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these 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 June 2006)

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 4*)

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 unringed 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 6)

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 4)

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 17, 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 answers(s)'.
- 1 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'
- 1 In responding to questions on *Opening words*, 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 (eg if the mark is at the top of band 4, award the mark at the top of band 5).

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

at the end of the answer write

'INCORRECT STORY/STORIES USED - REDUCE 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 as 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 annotations 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

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.

Instructions to Examiners - Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrive 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 1, 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.

Text: OCR: *Opening Worlds*

The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.

QUESTION 1: MARKS AVAILABLE 21	The scene is: <i>The Red Ball</i> Page 67, line 298 to end How do the writers show characters learning important lessons, here and in one other story from the list above?.
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NOTES ON THE TASK

In the extract Bolan links his father with the statue in the square and finds comfort in knowing his father loves and cares for him. Even though he is beaten by his father for stealing from the family's savings the boy begins to realise his parents both care for him but express that love very differently. Cathy in *The Young Couple* has to learn that the honeymoon is over, romance is only an aspect of the couple's life, Indian culture will play an important part and life will be dominated by her in-laws. She regrettably will leave her flat, the bird and the view of the Mausoleum since marriage will require self-sacrifice, Ravi in *Games at Twilight* begins his journey towards acknowledging his own mortality but here rejects that difficult lesson and reverts to childishness. Desai won't let the reader forget the lesson, however, in the final children's game of execution. Anna in *The Winter Oak* learns more about Shavushkin, the opportunities for learning that the Russian countryside has to offer some humility about her own efforts to teach an arid set of grammar rules.

Higher Band answers will give a clear account of the lessons characters learn, and the reasons for them doing so. They will refer to the writer's choice of language/technique, if appropriate. Middle Band answers will respond to the lessons learnt, and what prompts them. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to some lessons learnt.

Question 2 MARKS AVAILABLE 21	How are the lives of characters affected by poverty or wealth, in two of the stories from the list above? Write about one character from each story.
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NOTES ON THE TASK

Candidates may make their own choice of stories and characters. An obvious choice for poverty is Clement in *The Pieces of Silver* but other members of the family can be used, similarly Bolan or his parents in *The Red Ball*. Candidates who choose *The Young Couple* will comment on how Naraian or Cathy are affected by the extreme wealth of Naraian's parents, especially its impact on their relationship. *Leela's Friend* offers the opportunity to consider either wealth or poverty depending on the choice of character. *Games at Twilight* is probably a story best avoided although it could offer possibilities to a very thoughtful candidate. If chosen, *The Winter Oak*, is a rich source of material for a metaphorical interpretation of poverty or wealth and could easily provide a discriminating element.

Higher Band answers will give a clear account of the ways in which characters' lives have been affected by poverty or wealth. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to poverty or wealth and the effects on the characters. They may refer to the writer's choice of language/technique, if appropriate.

Lower Band answers will refer to poverty or wealth.

Text: HEMINGWAY: *The Old Man and the Sea*

Question 3 MARKS AVAILABLE 21	The scene is: Page 84, "He liked to think... ..until I die". How does the writer show the Old Man's strength and determination, here and at one or two other moments in the novel?
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NOTES ON THE TASK

He just will not give up when he is exhausted. He is too old but will fight off the sharks while he has a weapon and then simply endure. There are numerous examples throughout the story of how this old man refuses to surrender to poverty and bad luck, *saleo*, of how he measures his strength against his hero DiMaggio, while he sustains himself by his dream of lions. He decides to go further out to sea than normal, concentrating on only one thing, what he was born for. When the marlin is hooked he endures the rope burns, exhaustion and the loneliness to prove he can still catch fish, and then return successfully to port. His qualities are still apparent in his heroic but doomed battle with the sharks. A final sign of his strength is the long haul up the beach at the end of his journey.

Higher Band answers will give a clear account of both the literal and non-literal strengths and determination Hemingway ascribes to Santiago. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to the presentation of Santiago's strengths; which may be entirely literal, and determination. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to Santiago's strength.

Question 4 MARKS AVAILABLE 21	How does the writer show the Old Man's understanding of the sea as he returns to port?
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NOTES ON THE TASK

Santiago knows by instinct the way home. He knows his environment, and can read the tide, the wind, the stars, and the sea. He needs no compass and can feed himself from the sea. He accepts he went beyond his customary fishing ground and will pay the penalty. He is very knowledgeable about the sharks, their hunting techniques and how to kill them. He uses what weapons he has to hand but can still steer the skiff back with a broken tiller.

Higher Band answers will give a clear account of the presentation of Santiago's nautical skills in the latter part of the novel. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to the presentation of Santiago's skills as a sailor. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to the voyage home.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 21	The scene is: Chapter 18, Page 136/7, "But stores... ..out of the clan". What are the effects on Okonkwo and his people of the changes in village life which take place during Okonkwo's exile?
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NOTES ON THE TASK

Okonkwo accidentally kills a young man of his clan, and this "female crime" requires a sentence of exile for seven years. Many changes occur but the main one is the arrival of Christianity and the white government which changes the Ibo way of life so quickly and dramatically. Okonkwo can't understand how his tribe has allowed this unopposed invasion. He believes the tribe has become soft and believes the only answer is violence. More and more are being converted, even men such as Ogbuefi Ugonna with titles, and the messengers who are foreigners treat the elders with indignity. Obierika tells Okonkwo how the Ibo customs and laws had been broken, how religion has divided the tribe, and how things are falling apart.

Higher Band answers will give a clear account of the circumstances of Okonkwo's exile and one or two judiciously selected examples of the changes that take place in his absence from Umuofia. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond both to the reasons for Okonkwo's exile and to one or two changes that occur in his absence. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to the exile and/or some changes in Umuofia.

Question 6 MARKS AVAILABLE 21	Why does Okonkwo treat his real son (Nwoye) and his adopted son (Ikemefuna) differently?
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NOTES ON THE TASK

Nwoye is treated very harshly by his father because he is a disappointment and a constant reminder of Okonkwo's own father. Ikemefuna is liked by Okonkwo since he has a positive influence on his son, but he kills him to prove his courage and obedience to the gods. Nwoye, who can't wrestle and has not got the spirit of Ezinma, is disliked by his father because of his gentler nature, his laziness as Okonkwo saw it. But after the arrival of Ikemefuna, Okonkwo tries to teach his son to be a man, splitting yams, sharing masculine stories and repairing his compound. The arrival of Christianity brings the betrayal as Nwoye becomes Isaac. Okonkwo wants to beat him and fears for the future and the after-life with no one to make ritual offerings. Okonkwo likes Ikemefuna not just because of the effect on Nwoye, but because he is cheerful and lively. He even allows Ikemefuna to carry his stool and bag like a son and call him father. The impact of the killing of Ikemefuna on Okonkwo is apparent in his three days of misery, almost heart-searching.

Higher Band answers will give a clear account of the distinctions between Okonkwo's treatment of each of the boys and the reasons for it. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to Okonkwo's treatment of the two boys. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to Okonkwo and the two boys.

Section B: WRITING

<p>Question 7 (21 MARKS) 14 + 7</p>	<p>Why is it important to have rules in your life?</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

- 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 (eg 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 A03(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 answer write the two separate marks (eg 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

NOTES ON THE TASK:

- 1 Answers will offer some ideas on rules and how they affect people. (Some may refer back to the stimulus material; there is no premium or penalty for such reference).
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of the idea of rules governing behaviour (**overview**)
 - clarity of explanation of effects on an individual (**analysis**)
 - effectiveness/relevance of personal **comment** on the relative impact of different rules.

ANALYSE, REVIEW, COMMENT

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.	
Band	Marks
Above 4	15
4	14 13
5	12 11
6	10 9

A03(i)	A03(ii)
communicate clearly and imaginatively, using and adapting forms for different readers and purposes	organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
Performance clearly or very clearly exceeds that described in Band 4.	
<p>Task: the writing clearly identifies one or two personal rules. Some relevant personal comment on how they affect the individual.</p> <p>Format: the writing establishes a sense of overview; there is a generally successful relationship with reader, with some consistency of tone and address.</p> <p>Task: the writing sets out recognisable examples of one or two personal rules and possible effects. There is some personal comment on the impact on the individual, but it is not always focussed/relevant.</p> <p>Format: some sense of overview is given. There is a sense of relationship with the reader, but tone/address may be inconsistent.</p>	<p>An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable conclusion. Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Different paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p> <p>The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate conclusion. 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.</p>
<p>Task: the writing refers to one or two personal rules; some simple explanation of the possible impact may be attempted but is likely to be lost under generalised personal comment/views on coping with life.</p> <p>Format: an overview may be attempted, with limited success. There is intermittent awareness of the reader, but little consistency of tone/address.</p>	<p>The opening offers some direction; 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 most elements are fully achieved, award the higher mark in the band.</i>		
7	8 7	<p>Task: the writing shows that some awareness of one or two personal rules and some the possible impact; this is likely to be mainly anecdotal, and may give some limited personal comment.</p> <p>Format: 'overview' may consist of little more than a list of rules. There is little evidence of awareness of the reader, and tone/address are inconsistent.</p>
8	6 5	<p>Task: the writing shows limited awareness of one or two personal rules.</p> <p>Format: there is no real sense of overview, and no consistent tone or apparent awareness of the reader.</p>
Below 8	0-4	<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>
Performance does not meet the requirements of Band 8		

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
Band	Marks	A03(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

<p>Question 8 (21 MARKS) 14 + 7</p>	<p>A local newspaper is campaigning to ban teenagers from the town centre at weekends. Write a letter to the newspaper editor arguing your point of view.</p> <p>Begin your letter 'Dear Editor'.</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

- 1 a) Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
b) Use T to indicate appropriate tone in addressing audience.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have 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 (eg 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 A03(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write and total two separate marks (eg 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

NOTES ON THE TASK:

- 1 Answers will offer a range of different responses to the ban, explain how this is sensible or otherwise, and arguing a convincing viewpoint. (Some may refer back to the stimulus material; there is no premium or penalty for such reference).
- 2 The format is that of a formal letter to a newspaper; tone should be appropriate.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of 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 most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	A03(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes	A03(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
Above 4	15	Performance clearly or very clearly exceeds that described in Band 4.	
4	14 13	<p>Task: the letter presents clearly the response to the proposed ban, supported/balanced by comments on how teenagers may react.</p> <p>The writing draws effectively on typical features of formal letter format, and establishes a generally successful relationship with imagined reader, with some consistency of tone and address.</p>	<p>An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable conclusion. Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Different paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p>
5	12 11	<p>Task: the letter sets out a recognisably coherent viewpoint on the proposed ban, supported/balanced by comments on how teenagers may react.</p> <p>Some typical features of the formal letter format are used to some effect. There is a sense of relationship with the imagined reader, but tone, address may be inconsistent.</p>	<p>The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate conclusion. 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.</p>
6	10 9	<p>Task: the letter makes some points about the proposed ban, supported/balanced by comments on how teenagers may react.</p> <p>A few of the more obvious features of the formal 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 most elements are fully achieved, award the higher mark in the band.</i>		
7	8 7	<p>Task: the letter shows some awareness of the ban but tends to inform/explain rather than explicitly to argue/persuade. The formal letter format is used in a rudimentary way. There is little awareness of the imagined reader, and tone/address are inconsistent.</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>
8	6 5	<p>Task: the letter shows limited awareness of a ban. Use of the formal letter 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 reader.</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>
Below 8	0-4	Performance does not meet the requirements of Band 8

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	A03(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.	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..	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.	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.	Punctuation is largely haphazard, inconsistent or absent.
Below 8	0-2	Performance does not meet the requirements of Band 8	

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**Mark Scheme 2432/02
June 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)					√
	(ii)					√
	(iii)					√
AO2 Reading	(i)	√	√	√	√	
	(ii)	√				
	(iii)	√				
	(iv)	√	√	√	√	
	(v)	√	√	√	√	
AO3 Writing	(i)	√	√	√	√	
	(ii)	√	√	√	√	
	(iii)	√	√	√	√	

(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 June 2006)

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 4*)

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 unringed 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 6)*

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 4)

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 17, 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, the 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.

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

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 selected references • respond with some thoroughness to the writer's language and/or techniques, if 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 references • 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 text 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 supported by some references • possibly make limited reference to the writer's language and/or techniques where appropriate
Ungraded on this task	12 - 8 7 - 3 2 - 1	<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

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

Text: OCR: *Opening Worlds* *The Pieces of Silver, The Red Ball; the Young Couple; Leela's Friend, Games at Twilight, The Winter Oak:*

Question 1 (30 marks)	How do the writers present the experience of learning, here and in one other story from the list above?
----------------------------------	--

NOTES ON THE TASK:

From the extract: candidates may include **some** of the following in their answers:

- the satisfaction experienced by the teacher - "it gave her great joy"
- the frustration and humiliation experienced by the pupil
- the limited knowledge/skill of the teacher
- blindness of the teacher to the limitations of her pupil
- the conceit of "do as I do" - "Is this how I have drawn the cow?"
- the teacher's well-meaning efforts - "she pitied him and redoubled her efforts"
- the two types of education described: the conventional "school-learning" which Leela offers and the opening up of the imagination, the world of fantasy, which Sidha can "conjure up" - "Sidha knows the moon"
- there will be other things which candidates find to say about how this passage or the rest of the story presents the experience of learning

From the other stories: Candidates may find an experience of learning in a variety of ways in the various stories. Give credit according to how valid and convincing you find the case they make.

Some of the more likely examples are:

The Pieces of Silver;

- Clement's harsh unfriendly experience of learning under the appalling Mr Chase
- The story of how Mr Chase gets his comeuppance offers Clement lessons about his sister's love, his neighbours' generosity and the pleasure of sharing his good fortune

The Red Ball:

- what Bolan learns about his parents
- how Bolan's education separates him from his father

The Young Couple:

- what Cathy learns about India and its customs...
- ...about her husband and his family

Games at Twilight:

- Ravi learns a number of things about the other children...
- ...but above all about himself: the experience of fear, and the desolation of insignificance

The Winter Oak

- offers perhaps the most obvious parallel to Leela - Anna Vasilevna being the grown-up version of Leela and Savushkin the equivalent, in some respects, of Sidha.

Question 2 (30 marks)	How do the writers show the effects of poverty or wealth in two of the stories from the list above?
--	--

NOTES ON THE TASK:

Candidates may describe how writers show “the effects of poverty or wealth”, in a wide variety of ways in the various stories. Give credit to the degree to which the answer analyses the **effects** of poverty or wealth - on characters and the way the story develops - the writers’ **use of language** in presenting these effects.

Some of the more likely examples are:

The Pieces of Silver:

- the chronic poverty of the Dovecot’s shack - with the “unkind comment of the seagulls on the cotton screen...”, their meagre “one substantial meal” and the parents emaciated appearance all underline the unfairness of Mr Chase’s demand for contributions to the prosperous Mr Megahey’s present
- but it is the poverty which leads to the positive lessons learned (see task 1)

The Red Ball:

- the need to escape poverty prompts the move to Tunapuna - with the effects on Bolan and his family which this produces
- the father’s grinding toil and permanent worries over money make him resent Bolan’s education and very existence at times, and prompt his violent reaction to the theft

The Winter Oak:

- There is no overt reference to Sasushkin’s poverty - but his “worn” boots and his widowed mother’s shift work may be accepted as evidence
- answers may effectively show the contrast between this material poverty or wealth and the richness of the boy’s inner life and enjoyment of the natural world in contrast with the presumably adequately paid teacher.

Leela’s Friend:

- Again, there is little overt reference to Sidda’s poverty beyond the modest wages he received for all the chores he had to do, but candidates may show how this made him a plausible suspect in the robbery.
- the richness he brought into Leela’s life by his stories makes an effective contrast

The Young Couple

- Candidates may see a contrast between the material opulence offered to Cathy and the poverty of her restricted, claustrophobic life in her new family.

Games at Twilight

- Candidates may see “poverty” in the quality of the relationship between the adults and the children, and describe the consequent effects of this neglect on the children.

Text: HEMINGWAY: *The Old Man and the Sea*

Question 3 (30 marks)	How far does the relationship between Santiago and Manolin here, at the end of the novel, confirm what you have learned earlier?
----------------------------------	--

NOTES ON THE TASK

From the extract: Candidates may include **some** of the following in their answers:

- the laconic "I missed you". shows Santiago's awareness of the value of Manolin's assistance in the boat
- despite his success in the other boat, Manolin is still determined to rejoin Santiago
- he is not deterred by the old man's pessimism - "I'll bring the luck with me"
- he is prepared to oppose his family's wishes for Santiago's sake
- he is concerned for the old man's physical suffering and well-being
- he looks after his everyday needs
- the "papers" reminds us of their common passion for baseball
- he weeps for the signs he sees of the old man's imminent death
- there may be other things candidates find to say about the passage to show what they learn from it about their relationship.

From the rest of the novel: candidates may include in their answers **some** of the following details which reinforce features of their relationship suggested by the passage:

From the opening of the novel:

- Manolin's eagerness to fetch sardine bait, helping to take the gear up
- his care for Santiago's meal - "you'll not fish without eating while I'm alive"
- their shared fiction of the pot of yellow rice and fish
- their shared enthusiasm for baseball
- Manolin's deep affection evident in his observation of the old man's sleeping body and the gentleness with which he wakes him
- he worries over him like a mother - fetching water from two streets away, soap towel - clothes for next winter - "why am I so thoughtless"?
- a reciprocated affection - "...looked at him with loving eyes. 'If you were my boy...'
- they have been sailing together since Manolin was 5 (probably 15+ years)
- Manolin hero-worships him: "...many good fishermen and some great ones. But there is only you"
- Manolin promises to get his man to fish near Santiago to help him if required

From the fishing expedition:

- on several occasions he thinks of Manolin and wishes he were with him
- "I wish the boy were here...if the boy were here..." they shared the memory of the grief of the male Marlin when they killed his mate - Manolin would understand his guilt at his "treachery" in going out too far in search of the big fish
- on various occasions he misses Manolin's practical assistance - in remembering the salt, to recover the unused baits when he was preoccupied with the line to the fish, in watering the rope to avoid friction burns, in rubbing his hand to ease the cramp...

Text: HEMINGWAY: *The Old Man and the Sea*

Question 4 (30 marks)	How does the writer show what Santiago has learnt from his intimate experience of the sea itself, and of the creatures that live in and over it?
----------------------------------	--

NOTES ON THE TASK:

Answers should show a good knowledge of the “intimate experience” Santiago has of these things, and a number of instances or how this experience has resulted in a variety of thoughts and attitudes about them.

Candidates may include **some** of the following in their answers:

From experience of the sea:

he calls it “la mar” - “which is what people call her when they love her”. Even when she does bad things, it is because she “could not help them”. She is affected by the moon (tides) **like a woman**. By contrast the young men who exploit the sea and see it as an enemy call it “el mar”.

- the weed - “that heaved and swung as if the ocean were making love with something under a yellow blanket” - is also a **helpful** provider of shrimps and a useful drag on the line.
- his knowledge and observation of the sea - the undulations of the water, the wild duck, the cloud shapes, looking out for weather changes - mean that he **never felt alone** on the sea
- continual observation of the clouds, wind and sun help Santiago to navigate so that he is always **at home** on the sea

From experience of the creatures:

- he feels **affection** for some of them: the flying fish - “he was very fond...his principal friends”; porpoises - “our brothers”; turtles - “loved the green turtles and hawks-bills...friendly contempt for the huge stupid logger-heads”
- he intensely **dislikes** others: the Portuguese Man of War (jelly fish) whose purple filaments catch on the line - “whores!”, the sting ray which paralysed his leg when he stepped on it;
- he has learnt how to **use the creatures to survive**: as bait (sardines, small tuna-albacores) to catch bigger fish; to eat (flying fish, shrimps, sardines)
- **he admires** them: (the marlin - “*El Champion* of the sea”; the *dentuso* (Mako shark) - “the fastest fish in the sea and everything about him was beautiful except his jaws”
- his complex thoughts and feelings about his **vocation as a fisherman**: pity, guilt, fellow-feeling, rivalry, brotherhood, unworthy victory by “tricks”...

Text: ACHEBE: Things Fall Apart

Question 5 (30 marks)	How far does this extract help you to understand the relationship between Okonkwo and his eldest son as related elsewhere in the novel?.
--	--

NOTES ON THE TASK:

From the extract: Candidates may include **some** of the following in their answers:

- "...he, Okonkwo, of all people..." - his view of himself as an acknowledged leader makes his disappointment with Nwoye more bitter
- "...the finger of his personal god or *chi*" his unquestioning acceptance of Ibo beliefs is displayed, which explains his incomprehension and anger at Nwoye's rejection of them
- "...his despicable son" - he regards his son with contempt
- "...a lot of effeminate men" - Okonkwo's view of masculinity uncompromisingly on view - and the root cause of his dissatisfaction with his gentle, sensitive son
- "...like the prospect of annihilation" - ancestor worship as fundamental to Ibo religion as heaven/salvation to Christian: helps explain Okonkwo's horror
- "...degenerate and effeminate" - further evidence of the root cause of their estrangement
- "...Nwoye resembled his grandfather, Unoka...He pushed the thought out of his mind..." It is because he fears the Unoka strain in himself that Okonkwo pushes himself so hard - and has further reason to be afraid of seeing it in his son
- "Okonkwo was called 'Roaring Flame' ...Living fire begets cold, impotent ash". - the visual metaphor reflects Okonkwo's deeply fatalistic approach to life

From the rest of the novel:

The extract thus reflects the main causes of their conflict

- Okonkwo's view of what a boy/man should be like
- the failure of Nwoye to live up to this view
- the contrasting and irreconcilable differences between the Ibo religion and the Christianity which Nwoye now follows
- the fear of "failure" (as exemplified in his own father) which drives Okwonkwo to treat his son so harshly

In discussing how far the rest of the novel reflects these candidates may include in their answers **some** of the following:

- Okonkwo detects the "gentleness and idleness" of his father in his 12-year old son and tries to beat them out of him
- In Ikemefuna he finds everything he wanted in his own son - and transfers his affections to him
- Nwoye tries to be what his father wants, but still prefers his mother's stories to the tales of valour his father tells
- his father's role in Ikemefuna's death alienates Nwoye
- Okonkwo envies Obierika for his wrestler son, Maduka
- The appeal of Christianity to Nwoye lies in its "rollicking tunes of evangelism", its acceptance of the 'outsider', and the answer it offered to "the persistent questions about the twins crying in the bush and of Ikemefuna who was killed"

Text: ACHEBE: Things Fall Apart

Question 6 (30 marks)	In Part One (Chapters 1-13), Achebe presents many characters apart from Okonkwo. How far does he succeed in bringing some of these characters to life for you?
--	--

NOTES ON THE TASK:

The question invites candidates to show their knowledge of some of the “minor” characters in the novel and to illustrate the variety to be found among them. The number they refer to will vary; a detailed account of 2 or 3 or a more perfunctory account of half a dozen or more may produce equally satisfactory evidence for a conclusion about “how far they are real, recognizable human beings” rather than an undifferentiated ‘supporting cast’ to Okonkwo.

Candidates may include in their answers references to **some** of the following:

- *Unoka*: lazy (sows yams on exhausted farms), improvident, musician, debtor, in love with life, amiable, cowardly, unambitious, left in Evil forest to die, unburied, of the “swelling which was abomination to the earth goddess”
- *Nwoye*: see notes on task 5
- *Ekwefi*: Okonkwo’s second, favourite, wife. Nearly shot for her effrontery in murmuring about “guns which never shot”, the village beauty who left her husband for the great wrestler, Okonkwo; buried 9 children - bitter; her only surviving child, Ezinma, an Ogbanje, (child who dies and re-enters the womb repeatedly)
- *Ezinma*; a girl with the strong, masculine qualities her father wanted in Nwoye; grew up to be a surrogate son and as beautiful as her mother
- *Obierika*; loyal, outspoken friend to Okonkwo; sees the folly of his role in Ikemefuna’s death; generously assists him during his exile
- *Ikemefuna*: knowledgeable about wild-life; lively; full of tales; popular; an elder brother to Nwoye; his memories of his mother and his growing anxiety during his last fatal walk bring him very much alive.

Candidates may balance their response by listing other characters who make brief appearances in which they are little more than voices expressing a point of view, actors in a ceremony or victims in a dispute.

They may refer to **some** of the following:

- *Okeye*: successful, drum-playing chief who lends Unoka cowries; a great talker who illustrates the Ibo love of proverbs
- *Ogbuefi Ezeugo*: the powerful orator who always begins the tribal meetings: “*Umnofia kwenu* he bellowed, pushing the air with clenched fist!”
- *Ezdeani*: priest of the Earth Goddess who sternly fines Okonkwo for the sacrilege of wife-beating during the sacred Week of Peace
- *Chielo*: in ordinary life a friendly widow with 2 children; an awesome figure as the priestess of *Agbala*, the Oracle of the Cave.
- *Ndulue and Ozoemena*: a couple whose devotion was legendary, who died together
- *Akueke and Ibe*: a bridal couple: she 16, “beautiful and ripe”, covered in necklace, bangles and waist-beads; he, 25, an expert wine tapper
- *Amadi*: the leper - “the white skin” - the only white man they had seen...

Section B

Question 7 (30 marks)	What have been the most important things you have learnt - in or out of school or college?
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).

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

- 1 Candidates may choose to select particular subjects, skills or areas of knowledge from their formal education, or moral, ethical concepts or social skills they have learnt from their inexperience of life outside school - in the family, from friends, from religion, from reading - or a combination of these. Candidates should show why they have chosen their examples and what makes them the most important lessons they have learnt, possibly illustrating their significance by succinct anecdotes, but avoiding sustained narratives. They may comment on the relative value of school and other sources of experience as part of their commentary on the examples they choose.
- 2 Some may refer, wholly or in part, to the stimulus material; there is no premium or penalty for such references.
- 3 Task-specific criteria:
 - clarity of presentation of examples of the most important things learnt and their importance to the candidate (**overview**)
 - clarity of explanation of why they are important to the candidate (**analysis**)
 - effectiveness/relevance of personal **comment**

Question 8 (30 marks)	A recent newspaper article has claimed that in the age of information technology we no longer need schools. Write a letter to the newspaper arguing your point of view. Begin the letter 'Dear Editor'.
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 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

- 1 A clear point of view for or against the value of schools as a medium for learning should be argued, though pro and con arguments may be presented in the course of coming to a conclusive view.
- 2 Arguments against the article may point to: the value of teachers (inspiring, motivating, supporting, explaining); the social intercourse with friends; the stimulus of peer competition; the extra-curricular opportunities...
- 3 Arguments agreeing with the article may refer to: the superior resources of the internet; interactive learning software; the benefits of self-reliance and independence; the agreeable absence of intrusive regulation and discipline...
- 4 Answers may refer, wholly or in part, to the stimulus material. There is no premium or penalty for such references.
- 5 The format is that of a formal letter. Tone should be appropriate – including the ending.
- 6 Task-specific criteria:
Candidates should make a number of points (usually including some illustration) and show awareness of the opposite view to **argue** their point of view effectively ;
They should write **persuasively** to convince the readers of the newspaper of the validity of their arguments.

WRITING TO ANALYSE, REVIEW, COMMENT

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	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	20 19	Performance clearly (19) or very clearly (20) exceeds that described in Band 2.	
2	18 17	Task: the writing gives a range of different kinds of things learnt, analysing confidently why they are important to the candidate. Personal comment is pithy and pertinent. Format: An overview is skilfully developed, with detailed exploration of the topic, and a relationship with the reader is effectively created. Tone is sustained entirely appropriately throughout by precise use of a sophisticated vocabulary .	A very effective opening firmly engages with the topic; development is fully coherent and sustained, leading to an effective conclusion . Paragraphs are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.
3	16 15	Task: the writing presents well-defined examples of things learnt, with some effective analysis of why they are important to the candidate. There is some pertinent personal comment. Format: the writing is effectively organised to give an overview of the topic and establishes a good relationship with the reader . Appropriate tone is sustained by the use of a wide range of apt vocabulary .	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>). 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.
4	14 13	Task: the writing clearly presents some examples of things learnt, with some clear attempt to show why they are important to the candidate. Some relevant personal comment is clearly expressed. Format: the writing establishes a sense of overview of the topic and creates a generally successful relationship with the reader . Tone is generally consistent and vocabulary is appropriate.	An appropriate opening engages with the topic; there is clear development in some detail and a suitable conclusion (e.g. <i>with some summary/recapitulation</i>). Paragraphs are used to organise content; differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.

<i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i>	
5	<p>Task: the writing sets out recognisable examples of what things learnt are important to the candidate. 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>
6	<p style="text-align: center;">10 9</p> <p>Task: the writing refers to some simple examples of what things learnt are important to the candidate but they are likely to be lost under generalised comment or assertion.</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>
7	<p style="text-align: center;">8 7</p> <p>Task: the writing shows that some awareness of some simple examples of what things learnt are important to the candidate; this is likely to be mainly anecdotal, and may give some limited personal comment.</p> <p>Format: 'overview' may consist of little more than a list of examples. There is little evidence of awareness of the reader, and tone/address are inconsistent.</p>
8	<p style="text-align: center;">6 5</p> <p>Task: the writing shows limited awareness of one or two simple examples of what things learnt are important to the candidate.</p> <p>Format: there is no real sense of overview, and no consistent tone or apparent awareness of the reader.</p>
Below 8	0-4
Performance does not meet the requirements of Band 8	

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	
1	10
2	9
3	8
4	7
5	6
6	5

Performance clearly exceeds that described in Band 2.	
Spelling is virtually all correct, across a wide vocabulary including complex irregular words.	Punctuation: a good range is used accurately and precisely, both between and within sentences, to produce specific effects.
Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.	Punctuation: a range is used securely, both between and within sentences, and enhances clarity of meaning.
Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words less secure.	Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.
Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.	Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.
Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.	Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.

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	
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	

WRITING TO ARGUE, PERSUADE, ADVISE

Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.			
Band	Marks	AO3 (i)	AO3 (ii)
1	20 19	communicate clearly and imaginatively, using/adapting forms for different readers and purposes	organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
2	18 17	<p>Task: the writer's point of view is convincingly advanced, using a wide range of arguments, creating a strongly persuasive appeal to the intended audience.</p> <p>Format: the letter is eloquently developed, with skilful balance of detail and directness. A formal Tone is sustained entirely effectively throughout with precise use of apt vocabulary.</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</i>; '<i>clinching</i>' of <i>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>
3	16 15	<p>Task: the writer's point of view is clearly presented, using a number of effective arguments, 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.</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 writer's point of view is clear, using a limited number of arguments which are generally persuasive</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. 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>

Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.			
Band	Marks	AO3 (i)	AO3 (ii)
5	12 11	<p>communicate clearly and imaginatively, using/adapting forms for different readers and purposes</p> <p>Task: the letter sets out a recognisable response to the article's claim though its point of view may not always be clear or consistent. It shows some 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>organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</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 makes some relevant response to the article's claim and may include some simple arguments intended to persuade readers, but it 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>
7	8 7	<p>Task: the letter shows some relevant response to the article's claim but tends to inform/explain rather than explicitly to argue/persuade.</p> <p>The formal letter format is used in a rudimentary way. There is little awareness of the imagined reader, and tone/address are inconsistent.</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.</p> <p>Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p>
8	6 5	<p>Task: the letter shows some relevant response to the article's claim.</p> <p>Use of the formal letter 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 reader.</p>	<p>There is very limited evidence of deliberate structuring in terms 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: 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	<p>Sentence structures show good control of subordination and co-ordination and an ability to use a full range of structures, skilfully varied to precise purpose/effect (e.g. frequent use of simple sentences for effect in speech).</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 specific effects appropriate to speech (e.g. <i>parenthetical commas/dashes for asides</i>).</p>
3	8	<p>Sentence structures: a variety may be used as appropriate to speech (including compound, complex and perhaps occasional multiple complex), e.g. for <i>emphasis; to sharpen argument</i>. Subordination and co-ordination help to very pace/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 and to produce deliberate effects (e.g. <i>pause; contrast</i>).</p>
4	7	<p>Sentence structures are mainly compound and complex; there is some variety, as appropriate to speech. Subordination may help to provide order/clarity in argument.</p> <p>Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure.</p> <p>Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying argument.</p>
5	6	<p>Sentence structures are largely simple and compound, and tend to be repetitive. There is little attempt at conscious variation for effect.</p> <p>Spelling is usually correct in straightforward vocabulary/regular words, but there may be a errors in a number of common spelling patterns.</p> <p>Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning.</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, including a number of error-types.</p> <p>Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p>

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
Band	Marks	A03(iii) Use a range of sentence structures effectively with accurate punctuation and spelling	
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	

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Mark Scheme 2433/01
June 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 June 2006)

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 4*)

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 6)

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 4)

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 17, 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, the 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

QUESTION 1 (21 MARKS) (14 +7)	Copy out the sentence below, then CONTINUE the story. Approaching the door, I told myself that this time it would be different. This time..... Explore the thoughts and feelings of the narrator.
GENERAL CRITERIA	Candidates must demonstrate their ability to: <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 informed 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 7.
- 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 the two separate marks (e.g. 10 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK:

- A complete narrative is *not* required. Action may be minimal; explanation may be withheld.
- **TASK-SPECIFIC CRITERIA:**
 - thoughts and feelings of the narrator;
 - effective use of detail to create/sustain the imagined characters/situation;
 - effective use of language, imagery etc.

QUESTION 1 BAND DESCRIPTORS		Writing to Explore, Imagine, Entertain	
Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.			
BAND	MARKS	A03 (i)	A03 (ii)
Above 4	15	communicate clearly and imaginatively, using and adapting forms for different readers and purposes	organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
4	14 13	Task: the narrator's thoughts and feelings/situation are generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged. The writing signals appropriate genre and there is some consistency of tone , achieved through the use of a range of appropriate vocabulary .	An appropriate continuation establishes identifiable thoughts and feelings / situation; 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	Task: the narrator's thoughts and feelings /situation are at times convincing and are more than merely derivative. Narrative standpoint may show inconsistency (e.g. of <i>tense</i> ; <i>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 .	The continuation attempts to establish thoughts and feelings /situation; 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	Task: the narrator's thoughts and feelings /situation provide some interest but may be derivative. Narrative standpoint is unclear/inconsistent, but the reader is intermittently engaged. There is some limited attempt at the appropriate genre, but little consistency of tone , and vocabulary is limited and at times imprecise.	The continuation introduces some sense of thoughts and feelings / situation; there is some development and a limited attempt to end at an appropriate point. Paragraphing is largely based on simple narrative sequence.

BAND	MARKS	AO3 (i)	AO3 (ii)
7	8 7	<p>communicate clearly and imaginatively, using and adapting forms for different readers and purposes</p> <p>Task: the narrator's thoughts and feelings /situation are generally appropriate but struggles 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>organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p> <p>The continuation may give some evidence of an attempt to create thoughts and feelings / situation, but the writing is predominantly simple narrative with limited development; it may just stop, with no apparent attempt to build to 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 narrator's thoughts and feelings/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 thoughts and feelings / situation, 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: if most elements are achieved, award the mark in the band.	
BAND	MARKS
Use a range of sentence structures effectively with accurate punctuation and spelling AO3 (III)	
Performance clearly exceeds that described in Band 4	
Above 4	7
4	7
5	6
6	5
7	4
8	3
Below 8	0-2
Performance does not meet the requirements of Band 8.	

Sentence structures have some variety, mainly compound and complex; subordination helps to provide order/detail/emphasis.

Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure.

Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.

Sentence structures show a limited range, possibly main complex, and tend to be repetitive.

Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.

Punctuation between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences.

Sentence structures are repetitive, often lengthy and uncontrolled complex, with simple syntax not always used correctly.

Spelling: is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types.

Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.

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.

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.

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 2a (10 marks)	<p><i>Much Ado About Nothing</i> (Shakespeare) Write about one or two moments in <i>Much Ado About Nothing</i> which show you that Beatrice and Hero are two very different women. In your answer you should write about:</p> <ul style="list-style-type: none"> • the ways Beatrice and Hero behave • what other characters say about them <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>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

Accept the candidate's choice of moment or moments. The most obvious is the opening scene where the two women are introduced to the audience. Many may comment on the immediate impact that Beatrice has on the audience, her extrovert character and her familiarity with the characters (in particular, Benedick) even before they have appeared on stage. Much is learned of Beatrice through her damning indictment of Benedick. Shakespeare shows the character of Hero through the dialogue between Claudio and Benedick in the first scene. This sets the trend for the play: Hero barely speaks and her character is generally seen through others' eyes. Answers may include reference to the masked ball, detailing both women's different attitudes and roles; the shaming of Hero and Beatrice's support for her (and Beatrice's willingness to reject Benedick in favour of Hero); the final marriage scene also displays marked differences between their behaviour, their suitors and therefore their chance of happiness. The very best answers may just begin to analyse their roles thematically and/or as contributing to the dramatic effect.

Differentiation will be achieved through: the degree of focus on how the two women differ as opposed to two separate character studies or just concentrating on what they say and do: the level of understanding shown of the significance of the importance of that moment within the play that emphasises the difference between the two women; how frequent and apt chosen quotations and references to the play given in support of points made. Occasional helpful comment beginning to explain how language and/or dramatic devices are used to show them as two different characters will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

<p>QUESTION 2b (10 marks)</p>	<p><i>Much Ado About Nothing</i> (Shakespeare) Write about one or two moments in <i>Much Ado About Nothing</i> where characters are tricked into believing something that is not true. In your answer you should write about:</p> <ul style="list-style-type: none"> • the reasons why they are tricked • how the characters are affected <p><i>Support your answer by referring to and quoting from the play.</i> <i>Remember to put quotation marks round any words and phrases you use from the play.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

Accept the candidate's choice of moment or moments. There is scope for candidates to analyse why certain characters are tricked; the need for such tricks and how they are affected. Better answers may identify thematic links: the desire for love; the upholding of honour. These may be dealt with by reference to: the masked ball and the unexpected happenings there for Hero and Claudio, in particular: the tricking of Beatrice and of Benedick separately by their friends and their gradual change of attitude to each other; the growth of love and then their marriage; the use of Margaret and Borachio by Don John to distress and deceive Claudio which leads to his shaming of Hero at the altar, and the inevitable emotion fuelled by the outcome of such events.

Differentiation will be achieved through: the degree of focus on the nature of the trick and why it has been played as opposed to as largely narrative account of what the characters say and do; the level of understanding shown of the thematic significance or the importance of that moment within the play that contributes to the ideas of trickery and disbelief; how frequent and aptly chosen quotations and references to the play given in support of points made as opposed to overlong or not always helpful quotation. The presence of helpful comment to explain how language and/or dramatic devices contribute will indicate the highest levels of response.

QUESTION 3a (10 marks)	<p><i>Romeo and Juliet</i> (Shakespeare)</p> <p>Write about how one or two moments in the play show you that Romeo and Juliet's love is bound to end in tragedy.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words and phrases you use from the play.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

Accept the candidate's choice of moment(s). The answer may be confined to the prologue but better answers will explore the play as a whole. This may include: the families' longstanding and bitter feud; an analysis of the inevitability of the lovers' deaths; the role and importance of other characters, in particular those who are not related to either Romeo or to Juliet but who find their own lives entwined in the fate of the lovers. These may include: the Friar and his role in uniting the lovers in a secret and forbidden marriage and his aiding Juliet to deceive her family further; the Nurse and the significance of the change in her attitude and therefore, role; Mercutio and the significance of the fight and the devastation caused by his being murdered by Tybalt.

Differentiation will be achieved through: the degree of focus on the way the lovers' situation is presented; the level of argument and personal engagement as opposed to a largely narrative account of what happens; the level of understanding of the inevitability of the tragedy and its thematic significance; how frequently and aptly used quotations and references to play are given in support of points made. The presence of helpful comment to explain how language and/or dramatic devices are used by Shakespeare to affect our opinion will indicate the highest levels of response.

QUESTION 3b (10 marks)	<p><i>Romeo and Juliet</i> (Shakespeare)</p> <p>Why is the Nurse an important character in the play <i>Romeo and Juliet</i>?</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> • the importance of what she says and does • the effect she has on the audience <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words and phrases you use from the play.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

The better answers may present a balanced view of Juliet's Nurse by showing the many facets of her character; her interaction with different people and therefore her overall importance throughout the play. Initially the Nurse is shown as Juliet's Nursemaid but then as a mother figure, confidante, mediator, co-conspirator and, ultimately, critic. The audience also sees the Nurse as the butt of Mercutio's ribald humour and as a scapegoat for Capulet's anger towards Juliet.

Differentiation will be achieved through: the level of argument, personal engagement and degree of focus on the importance of the Nurse's qualities as opposed to a largely narrative account of her behaviour; the level of understanding shown of the reasons for her behaviour, including the thematic significance of her role; how frequent and aptly chosen quotations and references to the play given in support of points made. The presence of helpful comment to explain how language and/or dramatic devices *affect* our view of her will indicate the highest levels of response.

<p>QUESTION 4 (10 marks)</p>	<p><i>Opening Lines SECTION C: War (OCR)</i> How do the poets use images from the natural world to show feelings about war, in two of the following poems?</p> <p>(Page 40) Dobell <i>Tommy's Dead</i> (Page 41) Brontë <i>Song ('We know where deepest lies the snow')</i> (Page 41) Kipling <i>The Hyaenas</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words and phrases you use from the poems.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

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 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.

In Dobell there is the consistent and detailed use of metaphorical imagery, in an understated way, to reflect the deep sadness that all aspects of war have brought. There seems to be nothing left for the youth, ('The land's not what it was'); there is regret at the passing of the old way of life and a real fear for the future ('There's no sign of grass'); the tone is overall pessimistic ('The fire's raked out'). The idea that there is nothing left to look forward to except death lends a serious tone to the entire poem.

Brontë begins with metaphorical imagery concerned with winter and immediately paints a very bleak picture with 'snow' and 'frost-winds'. This leads on to war with the use of 'outlaw', 'hunted', and 'foes'. The destruction yet futility of war is portrayed with the use of contrasting imagery. The 'hare' and the 'hound' are shown in the last stanza as representing opposing armies emphasising the destructive yet futile aspects of war.

In Kipling, the 'soulless' aftermath of the battle is dealt with by referring to the behaviour of animals directly and also through imagery from nature. (The animals are represented as both death and the enemy.) This highlights the contrast between human suffering ('our dead') and the use of the impersonal 'it'. The dead bodies enable the animals to live ('eat..thrive ... meat') and they are 'free from shame' in their consummation of the 'poor dead soldier'.

Differentiation will be achieved through: not only the clear identification of feelings about war rather than simply summarising each poem, but also how consistently the response focuses on how images from nature are used to express these; how perceptive an understanding is shown about the feelings of war are reflected in the imagery; 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 beginning to explain how language and/or form are used effectively in conveying these feelings (rather than mere 'translation' or a formulaic response that identifies devices but not their effect) will indicate the highest level 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 lower levels.

QUESTION 5 (10 marks)	<p><i>Opening Lines SECTION D: Town and Country (OCR)</i> How do the poets use words and images to show their feelings about places they have known, in two of the following poems?</p> <p>(Page 48) Hardy <i>Beeny Cliff</i> (Page 50) Hopkins <i>Binsey Poplars</i> (Page 51) Yeats <i>The Lake Isle Innisfree</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words and phrases you use from the poems.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

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. 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.

Hardy uses images and a powerful sense of contrast to remember happy times spent on Beeny Cliff with his beloved late wife and to look at the idea that, in comparison to the natural world, man's time on Earth is short-lived. The love and loss of his wife are inevitably entwined, shown where they 'laughed light-heartedly aloft' was also where their happiness was threatened, ('cloud then cloaked us') There is a sense of relief at the brief reprieve ('the sun burst out again'). The euphemistic 'elsewhere' leaves the reader saddened by the loss of life and, therefore, tangible love.

In Hopkins, the whole poem presents a modern and personal concern for the environment; this is done through the use of emotive imagery. It is immediately obvious that it is a personal account ('My aspens dear') of what the poet perceives as a tragedy. The repetition of 'felled' and its rhyming with 'quelled', and connection to 'quenched' puts the reader in no doubt of the powerful sense of loss in a favourite place. The perfection of the place for the poet is emphasised by the use of repetition on the final lines.

Yeats also has a personal relationship with nature ('I') and ('live alone') and with this isle in particular, feeling his absence from it very keenly. The repetition of 'go' in the opening line indicates determination and movement. The mood throughout the poem is of an idyllic but of an obtainable idyll. Details of nature are included to enhance his 'peace there'. Regular rhyme helps to create peace and tranquillity.

Differentiation will be achieved through: not only the clear and differing descriptions of the various places, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to create these (e.g. use of repetition in Hopkins); 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 and/of form (rather than mere 'translation' or formulaic response that identifies devices but not their effect) will indicate the highest level 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 lower levels.

QUESTION 6 (10 marks)	<p><i>Opening Lines SECTION G: How It Looks From Here: (OCR)</i></p> <p>How do the poets use words and images to describe unpleasant or disturbing experiences, in two of the following poems?</p> <p>(Page 95) Adcock <i>Things</i> (Page 96) Hill <i>The Hare</i> (Page 96) Paterson <i>Bedfellows</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words and phrases you use from the poems.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

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. 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.

Adcock considers 'Things' as a vague, unsubstantiated term for 'betrayals, committed or endured or suspected'. No detail is given but in the early hours of the morning these 'things' come stalking into her mind and are then personified and exaggerated (with the repetition of 'worse' leading beyond the end of the poem) using the emotive imagery of being hunted and held captive ('stand icily'). The use of 'icily' and then the repetition of 'worse' ends the poem on a very negative and disturbing note in direct contrast to the comparatively light-hearted opening line.

Hill portrays mystery and fear. The woman's feelings are brought to life through similes, 'panic like trapped flies'. The use of contrast, 'darkened ... light' and 'silence ... bell' serve to enhance the sense of the fairytale and mythical qualities. The powerful imagery is very disturbing and the stuff of nightmares with 'panic' and 'wild cries'.

Paterson captures a nightly feeling which almost becomes a sinister ritual. The disturbing experience of lying/sleeping every night in a dead man's bed is conveyed through the use of half-rhyme, 'hovers ...flowers', 'rest...wrist' to create a sense of uncertainty and a feeling of the unexpected. The last two lines hint at a sinister and mysterious reason why the 'last incumbent' is no longer there.

Differentiation will be achieved through: not only the clear identification of the pleasant or disturbing experiences, rather than just summarizing each poem, but also the poets' feelings about these; how consistently the response focuses on how words and images are used; how frequent the support offered for points made. Occasional helpful comment beginning 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 lower levels.

<p>QUESTION 7 (10 marks)</p>	<p><i>Opening Lines SECTION H: Poetry of the 1914-1918 War (ii): (OCR)</i> How do the poets use words and images to show that people can react to war in different ways, in two of the following poems?</p> <p>(Page 106) Sassoon <i>Lamentations</i> (Page 107) Letts <i>The Deserter</i> (Page 107) Sassoon <i>The Hero</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words and phrases you use from the poems.</i></p>
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REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

NOTES ON THE TASK:

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. 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.

In *Lamentations* the speaker, ('I') conveys a personal view of an insensitive comrade in arms who cannot understand the depth of grief at a brother's loss (euphemistically expressed) and feels it is almost treasonable. Sound is used very powerfully to describe the bereaved soldier's distress ('howled'; 'beat his chest'; 'moaned, shouted, sobbed and choked'.) The devastation felt by the soldier is so obvious to the reader and compounded by the personal yet callous view in the last line.

In Letts' *The Deserter* the reader's sympathy is immediately engaged ('Just that') and the use of the rhetorical question in line 6. Emotive vocabulary is used to compound the man's plight, 'throbbing and sobbing' as internal rhyme and 'yearns' adds to his desperate stance. The child-like qualities are used positively and in contrast to the personification of fear and the repetition of 'wild'. The deceitful way in which the mother is informed provokes a very strong sense of outrage and injustice at the way the deserter has been treated. The ominous repetition of 'An English bullet in his heart,' strikes the reader with horror and shame.

In Sassoon's *The Hero* the same incident is delivered from two very different angles. There is an almost matter-of-fact, conversational tone at the beginning with just a hint of emotion ('quavered to a choke') but pride and respectability are above everything. The reader is then given the real version of Jack's death through the eye-witness account of the 'Brother Officer' and the condemnation of Jack as 'useless' and how he had 'panicked' and 'tried to get sent home'. The weaker elements of his character are exposed and the reader's sympathy for Jack is almost extinguished until the very last line.

Differentiation will be achieved through: not only through the clear identification of the reality of war, rather than summarising each poem, but also the poets' feelings as implied through the images they use; how consistently the response focuses on how words and images are used; how frequent the support offered for points made. Occasional helpful comment explaining how words and images are used effectively to express feelings (rather than mere 'translation' or 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 lower levels.

**Mark Scheme 2433/02
June 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 June 2006)

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 4*)

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 unringed 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 6*)

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 4*)

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 17, 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

Question 1 (30 marks) (20 + 10))	Copy out the sentences below and then continue the story, exploring the thoughts and feelings of the narrator. Approaching the door, I told myself that this time it would be different. This time...
---	---

GENERAL CRITERIA	Candidates must demonstrate their ability to: <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

- **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.
- Be prepared to use the whole range of marks.

NOTES ON THE TASK

- Complete narratives are NOT required. Action may be minimal, explanation may be withheld.
- **TASK-SPECIFIC CRITERIA:**
 - thoughts and feelings of the narrator;
 - effective use of detail to create/sustain imagined characters/feelings;
 - effective use of language, imagery, etc.

QUESTION 1 BAND DESCRIPTORS		Writing to Explore, Imagine, Entertain	
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 and adapting forms for different readers and purposes	AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
1	20 19	Performance clearly exceeds that described in Band 2.	
2	18 17	<p>Task: the narrator's thoughts and feelings/situation are inventive and entirely convincing. Narrative standpoint is skilfully and convincingly established and effectively sustained/varied. The writing very confidently engages the reader.</p> <p>Use of genre is entirely apt and convincing, and tone is effectively sustained and/or varied by precise use of a sophisticated vocabulary.</p>	<p>A very effective continuation skilfully establishes thoughts and feelings/situation; development is fully coherent and sustained, leading to an appropriate end-point.</p> <p>Paragraphs are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A varied range of connectives and other linking devices helps shape/structure and reinforces cohesion.</p>
3	16 15	<p>Task: the narrator's thoughts and feelings /situation are convincing and imaginative. Narrative standpoint is clearly established and sustained, and may be varied for effect; the writing firmly engages the reader.</p> <p>Genre is clearly established and tone is appropriately established/varied by the use of a wide range of apt vocabulary (e.g. to carry <i>feeling/emotion</i>).</p>	<p>The continuation successfully establishes thoughts and feelings/situation; development is coherent and moves the reader effectively towards an appropriate end-point.</p> <p>Paragraphs are effectively used to develop structure and give cohesion, with some variety in the use of time/place and other connectives. Varied paragraph length and structure help to sustain interest.</p>
4	14 13	<p>Task: the narrator's thoughts and feelings /situation are generally convincing, showing some imagination. A generally consistent narrative standpoint is established and the reader's interest is engaged.</p> <p>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 thoughts and feelings/situation; there is clear development in some detail leading to an appropriate end-point.</p> <p>Paragraphs are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.</p>

Band	Marks	AO3 (i)	AO3 (ii)
5	12 11	<p>communicate clearly and imaginatively, using and adapting forms for different readers and purposes</p> <p>Task: the narrator's thoughts and feelings /situation are at times convincing and is more than merely derivative. Narrative standpoint may show inconsistency (e.g. of <i>tense</i>; in <i>variation of pronouns - I, s/he</i>), but the reader is generally engaged.</p> <p>Some typical features of appropriate genre are used to some effect, however tone may be inconsistent, with some restriction of vocabulary.</p>	<p>organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p> <p>The continuation attempts to establish thoughts and feelings/situation; there is a sense of some development and an attempt to end at an appropriate point.</p> <p>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 narrator's thoughts and feelings /situation provide some interest but may be derivative. Narrative standpoint is unclear/inconsistent; the reader is intermittently engaged.</p> <p>There is some limited attempt at appropriate genre, but little consistency of tone, and vocabulary is limited and at times imprecise.</p>	<p>The continuation introduces some sense of thoughts and feelings / situation; 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 narrator's thoughts and feelings /situation are generally appropriate but struggles to convince. Narrative standpoint is erratic/ inconsistent and there is minimal engagement with the reader.</p> <p>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 thoughts and feelings / situation, but the writing is predominantly simple narrative with limited development; it may just stop, with no apparent attempt to build to 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 narrator's thoughts and feelings/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 thoughts and feelings / situation, 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: if most elements are achieved, award the mark in the band.	
Band	Marks
AO3(iii) use a range of sentence structures effectively with accurate punctuation and spelling	
1	10
2	9
3	8
4	7
5	6
6	5

Performance clearly exceeds that described in Band 2.	
Spelling is virtually all correct, across a wide vocabulary including complex irregular words.	Punctuation: a wide range is used with precision, both between and within sentences, to produce deliberate effects.
Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.	Punctuation: a range is used securely, both between and within sentences, sometimes to produce deliberate effects.
Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure.	Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.
Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.	Punctuation between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences.
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.

Use 'best-fit', within and across columns: if most elements are achieved, award the mark in the band.			
Band	Marks	AO3(iii) use a range of sentence structures effectively with accurate punctuation and spelling	
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.	

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 confident
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
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>
(15 marks)	<p>Explore some of the different ways in which Shakespeare presents women in <i>Much Ado About Nothing</i>.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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

Candidates should be able to offer some discussion of the main female characters. This may include: Beatrice and the immediate impact that she has on the audience, her familiarity with the other characters, in particular, Benedick; their 'merry war' which ultimately leads to their marriage. Hero's character, in direct contrast to Beatrice's, is seen generally through the eyes of others; her being shamed and then her weakness in accepting Claudio. Margaret plays a part in the tricking and shaming of Hero but is also a confidante and a trusted serving woman. Some answers may deal more generally with the female characters and the response by their close companions, relatives, suitors; ideas about love and 'honour', the nature of relationships between women, and between men and women as shown in the play.

Differentiation will be achieved through: the consistency of focus on the different female characters, how far the response focuses on their presentation rather than just producing a set of character studies, how perceptive an understanding is shown on their role in the play, and how convincing the support given for points made through aptly selected quotation and/or reference to the play. Helpful comment explaining how language and/or dramatic devices are used in their presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
(15 marks)	<p>Explore two moments in <i>Much Ado About Nothing</i> which show how deception can have very different consequences.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

Accept the candidate's choice of moments. There is scope for candidates to analyse why certain characters are deceived; the need for deception and the consequences it brings about. The best answers may identify thematic links: the desire for love; the upholding of honour. These may be dealt with by reference to: the masked ball and the unexpected happenings there for Hero and Claudio, in particular; the tricking of Beatrice and of Benedick separately by their friends and their gradual change of attitude to each other, the growth of love and then their marriage; the use of Margaret and Borachio by Don John to distress and deceive Claudio which leads to his shaming of Hero at the altar, and the inevitable emotion fuelled by the outcome of such events.

Differentiation will be achieved through: the consistency of focus on the contrasting consequences of deception, and most importantly, how this is shown; some perceptive understanding of the thematic significance within the play; how convincing the support given for points made through aptly chosen quotation and/or references to the play. A clear explanation of how language and/or dramatic devices are used to show the deceptions will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
(15 marks)	<p>Explore one or two moments where Shakespeare makes you most powerfully aware that Romeo and Juliet's love will end in tragedy.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

Accept the candidate's choice of moment(s). The answer may be confined to the prologue but better answers will explore the play as a whole. This may include: the families' longstanding and bitter feud; an analysis of the inevitability of the lovers' deaths; the role and importance of other characters, in particular those who are not related to either Romeo or to Juliet but who find their own lives entwined in the fate of the lovers. These may include: the Friar and his role in uniting the lovers in a secret and forbidden marriage and his aiding Juliet to further deceive her family; the Nurse and the significance of the change in her attitude and therefore, role; Mercutio and the significance of the fight and the devastation caused by his being murdered by Tybalt.

Differentiation will be achieved through: the consistency of focus on the tragedy of the lovers, and most importantly how this is shown; some perceptive understanding of the thematic significance of this within the play; how convincing the support given for points made through aptly chosen quotation and/or references to the play. A clear explanation of how language and/or dramatic techniques are used to show that Romeo and Juliet's love will end in tragedy will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
(15 marks)	<p>Explore the role of the Nurse in <i>Romeo and Juliet</i>.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

Candidates should be able to offer some discussion of the Nurse's character. Although many may see her as 'mumbling fool' the better answers may present a more balanced view of the many facets of her character; her interaction with people in different levels of society and therefore her overall importance throughout the play. Initially the Nurse is shown as Juliet's nursemaid but then as a mother figure, confidante, mediator, co-conspirator and, ultimately, critic. The audience also sees her as the butt of Mercutio's humour and as one who is caught in the cross-fire between Capulet and Juliet.

Differentiation will be achieved through: the consistency of focus on the Nurse's role and how far the response focuses on the role of the Nurse rather than just producing a character study, how perceptive an understanding of her role within the play, and how convincing the support given for points made through aptly selected quotation and/or reference to the play. Helpful comment explaining how language and/or dramatic devices are used in exploration of her role will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 4	<i>Opening Lines Section C: War (OCR)</i>
(15 marks)	<p>Explore some of the ways in which poets use images from the natural world to express feelings about war, in two of the following poems:</p> <p>(Page 40) Dobell <i>Tommy's Dead</i> (Page 41) Brontë <i>Song ('We know where deepest lies the snow')</i> (Page 41) Kipling <i>The Hyaenas.</i></p> <p><i>Support your answer by referring to and quoting from the poem.</i></p> <p><i>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:

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 the best answers may choose to structure their responses in this way. 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.

In Dobell there is the consistent and detailed use of metaphorical imagery, in an understated way, to reflect the deep sadness that all aspects of war have brought. There seems to be nothing left for the youth, ('The land's not what it was'); there is regret at the passing of the old way of life and a real fear for the future ('There's no sign of grass'); the tone is overall pessimistic ('The fire's raked out'). The idea that there is nothing left to look forward to except death lends a serious tone to the entire poem.

Brontë begins with metaphorical imagery concerned with winter and immediately paints a very bleak picture with 'snow' and 'frost-winds'. This leads on to war with the use of 'outlaw', 'hunted', and 'foes'. The destruction yet futility of war is portrayed with the use of contrasting imagery. The 'hare' and the 'hound' are shown in the last stanza as representing opposing armies emphasising the destructive yet futile aspects of war.

In Kipling, the 'soulless' aftermath of the battle is dealt with by referring to the behaviour of animals directly and also through imagery from nature. (The animals are represented as both death and the enemy). This highlights the contrast between human suffering ('our dead') and the use of the impersonal 'it'. The dead bodies enable the animals to live ('eat...thrive...meat') and they are 'free from shame' in their consummation of the 'poor dead soldier'.

Differentiation will be achieved through: how consistently the response focuses on the way images from nature are used to express feelings, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' feelings about war, explicit and implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment 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, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

Section B

Question 5	<i>Opening Lines Section D: Town and Country (OCR)</i>
(15 marks)	<p>Explore some of the ways in which poets convey strong feelings about places they have known, in two of the following poems:</p> <p>(Page 48) Hardy <i>Beeny Cliff</i> (Page 50) Hopkins <i>Binsey Poplars</i> (Page 51) Yeats <i>The Lake Isle of Innisfree.</i></p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words and 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:

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 the best answers may choose to structure their responses in this way. 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.

Hardy uses images and a powerful sense of contrast to remember happy times spent on Beeny Cliff with his beloved late wife and to look at the idea that, in comparison to the natural world, man's time on Earth is short-lived. The love and loss of his wife are inevitably entwined; shown where they 'laughed light heartedly aloft' was also where their happiness was threatened, ('cloud then cloaked us'). There is a sense of relief at the brief reprieve ('the sun burst out again'). The euphemistic 'elsewhere' leaves the reader saddened by the loss of life and, therefore, tangible love.

In Hopkins, the whole poem presents a modern and personal concern for the environment; this is done through the use of emotive imagery. It is immediately obvious that it is a personal account ('My aspens dear') of what the poet perceives as a tragedy. The repetition of 'felled' and its rhyming with 'quelled', and connection to 'quenched' puts the reader in no doubt of the powerful sense of loss in a favourite place. The perfection of the place for the poet is emphasised by the use of repetition on the final lines.

Yeats also has a personal relationship with nature ('I') and ('live alone') and with this isle in particular, feeling his absence from it very keenly. The repetition of 'go' in the opening line indicates determination and movement. The mood throughout the poem is of an idyllic but of an obtainable idyll. Details of nature are included to enhance his 'peace there'. Regular rhyme helps to create peace and tranquillity.

Differentiation will be achieved through: how consistently the response focuses on the way images are used to express feelings, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' feelings about each place, explicit and implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment 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, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

Question 6	<i>Opening Lines Section G: How it Looks From Here (OCR)</i>
(15 marks)	<p>Discuss some of the ways in which the poets explore unpleasant or disturbing experiences, in two of the following poems:</p> <p>(Page 95) Adcock <i>Things</i> (Page 96) Hill <i>The Hare</i> (Page 96) Paterson <i>Bedfellows.</i></p> <p><i>Support your answer by referring to and quoting from the poem.</i></p> <p><i>Remember to put quotation marks round any words and 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:

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 the best answers may choose to structure their responses in this way. 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.

Adcock considers ‘Things’ as a vague, unsubstantiated term for ‘betrayals, committed or endured or suspected’. No detail is given but in the early hours of the morning these ‘things’ come stalking into her mind and are then personified and exaggerated (with the repetition of ‘worse’ leading beyond the end of the poem) using the emotive imagery of being hunted and held captive (‘stand icily’). The use of ‘icily’ and then the repetition of ‘worse’ ends the poem on a very negative and disturbing note in direct contrast to the comparatively light-hearted opening line.

Hill uses the Shakespearean sonnet form and rhyme scheme to portray mystery and fear rather than love. The woman’s feelings are brought to life through similes, ‘panic like trapped flies’. The use of contrast, ‘darkened...light’ and ‘silence...bell’ serve to enhance the sense of the fairytale and mythical qualities. The powerful imagery is very disturbing and the stuff of nightmares with ‘panic’ and ‘wild cries’.

Paterson captures a nightly feeling which almost becomes a sinister ritual. The disturbing experience of lying/sleeping every night in a dead man’s bed is conveyed through the use of half-rhyme, ‘hovers...flowers’, ‘rest...wrist’ to create a sense of uncertainty and a feeling of the unexpected. The last two lines hint at a sinister and mysterious reason why the ‘last incumbent’ is no longer there.

Differentiation will be achieved through: how consistently the response focuses on the way images are used to express feelings, rather than simply summarising each poem; how perceptive an understanding is shown of the poets’ feelings about their experiences, explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to express feelings 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 the lowest levels.

Question 7	<i>Opening Lines Section H: Poetry of the 1914-1918 War (ii) (OCR)</i>
(15 marks)	<p>Discuss some of the ways in which two of the following poems explore different reactions to war:</p> <p>(Page 106) Sassoon <i>Lamentations</i> (Page 107) Letts <i>The Deserter</i> (Page 107) Sassoon <i>The Hero</i>.</p> <p><i>Support your answer by referring to and quoting from the poem.</i></p> <p><i>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:

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 the best answers may choose to structure their responses in this way. 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.

In *Lamentations* the speaker, ('I') conveys a personal view of an insensitive comrade in arms who cannot understand the depth of grief at a brother's loss (euphemistically expressed) and feels it is almost treasonable. Sound is used very powerfully to describe the bereaved soldier's distress ('howled'; 'beat his chest', 'moaned, shouted, sobbed and choked'.) The devastation felt by the soldier is so obvious to the reader and compounded by the personal yet callous view in the last line.

In Letts' *The Deserter* the reader's sympathy is immediately engaged ('Just that') and the use of the rhetorical question in line 6. Emotive vocabulary is used to compound the man's plight, 'throbbing and sobbing' as internal rhyme and 'yearns' adds to his desperate stance. The child-like qualities are used positively and in contrast to the personification of fear and the repetition of 'wild'. The deceitful way in which the mother is informed provokes a very strong sense of outrage and injustice at the way the deserter has been treated. The ominous repetition of 'An English bullet in his heart,' strikes the reader with horror and shame.

In Sassoon's *The Hero* the same incident is delivered from two very different angles. There is an almost matter-of-fact, conversational tone at the beginning with just a hint of emotion ('quavered to a choke') but pride and respectability are above everything. The reader is then given the real version of Jack's death through the eye-witness account of the 'Brother Officer' and the condemnation of Jack as 'useless' and how he had 'panicked' and 'tried to get sent home'. The weaker elements of his character are exposed and the reader's sympathy for Jack is almost extinguished until the very last line.

Differentiation will be achieved through: how consistently the response focuses on the way ideas are presented, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' presentation of heroism, explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to present ideas 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 the lower levels.

**General Certificate of Secondary Education
1900 English
June 2006 Assessment Series**

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2431/1	Raw	63				50	42	35	28	21	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	75	69	62	55	47	43			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	77	70	62	55	45	40			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				32	26	21	16	11	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	52	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	16	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
	5.2	19.6	42.3	65.2	82.4	92.0	96.7	98.9	100	71622

71622 candidates were entered for aggregation this series

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

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

OCR Information Bureau

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

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