GCSE

Mark Schemes for the Units

January 2007

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GCSE English (1900)

MARK SCHEMES ON THE UNITS

Mark Scheme 2431/01
January 2007

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.

(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. 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 (eg 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 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)

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: Summer Tornados and Sea Cucumbers

QUESTION 1: 1 (a), (b) (5 marks)	**(a)** **From paragraph two**, give **two** words or phrases which express **opinions** about bad weather. **[2]** **(b)** **From paragraph two,** write down **three facts** about the wet August in East Anglia in 1912. **[3]**
CRITERIA	Candidates should demonstrate that they can: • select appropriate material (AO2iv); • distinguish between fact and opinion (AO2ii).

CONTENT	Candidates may draw from the following:
	
	(a) One tick for each of the following words/phrases:
	
	     1 takes grip
	     2 wild freak (of nature)
	     3 diabolical
	     4 giant storm
	     5 disasters.
	
	(b) Tick any THREE of the following FACTS:
	
	     1 The storm took place in 1912
	     2 /during the wettest August on record.
	     3 The storm left Norwich cut off for two days.
	     4 It killed three people.
	     5 It destroyed more than forty bridges
	     6 Much of East Anglia flooded.

INSTRUCTIONS TO EXAMINERS

1   We are not marking **writing** in Section A.
2   Tick in the body of the text each point made clearly under the correct heading.
3   **Award 2 marks max for (a) and 3 marks max for (b).** Stop marking after maximum awarded.
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   These tasks offer candidates a relatively gentle way into the paper; candidates may well score full marks here.
2   Selective copying allowed, but not verbatim transcription

QUESTION 1 (c) (16 marks)	Re-read the rest of the passage, **from the start of paragraph three (line 9) to the end**. • What evidence does the writer give that climate change is happening in Britain? • What does he think the consequences of climate change will be? Use **your own words** as far as possible. **[16]**
CRITERIA	Candidates should demonstrate that they can: • 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 points. The two parts of the question do not need to be equally weighted in the answer. **Evidence the writer gives for climate change** 1 Paul Simons is writing at a time when the UK was heading for the wettest August on record. 2 His list of extreme weather incidents suggests a significant change in climate/weather. 3 A pattern over the last 20 years provides evidence of climate change. 4 World's climate growing more extreme (overheated/violent/ devastating). 5 Computer forecasts are accurately predicting more extreme weather. 6 Statistics/experts are sure that man-made pollution is the cause of climate change. 7 Increasingly weather records are broken. 8 North Sea and Thames Estuary are warm enough for creatures used to the Mediterranean. 9 UK is now home to butterflies and moths from the Continent. 10 Seas around the UK are too hot/ for cod. 11 Spring/autumn arrives early/late. 12 People are mowing lawns at Christmas. 13 Ski slopes in Scotland are disappearing. **What the writer thinks will be the consequences of climate change** 1 No-one will escape them. 2 Insurance costs will rise. 3 There will be more damage from more frequent floods. 4 Water will be in short supply in some areas. 5 Summers will be hotter/ 6 and this will increase the demand for air-conditioning/ 7 which will result in increased demands for power. 8 The costs will be great for all.

INSTRUCTIONS TO EXAMINERS

1   We are not marking writing in Section A unless the expression is so bad that it impedes communication and is effectively self-penalising.
2   Indicate in the text each point made clearly by using the letter **E** for 'evidence of climate change' and by using letter **C** for 'consequences of climate change'. Bracket the letter E or C if the point is not fully clear. Sequence does not matter and conceptual overlap may occur.
3   Write **R** for a point repeated.
4   Tick and put **OP** for valid points not in the scheme, ie inferences that can be legitimately drawn from a candidate's reasonable reading of the text.
5   Use the band descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark per point in this question.
6   You **may** (but are not obliged to) write a brief comment to explain your mark. Do not make comments in the margin or body of the answer.
7   Write the unringed mark for 1(c) in the margin. Add marks for 1(a), 1(b) and 1(c) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

NOTES ON THE TASK:

1   It is not possible to predict every response from every candidate to this type of question. Look carefully for, and credit, valid alternative points.
2   Disregard any points already used in 1(a) and 1(b).
3   Features of higher band answers are likely to be an effective organisation of points and an ability to express points in own words (as far as possible). This is reflected in the band descriptors.

QUESTION 1(c) BAND DESCRIPTORS		***Be prepared to use the FULL range!**
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	**MARKS**	**DESCRIPTOR**
Above 4	17	A thorough understanding of the material, with a good appreciation of a wide range of appropriate points. The answer will be effectively organised, with consistent use of own words.
4	16 15 14	A clear understanding of the material and an ability to express points in own words. There will be a good range of appropriate points and a generally clear focus.
5	13 12 11	A secure understanding of the more obvious features, although answers may lack focus. Own words will generally be used but there is likely to be some selective lifting.
6	10 9 8	A straightforward understanding of simpler points, without achieving a clear focus on the task. Points made will tend to be listed mechanically, with areas of lifting which may be indiscriminate.
7	7 6 5	Answers will reveal some grasp of a limited range of points; organisation of them is likely to be haphazard. There may be indiscriminate lifting, with specific points unlikely to be identified.
8	4 3 2	The passage and/or task will have been misunderstood. At the top of the band, answers will reveal a rudimentary understanding of only a limited number of simple points. Answers may be unstructured and/or may contain much indiscriminate lifting.
Below 8	1 0	Answers will be brief and hesitant. Material selected from the text will have little bearing on the task and will lack substance and coherence.

MEDIA TEXT: Greenland ice-melt 'speeding up'

QUESTION 2: (21 marks)	How does the writer show his readers that global warming is a real threat? In your answer you should write about: • the **presentation** of the web page • the **information** he gives about Greenland • some of the **words** and **phrases** he uses.
CRITERIA	Candidates should demonstrate that they can: • read with insight and engagement, making appropriate references to texts (AO2i) • follow an argument, identifying implications AO2ii) • select material appropriate to their purpose (AO2iii) • understand and evaluate how writers use linguistic and presentational devices (AO2iv).

INSTRUCTIONS TO EXAMINERS

1   We are not marking writing in Section A unless the expression is so bad that it impedes communication and is effectively self-penalising.

2   **Indicate by letter (P/I/W)** in the text each point clearly made. Use:
   •   letter **P** for points relating to PRESENTATION
   •   letter **I** for INFORMATION points
   •   letter **W** for identifying WORDS & PHRASES and tick valid comments about use of language.

3   Put a **bracket** round the letter if a point has not been made clearly.

4   If a point has been repeated, use a capital **R**.

5   Put **OP** (own point) for a valid point not included in the mark scheme.

6   Use the band descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark per point in this question.

7   You **may** (but are not obliged to) write a brief comment to explain your mark.

8   Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

NOTES ON THE TASK:

1   It is impossible to predict every response from every candidate to this type of question. Look for, and credit, valid alternative points and reactions.

2   The task requires candidates objectively to identify features of the text which indicate an appreciation of the text's purpose. Higher band responses are likely to focus consistently on the methods used to show the reality of the threat of global warming.

3   Response to the use of language will provide a second discriminator:
   •   Band 4 answers will **begin to analyse** language and presentational features
   •   Band 5 answers will **describe** language and presentational features.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!**
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	**MARKS**	**DESCRIPTOR**
Above 4	**22**	A wide range of relevant points is made, supported by some analytical comment which shows a secure understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. Appropriate supporting references are given. The answer shows a sound awareness of the task.
4	**21** **20** **19**	A range of points is made, supported by appropriate textual references. There is some evidence of a sound analytical approach and an understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. The task has for the most part been addressed.
5	**18** **17** **16**	There is an attempt to discuss relevant features of the text, but the easier content or presentation points are likely to be made. Comments may be descriptive rather than analytical, but there is a sound understanding of some features of the text and some understanding of the text's purpose. There is likely to be an incomplete awareness of the task.
6	**15** **14** **13**	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no textual evidence in support. Lists of words (or lifting) may be used rather than descriptive comments, and there may be areas of narrative. There is little evidence that the task has been understood.
7	**12** **11** **10**	Some simple descriptive comments may be made about content, but there is likely to be much indiscriminate re-telling of the content without any attempt to explain its relevance to the task. The answer is likely to reveal considerable misunderstanding of both the passage and the task.
8	**9** **8** **7**	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate re-telling, without explanation or comment. They may reveal almost complete misunderstanding of the passage and task.
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**	The answer will be brief, almost totally lacking in relevance and very little contact with the demands of the task may be discernible.

CONTENT	Candidates **may** refer to **some** of the following points. See also NOTES ON THE TASK, point 1.
	P PRESENTATION POINTS
	1 The sense of drama/urgency in the headline (*'speeding up'*).
	2 The photograph of ice melting illustrating the content of the text.
	3 The photograph captures the beauty of nature/colourful photograph
	4 /and a sense of wonder/awe.
	5 Also the illustration showing the retreat of the Sermilik glacier mentioned in the report.
	6 The use of sub-heads in a web news report to break up the material.
	7 The alliteration/sound of the sub-head *'Cracks and crevasses*.
	8 The rhetorical question *'Heating up?'* in the second sub-head.
	9 Hyperlinks to related material on the web.
	I INFORMATION POINTS
	1 The melting of the ice occurs whilst Shukman is in Greenland.
	2 The scale of events suggests that the rate of change is fast.
	3 The results from monitoring stations are shocking/worrying.
	4 The edges of the ice sheet are melting up to 10 times more quickly than previously thought.
	5 Significant falls of 10 metres a year have been recorded.
	6 One monitoring station was swallowed up by a crevasse.
	7 The ice is dropping by 1 metre a month in places.
	8 One glacier/the Sermilik glacier has retreated 150 metres in the last 15 years.
	9 The rate of melting has increased/ which is in part a result of the rise in temperatures.
	10 An expert's/Dr Boggild's conviction that results can be trusted.
	11 In Boggild's view, a major change is occurring.
	12 More icebergs falling into the sea will have serious consequences.
	13 What happens in this remote part of the planet affects us all.
	W WORDS & PHRASES POINTS
	1 Sounds are described dramatically: *'savage, cracking sound'*, *'crash of thunder'* and *'another roar as icebergs crash'*.
	2 The powerful descriptions of the icebergs: *'rip'*, *'plunge'*, *'a roar that echoes from the mountains'*.
	3 Results of monitoring are *'alarming'* and *'astounding'*.
	4 Statistics are used to give a sense of urgency: *'up to 10 times more rapidly'* and *'falls as dramatic as 10 metres a year'*.
	5 The glacier is *'volatile'* and a monitoring station was lost into a *'yawning crevasse'*.
	6 The weather is personified in *'vicious wind whipping'*.
	7 The expert Dr Boggild is *'adamant'* about the reliability of his findings.

SECTION B - WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3: (21 marks) 14 + 7	*The future of our planet* Write the words of an article on this topic for a magazine aimed at students of your age. In your article you should: • **describe** some of the problems you think our planet faces • **explain** what you think might happen in the future.
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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   You may (but are not obliged to) write a brief summative comment drawn from the wording of the descriptors to show how you have arrived at your final marks.

3   For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.

4   Award TWO marks, one for AOs 3(i) + (ii), one for 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 standardisation scripts as guides to your assessment.

6   At the end of the response write the two separate marks (eg 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer the ringed total to the front page of the script.

NOTES ON THE TASK:

1   The task is phrased in such a way that it does not invite simple personal narrative. Few marks will be awarded to answers that may have attempted a magazine article style, but then degenerated into narrative and lost control of the overall viewpoint.

2   Candidates should address both bullet points, but do not expect equal weighting.

TASK-SPECIFIC CRITERIA:
•   the clarity of description and explanation
•   use of appropriate register/style for a magazine
•   a conscious attempt to address the specified readership.

WRITING MARK SCHEME – Foundation Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.			
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*	
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**	
Above 4	**16** **15**	• A secure attempt to write in the specified writing triplet. • 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 in control of the material and consistently aware of the audience.	**8**	• 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**	• A clear attempt to write in the specified writing triplet. • 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. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• 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	• A recognisable attempt to write in the specified writing triplet. • 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	• 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	• There is some awareness of the need to write in the specified writing triplet. • 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	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

Mark Scheme 2431/02
January 2007

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(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 in 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.

    d)   **Annotation of scripts**

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

        Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg 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)

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 <u>band 0</u>"*
  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

SECTION A

NON FICTION TEXT: 'Delicious!'

QUESTION 1 **(30 marks)**	**Rachael Oliveck was a vegetarian from 1989 to 2003.** **Outline concisely what her article says about:** • the changes in peoples' attitudes to vegetarianism since 1989 • the changes in Rachael Oliveck's personal opinions about vegetarianism between 1989 and 2003. **Use you own words** as far as possible.
CRITERIA	Candidates should demonstrate that they can: 1 follow an argument and identify implications (AO2iii) 2 identify facts and opinions (AO2ii) 3 select material appropriate to their purpose (AO2iv) 4 collate material and make cross references (AO2iv)
CONTENT	Candidates **may** refer to **some** of the following points: **People's attitudes towards vegetarianism** 1 they thought that vegetarians were cranks and troublemakers 2 they treated them in a patronising way 3 'vegetarian' food in supermarkets/restaurants revealed people's lack of understanding 4 eating habits have changed 5 meat is more humanely produced so moral objections less important 6 wider range/ more attractive varieties of vegetarian food available 7 people, in general, are eating less meat 8 as a result of BSE/foot and mouth etc the general public now have more respect for vegetarian views 9 people are now more concerned about the origin of the meat they eat **Rachel's personal opinions** 10 originally became vegetarian for ethical reasons 11 but always missed the taste of meat 12 was concerned about the treatment of animals 13 and about the way they were fed/what they were fed on 14 felt she was treated as eccentric 15 could not overcome the desire to eat meat 16 she has always enjoyed eating 17 her principles gave way to her desire to eat meat 18 does not think she will return to being a vegetarian 19 but cannot be sure of her own mind on this point 20 would ideally like to combine meat and meat-free diets 21 feels healthier and more dynamic 22 accepts that she would not have returned to meat if there had not been such an attractive variety available 23 will only buy humanely-reared meat/retains some principles/has not failed at vegetarianism 24 does not now have a great deal of concern for the animals that provide her food

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 select and organise material** are key criteria. Some points are implied rather than clearly stated; the ability to identify these and to show clear understanding through **apt use of own words in the interests of concision and clarity** is likely to distinguish the better responses. **Consistent focus on the task** is likely to distinguish scripts gaining Band 4 and above.
- **The ability to show a clear appreciation/overview** of the **relationship between the content points and the changes** is likely to be a feature of top band responses.
- Be prepared to acknowledge and reward well responses which, although **comparatively deficient in the number of points, nevertheless show clear understanding of the passage through a high order of skill in synthesis and structuring**.

QUESTION 1 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
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 elements of the task 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 elements of the task 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** and **cover both elements of the task,** perhaps unevenly. 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. **Both elements of the task are generally secure** but the response shows **only a partial overview**.
5	18 17 16	Only **a limited number of points** are outlined 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 **may be some misunderstanding of individual points** but **general understanding** of the passage is evident.
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

MEDIA TEXT: Animal Aid Website

QUESTION 2 (30 marks)	Explore how the **presentation**, **content** and **language** of the website try to convince people of the need to become vegetarian.
CRITERIA	Candidates should demonstrate that they can: 1 read with insight and engagement, making appropriate references to texts (AO2i) 2 evaluate how information is presented (AO2ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2v).

INSTRUCTIONS TO EXAMINERS

1   We are not marking writing in Section A unless the expression is so bad that it impedes communication.
2   **Letter (A/B)** each 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 features of the text which are used to help the readers share the writer's experiences; higher tier answers should focus consistently on this aspect.
3   Understanding and responding to the writer's use of emotive vocabulary and structural features to influence the reader will provide a clear discriminator.
4   Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.
5   It is the ability to analyse and explain the writer's techniques which defines the better responses; although most responses at the higher levels will deal confidently with the use of language others may show great strength in analysing a writer's intentions, strategy and structure. Such responses should not be undervalued.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
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 but responses are likely to discuss textual features and the writer's use of language in isolation, often in chronological order**. There is **good understanding of the ways in which information/opinion/attitude are deployed** in relation to the writer's purpose but **less understanding of the overall structure of the passage**. The task has been addressed.
5	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 providing commentary with quotation rather than analysis**. 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 may be incomplete awareness of the task.
6	15 14 13	**The answer is likely to concentrate on the simpler content points**. Points made are likely to be **assertions, with minimal or no evidence in support**. Lists of words may be used instead of definitive comments and there is likely to be a predominantly descriptive/narrative approach. It is unlikely that the task has been fully understood.
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.

CONTENT	Candidates **may** refer to **some** of the following:
	Content and presentation of material (A)
	• the heading is colourful, attracts attention
	• the photographs throughout the text present sympathetic images of animals or attractive images of 'alternative' food
	• the use of bold type and different type faces for the opening and closing paragraphs emphasises the issue and involves the reader
	• the captions beneath the photographs and the sub-headings summarise and focus on the key issues
	• the opening paragraph makes clear the ethical stance of the organisation
	• this is followed by two paragraphs of statistical information to help convince the audience of the seriousness of the issue
	• there is an attempt to dispel the view that vegetarianism is the province of cranks and hippies
	• the popularity of vegetarianism is reinforced by the reference to 'thousands going veggie each week' and the statement that even fast food chains sell veggie burgers
	• there is a reference to the health benefits of vegetarianism supported by a statement from a reputable national Dietetic Association
	• this is followed by emphasising the environmental benefits of a vegetarian diet
	• the Animal Aid organisation make the point that they are there to help and advise - not to tell people how to live their lives
	• and reinforce this by giving practical advice on adopting a vegetarian diet
	Use of Language (B)
	• the language is informative and informal (veggie month')
	• the tone is friendly and exhortative but avoids being patronising
	• there are some effective direct statements (And we are talking about millions and millions of lives.')
	• in general, there is little directly emotive language - the message is conveyed through a rational and balanced tone ('we can demonstrate that eliminating meat... is not all about self-sacrifice')
	• the overall balanced tone means that statements such as 'no longer supporting **barbaric** industries and that animals are not being **killed in your name**' are strongly emphasised

SECTION B

WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3 (30 marks) 20 + 10	As a GCSE Speaking and Listening assignment, you have been asked to give an informative talk to your class about any activity which comes under the heading 'Healthy Living'. Write the words of your talk, in which you **describe** your chosen activity and **explain** its benefits to a healthy life-style.
CRITERIA	Candidates should demonstrate that they can: 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); 3 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.
      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 write the words of a talk to give information about ways of living healthily. Expect a wide range of interpretations but look for and credit responses which attempt to deal with the topic in an objective way.
2   Look for responses which show a clear awareness of the given audience and who adopt a tone and register appropriate to the given context.
3   TASK-SPECIFIC CRITERIA:
- clarity of explanation
- effectiveness of description/specific details relating to the reasons as to why the activity has been chosen

WRITING MARK SCHEME – Higher Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	**20** **19** **18** **17**	• A successful attempt to write in the specified writing triplet. • 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. • 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 clearly in control of the material and fully aware of the audience.	**10** **9**	• 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. • 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**	- A secure attempt to write in the specified writing triplet. - 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 in control of the material and consistently aware of the audience.	**8**	- 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**	- A clear attempt to write in the specified writing triplet. - 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. - The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	- 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**	• A recognisable attempt to write in the specified writing triplet. • 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**	• 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**	• There is some awareness of the need to write in the specified writing triplet. • 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**	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.	

Mark Scheme 2432/01
January 2007

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.

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**
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. 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.

e)   **Annotation of scripts**

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

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (eg indicate an omission);
- the use of standard abbreviations eg 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 answers(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 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 <u>unadjusted</u> mark and cross it through, the record the <u>adjusted</u> (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR - WRONG STORY/STORIES' and record the <u>adjusted</u> 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 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. 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 <u>band 0</u>"*
  NB 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	• **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	• **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	• **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	• **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	• **make a few straightforward comments sometimes implying relevance to the task**
8	9 8 7	• **make some comment about the text without relevance to the task**
Below 8	0 - 6	• **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.
- <u>References</u>: 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…'
- <u>Quotations</u>: 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: *Leela's Friend* page 87, line 149-158 How does the writer here and in one other story show a character being treated unkindly?

NOTES ON THE TASK

In the extract Leela's parents and the inspector show a callous disregard for Sidda. There is a total disregard by the Sivasankers and the inspector for Sidda - his claims of innocence are ignored and guilt presumed. All they require is the confession. The writer creates character in the parents who are selfish (like their daughter), arrogant and superior. It is ironic that these models of society are so cruel to such a vulnerable boy who has been so kind to Leela. There is officialdom in the form of the inspector which reveals a very unsatisfactory judicial system. Some uncritical readers can even make the same assumptions about Sidda's guilt.

The characterisation of the acting Headmaster, his description and his treatment of Clement in *The Pieces of Silver* all help the reader to sympathise with the one and dislike the other. The treatment meted out to the boys who fail to provide money for Mr Megahey offers rich detail, and all readers enjoy the table-turning at the end when Mr Chase receives his come-uppance.

Many answers will accept that Bolan is a thief and deserves punishment but the harsh beating by his father is going too far - confirmed by the protestations of the mother. There is a difficult and ambiguous reconciliation in the boy's dream and discovery on awakening.

There is also ample material in *Games at Twilight* for a defence of Ravi's treatment although it will focus almost entirely on the ending and will need to accept Ravi's version. Savushkin probably does not feel badly treated but readers may see the unfair accusation of liar as a possible source of material.

Higher Band answers will give a clear account of the presentation of two characters being treated in an unkindly way. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to the characters being treated in an unkindly way. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to the unkindly way in which two characters are treated.

Question 2 MARKS AVAILABLE **21**	How do the writers of **two** of the stories in the list above show how plans can sometimes succeed and sometimes fail?

NOTES ON THE TASK

Choice of plans is personal, but an explanation of the reasons for the outcome is essential. *The Pieces of Silver* will probably be a popular choice of a plan which succeeds. Better responses will examine how the ingenuity and enterprise of Evelina particularly help Clement to succeed. More subtle answers will comment on the weak winning against the odds. Bolan's plan in *The Red Ball* to buy popularity backfires as it must do with the discovery of the theft, but there is a more complex resolution in his realisation of his father's love in the dream of the statue of the green man. Cathy and to a lesser extent Naraian in *The Young Couple* have their romantic young dreams stifled by the culture in India and the smothering love of her in-laws. Ravi's plans for success in the game go disastrously wrong when he forgets the rules in his young enthusiasm and dreams of admiration. And, of course, Anna's plans to teach Savushkin a lesson both inside the classroom and in the forest are overturned in a very satisfying reversal of roles. There will be many narrative responses but focused answers will comment on the writer's technique and control of the reader.

Higher Band answers will link intention and outcome, and explain reasons for this. They will refer to ways of life and the writer's choice of language/technique, if appropriate.

Middle Band answers may make more general links between success and failure, and set them in a context of the way of life. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to the plan and outcome.

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

Question 3 MARKS AVAILABLE **21**	The scene is: Page 36, "Some time… …all connected". How does the writer show the importance of the Old Man's skills as a fisherman here and in the rest of the novel?

NOTES ON THE TASK

All the authentic details on the fish and fishing techniques displayed throughout the novel offer a wide choice of responses. The knowledge of the location of fish, the baiting and setting up of the line, the playing of the marlin, the knowledge of the sharks and how to deal with them all offer ample opportunity for answers. It is the amount of detail Hemingway provides and the matter of fact way in which Santiago displays such knowledge which marks him out as a skilful fisherman.

Higher Band answers will give a clear account of the detailed presentation of Santiago's skills from at least two sections of the novel which deal with different skills. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to Santiago's skilful pursuit and capture of the marlin. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to Santiago as a fisherman.

Question 4 MARKS AVAILABLE **21**	How do the Old Man's thoughts of his past help you to understand why it is so important to him to catch the marlin? In your answer you should write about: • his success at arm wrestling • his love of baseball.

NOTES ON THE TASK

Santiago's thoughts focus on his strength and determination and endurance and self-control during the contest, and his absorption with baseball and especially his hero DiMaggio making a comeback. The best answers will show how this past is linked to the present experience of the marlin, and in fact allows him to succeed. Even though Santiago is an old man he can still display qualities that made him the hero the boy worships.

Higher Band answers will give a clear account of the presentation of Santiago's association with self-control and making a successful comeback (in baseball) motivates him to succeed in his voyage. They may, instead of or as well, consider other aspects of his past life. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to Santiago's past experiences and link them with his determination to catch the marlin. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will make some sense of Santiago's past.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE **21**	The scene is: End of Chapter 24, Page 180 "In a flash… …and went away". Show how the writer presents Okonkwo as a violent man here and in one or two other moments in the novel.

NOTES ON THE TASK

There is plenty of choice of incident to show the character's violent nature. When Okonkwo feels compelled to kill the government official, the beating of his wife in peace week, the killing of Ikemefuna, and the wrestling match against the Cat, Okonkwo's repeated urgings to deal with the white invasion by means of war, and even his choice of his own death.

Higher Band answers will give a clear account of the presentation of Okonkwo's violent actions and what they reveal of his character. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to Okonkwo's violent character in one or two scenes in the novel. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to Okonkwo's violence.

Question 6 MARKS AVAILABLE **21**	How does the arrival of the white men affect life in Umuofia?

NOTES ON THE TASK

There is no sentimentality in Achebe's portrayal of the disintegration of the Ibo culture. He reports the arrival of the white men, how they infiltrate the community and the impact on the tribe. The reader is left to decide on the merits of this development, or otherwise, and there are gains and losses. It is indeed a finely balanced account. White law is established using religion and strength, but initially the white men are given land. When provoked the Ibo don't kill them, just burn down their church. The Ibo people expect their own gods to distribute retribution. The disintegration when it comes is swift and overwhelming.

Higher Band answers will give a clear account of the impact of the white missionaries and colonisation in Umuofia. They will refer to the writer's choice of language/technique, if appropriate.

Middle Band answers will respond to some of the different effects the white men have on the Ibo culture. They may refer to the writer's use of language/technique, if appropriate.

Lower Band answers will refer to the arrival of the white men.

Section B: WRITING

Question 7 (21 MARKS) 14 + 7	Write about what makes you the person you are.
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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 AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
6   Use the photostat examples as guides to your assessment.
7   At the end of the 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 a range of different interpretations of the task which offer comments and analysis of their own identify. (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 aspects of identify **(overview)**
•   clarity of explanation of how the aspects covered contribute to identity **(analysis)**
•   effectiveness/relevance of personal **comment** on own personality.

Question 8 (21 MARKS) 14 + 7	Your local newspaper has published an article saying that young people only care about themselves. Write a letter arguing your point of view. Begin your letter 'Dear Editor…'
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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.

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 AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
6   Use the photostat examples as guides to your assessment.
7   At the end of the response write and total 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 examples and ideas, and argue the positive attitudes of teenagers. They may be all positive but a balanced argument offering the good and bad is acceptable. (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 MARK SCHEME – Foundation Tier

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.				
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
Above 4	**16** **15**	• A secure attempt to write in the specified writing triplet. • 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 in control of the material and consistently aware of the audience.	**8**	• 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**	• A clear attempt to write in the specified writing triplet. • 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. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• 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**	• A recognisable attempt to write in the specified writing triplet. • 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**	• 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**	• There is some awareness of the need to write in the specified writing triplet. • 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**	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

Mark Scheme 2432/02
January 2007

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.

(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 (eg indicate an omission);
- the use of standard abbreviations eg 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 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 (eg 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 underlined 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 <u>band 0</u>"*
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	• **Demonstrate all of the below in a sustained and very consistent answer**
2	27 26 25	• **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	• **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	• **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	• **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	• **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	• **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 capture the impact of a place upon an individual, here and in **one other** story from the list above?

NOTES ON THE TASK:

The task requires candidates to explore the impact of a place upon an individual in **two** of these stories. The <u>extract</u> offers scope for detailed and subtle textual analysis. Candidates may refer to:

- Naraian's family home is used by the writer to identify a range of unwelcome pressures upon Cathy
- Like the incessant chimes of a clock, the criticism of her supposed under-feeding of Naraian are juxtaposed with the too rich, too abundant food on offer making her feel inadequate as a wife
- The heaviness of the house weighed upon her and made her feel oppressed, sleepy, liverish, just as the ornate, solid furniture and soft furnishings suffocate her
- The in-laws, who mirror their home, seem to look down upon Cathy, valuing her as a trophy wife for their son, only to be numbered amongst the family possessions.

<u>Other stories</u>. Candidates may offer interpretations along these lines:

The Pieces of Silver: the huge impact of the school upon Clement and his resulting determination to gain the revenge of the righteous. Candidates may also see the poverty of his home as important in identifying the challenge he faces in gaining that revenge.

The Red Ball: candidates may draw from the huge contrast between the poverty of Bolan's home in Port of Spain and Woodford Square where his dreams of acceptance become a reality.

Leela's Friend: the huge contrast experienced by Sidda in the Sivasanker home, from becoming part of the family, particularly to Leela, to his false imprisonment for the 'stealing' of a gold chain.

Games at Twilight: the impact of the afternoon heat causes the children to hide and seek their way into cooler places, including the shed next to the garage which has such a disturbing influence upon Ravi. All his suffering is for nothing as victory in the game is replaced by realisation that he has been forgotten.

The Winter Oak: candidates may draw upon the impact of the forest upon Savushkin, how much he feels at home and excited here when compared with school and/or the contrasting impact of expectation upon Anna Vasilevna in school compared to her childish wonder in the forest.

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

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

Lower band responses will show at least a superficial understanding of how the text illustrates the impact of a place and refer to another story in a way which is, in parts, a recognisable response to the question.

Differentiation is likely to spring from the extent to which the answer focuses on the theme of the impact of a place and the thoroughness with which it is explored.

Text:	OCR: *Opening Worlds*: *The Pieces of Silver; The Red Ball; the Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.*
Question 2 (30 marks)	How do the writers portray the relationship between adults and children in **two** of the stories in the list above?

NOTES ON THE TASK:
Candidates may offer interpretation along these lines:

The relationship between adults and children is revealed in all of the short stories.

The Pieces of Silver: Here we see a dramatic clash adults and children in the school environment and the tremendous impact it has upon Clement. Candidates may also legitimately draw upon the relationship between Clement and Evelina, the elder sister who "listened as attentively as a mother" to his plight.

The Red Ball: Here the relationship is strained by the poverty and disappointment that the move from Tunapuna has wrought upon the family. His parents' meagre savings and Bolan's desire to be accepted cause conflict that is touchingly resolved in the last four lines of the story.

The Young Couple: Certainly candidates can draw upon the influence of Naraian's parents upon their son, his rebirth into the values and customs of India which excludes Cathy. Examiners may also credit the significant influence of those same parents upon their daughter in law.

Leela's Friend: From the outset the relationship between Leela and Sidda is sensitively created, contrasting markedly with the dismissive way in which her wishes are treated by her parents following Sidda's arrest.

Games at Twilight: Answers will be able to draw from the opening of the story where the protective mother feels it is too hot for her children and the "assistance" that the children give to the adult servants in their search for a physical outlet for their energies.

The Winter Oak: This story provides candidates with a huge range of opportunities to study the relationship between Anna Vasilevna and all the children in her care as a teacher as well as the incredible insight she experiences into the world of Savushkin.

Good answers will focus very clearly on the question by revealing, with illustrations, the relationships between adults and children.

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

Lower band answers will at least show a superficial understanding of how relationships between adults and children are revealed by writers, though this may be largely implied in the selection of details.

Differentiation is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety to which the relationship between adults and children is revealed.

Text:	HEMINGWAY: *The Old Man and the Sea*
Question 3 **(30 marks)**	What do we learn about Santiago from his thoughts and his conversations with himself, here and in the novel?

NOTES ON THE TASK:

From the extract candidates may refer to:

- The old man's self belief, that he 'can be destroyed but not defeated'
- His regret that he had to kill so worthy an adversary
- He begins to question his ability to survive without the advantage of the harpoon but dismisses such negative thoughts from his mind, convincing himself to be prepared for whatever fate may bring his way
- His desire to think lucidly in the face of physical failing
- His hero worship of DiMaggio as he reflects upon the accuracy of his aim in killing the shark
- His positive thinking, that his lightened catch will speed him home.

From the rest of the novel candidates may illustrate what we learn about Santiago through his thoughts and conversations regarding

- His relationship with the boy
- His continuing struggle against injury and infirmity
- The impact of the elements upon body and mind
- The battle to keep the ravenous sharks at bay
- His sense of loss and helplessness as he returns with only the skeleton remaining of the once great fish.

Good answers will respond to the extract in detail and with some subtlety, making explicit reference to what we learn about Santiago through his thoughts and conversations with himself. From the rest of the novel they will draw quite widely to illustrate what we learn about Santiago through inner dialogue.

Middle band answers will respond to the extract in some detail, making some explicit comments about the old man's thoughts and conversations. From the rest of the novel they will select detail which is clearly intended to illustrate what we learn about him while not always making the reasons for selection explicit.

Lower band answers will show at least a superficial understanding of how the extract enables us to learn something about the old man, and will refer to the rest of the novel in ways which, in part, are recognisably relevant to the question.

Differentiation is likely to spring from the extent to which the answer shows a clear and consistent focus on the way in which the old man reveals his character through thoughts and conversations with himself.

Text:	HEMINGWAY: *The Old Man and the Sea*
Question 4 (30 marks)	How is Santiago's view that the sea is 'something that gave or withheld great favours' developed in the novel?

NOTES ON THE TASK:

From the very outset of the novel, the sea is clearly withholding its favours as it is described as a "fishless desert" that at any time could bless you with "big ones every day for three weeks".

Candidates will be able to draw from a huge range of explicit and implicit references regarding the generosity and cruelty of this natural wonder which is personified so heavily and appropriately in the novel. Indeed it is the very human nature of the sea which enables Hemingway to suggest that the giving and taking are almost conscious acts.

Specifically candidates may refer to

- The sea clearly provides Santiago with a meagre existence and at the same time has helped him gain expert status — if only, perhaps, in the eyes of the boy
- His familiarity with the sea brings him comfort and satisfaction as he greets old friends, the sea swallows and the flying fish, but at the same time as he recognises this beauty he also cites 'her' cruelty
- The current speeds him along as jellyfish and sea turtles, the latter providing him with eggs, share in his journey
- The sea birds point the way to fish to be caught and soon he hooks his huge marlin
- Dolphin and flying fish sustain him before the sea gives up her prize
- This favour is soon replaced by the sea seeking to rob him of his prize in the form of the sharks who diminish his triumph
- Although Santiago is victorious in his battle with the marlin it is clear that the sea dictates the fate of her favours
- There is always hope for the next day, that this potentially benevolent wonder of nature may look more kindly upon Santiago.

Good answers will explore many of the finely drawn images of the favours the sea may give or withhold with explicit reference to how Santiago's view is developed in the novel, consistently focusing on the question.

Middle band answers will contain a range of useful references, explicit or implicit, but may drift away from the demands of the question or be limited in the development of ideas.

Lower band responses will show at least a superficial understanding of the demands of the question and respond to it by the selection of some generally appropriate material.

Differentiation is likely to spring from the extent to which answers reflect the terms of the question and the perceptive analysis of appropriate references.

Text:	ACHEBE*: Things Fall Apart*
Question 5 **(30 marks)**	How does the writer explore the relationship between the people of Umuofia and nature, here and elsewhere in the novel?

NOTES ON THE TASK:

From the extract candidates may refer to:

- The people's seemingly endless wait for rain and its obvious importance to them
- The impact of the strength of the sun as it scorches their very landscape and burns their feet
- Their closeness to the birds of the forest as all creation suffers the oppressive conditions
- The thunder which is personified to imply an uneasy relationship between Man and nature
- The fantastic shapes produced in nature by the wind to echo their belief in the supernatural
- The colloquial term for hailstones that bring pleasurable relief from the heat
- The speed with which their environment can be refreshed by the rains
- The happiness that the welcome water brings and their thankful reaction to a change in their fortunes.

From the rest of the novel candidates may refer to:

- The huge part that animals play in the lives of the villagers and the symbolic significance those animals possess, particularly in folk stories
- The sacrificing of animals as an appeasement to their gods some of whom are portrayed as animals themselves
- The importance of the land and livestock, not only as status, but as a means of survival
- The role of the yam in particular 'the king of crops' as a source of staple diet (ceremony)
- Their reliance on good harvest of all kinds to maintain the well-being of the village
- Their joy at the harvest of locust, an unexpected bounty from the skies
- The 'Evil Forest', the most powerful of all their spirits who delivers justice and judgement.

Good answers will explore the extract in detail and focus on the terms of the question, and range widely over the novel, making it consistently clear how the writer captures the relationship between the people and nature through explicit reference.

Middle band answers will explore the extract in some relevant detail and give a number of useful examples of how the writer captures the relationship between the people and nature through explicit or implicit reference.

Lower band answers will show at least a superficial understanding of how the extract illustrates the relationship between the people and nature, and refer to other parts of the novel in ways which are, generally, relevant in response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the theme of the question and the effectiveness of the illustrations and explanation.

Text:	ACHEBE*: Things Fall Apart*
Question 6 **(30 marks)**	How does Achebe present the decline of Okonkwo?
NOTES ON THE TASK: Candidates may offer interpretation along these lines • Some able candidates may perceive that the seeds of Okonkwo's decline begin from the very outset of the novel with his fear of becoming like his father causing him to promote a brutal nature that may gain him a reputation but prevents him from using judgement • His killing of Ikemefuna out of fear of being thought weak and Enzima's claim that he has "become a shivering old woman" remind him of his father's legacy • The exploding of Okonkwo's gun and the consequent death of Ezeudu's son is pivotal in Okonkwo's fortunes - the inadvertent nature of it meaning that he had "committed the female" • He is forced to leave the clan for seven years in which time his reputation and fortunes decline • This once hard working individual no longer finds satisfaction in labour • His casting out by the clan makes him feel that his personal god (chi) "was not made for great things" • He "yields to despair" during his time in exile and is warned by Uchendu that death awaits him if he does not mend his ways • He feels that he has been cursed with a son who takes up the white man's faith, "living fire begets cold impotent ash" • He urges violent action against the white men and later pays the price for this lack of judgement • He is out of touch with the profound changes that have taken place during his exile with regard to the clan who perceive many of the advantages in embracing white men's ways • During his time in exile he has lost much: social standing, prospective titles and the chance to lead the clan against the white men • He is handcuffed and his head shaven before suffering the indignities of the guardroom (Okonkwo is beaten just as he beat his own family) • His failure to bend or change, exemplified in the killing of the court messenger, leads him to take his own life, an abomination in the eyes of the clan, "he will be buried like a dog". **Good answers** will clearly illustrate the decline of Okonkwo with explicit reference ranging widely over the novel with perceptive analysis focusing on the question. **Middle band** answers will clearly focus on Okonkwo's, though at times this may be implicit rather than explicit. Analysis may be rather uneven. **Lower band** answers will show at least a superficial understanding of Okonkwo's decline. **Differentiation** is likely to spring from the extent to which the answers focus on the presentation of Okonkwo's decline, as well as the effectiveness with which this is illustrated and demonstrated.

SECTION B

Question 7 (30 marks)	Comment on the relationship between human beings and animals.
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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 (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
• 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 (eg 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK:

• Candidates will make their own choices regarding exemplification of the relationship. (Some may refer back to the stimulus material; there is no premium or penalty for such reference)

• No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying

• Candidates who offer only negative or positive views of the relationship should not be penalised; however, the task asks for more than simply personal polemic, as follows:

TASK-SPECIFIC CRITERIA:
• clarity of presentation of relationship (**overview**)
• clarity of explanation of relationship (**analysis**)
• effectiveness/relevance of personal **comment**.

Question 8 **(30 marks)**	'Zoos are of benefit both to animals and to people.' Write the words of a speech to your class arguing your point of view.
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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 (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
• 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 (eg 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK:

• Candidates will make their own choices of with regard to the benefits, or otherwise, of zoos. (Some may refer back to the stimulus material; there is no premium or penalty for such reference)

• The format is that of a speech a peer audience; tone should be appropriate.

TASK-SPECIFIC CRITERIA:
• clarity of explanation of own point of view
• effectiveness in persuading audience to share/support point of view.

WRITING MARK SCHEME – Higher Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	20 19 18 17	• A successful attempt to write in the specified writing triplet. • 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. • 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 clearly in control of the material and fully aware of the audience.	10 9	• 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. • 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**	• A secure attempt to write in the specified writing triplet. • 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 in control of the material and consistently aware of the audience.	**8**	• 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**	• A clear attempt to write in the specified writing triplet. • 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. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• 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**	• A recognisable attempt to write in the specified writing triplet. • 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**	• 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**	• There is some awareness of the need to write in the specified writing triplet. • 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**	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

Mark Scheme 2433/01
January 2007

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.

(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 (eg indicate an omission);
- the use of standard abbreviations eg 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 (eg 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 <u>unadjusted</u> mark and cross it through, the record the <u>adjusted</u> (reduced) mark and circle it

      on the front of the script, write 'RUBRIC ERROR – ONLY ONE CHARACTER/POEM/OCCASION' and record the <u>adjusted</u> 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 <u>band 0</u>"*
    NB 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

Question 1 (21 MARKS) (14 + 7)	Copy out the sentences below, and then continue the story. BUILD UP A STRONG SENSE OF ATMOSPHERE OR TENSION. **So far, everything appeared to be going according to plan. There was only one dark cloud on the horizon.**
GENERAL CRITERIA	Candidates should demonstrate that they can: • 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 (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.
• 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 (eg 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK:
A complete narrative is *not* required. Candidates 'may choose to end at an appropriate point'.

TASK-SPECIFIC CRITERIA:
• creation of convincing situation
• effective use of detail to build up a strong sense of atmosphere/tension
• effective use of language, imagery etc.

WRITING MARK SCHEME – Foundation Tier

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.				
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
Above 4	**16** **15**	• A secure attempt to write in the specified writing triplet. • 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 in control of the material and consistently aware of the audience.	**8**	• 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**	• A clear attempt to write in the specified writing triplet. • 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. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• 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	• A recognisable attempt to write in the specified writing triplet. • 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	• 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	• There is some awareness of the need to write in the specified writing triplet. • 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	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

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	• **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	• **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	• **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	• **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	• **make a few straightforward points** • **occasionally refer to the text**
8	2	• **make some comment but without relevant reference to the text**
Below 8	0 - 1	• **not meet the criteria for Band 8**

SECTION B

Question 2 (a)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 10	Do you agree or disagree that Hero in *Much Ado About Nothing* is 'a weak woman with no mind of her own?' In your answer you should write about: • the ways in which she responds to Claudio • how Beatrice and other characters view her. *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.*

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 Hero's character. Although many may see her as weak in accepting wooing via Don Pedro, doing nothing to defend herself against Claudio's accusations, and willingly marrying him despite how he had treated her, the best answers may begin to present a more balanced view, understanding the role expected of women, the etiquette in courtship, and her dilemma when even her father believes the accusations. Arguably Shakespeare presents her as feeling love for Claudio, total shock and bewilderment at the accusations, dignified in her sorrow, and capable of inspiring very strongly expressed loyalty in her friends. The audacity and cruelty of the plot against her, her fainting fit and her 'death' could be made relevant as grounds for seeing her as a victim rather than as intrinsically weak. The very best answers may just begin to analyse her role thematically and/or as contributing to dramatic effect.

Differentiation will be achieved through: the clarity of the line of argument used, no matter which view is taken, how far the response focuses on the role of Hero rather than just producing a character study, how clear an understanding is shown of her role in the play, and how frequent and aptly chosen the quotation and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices are used to show 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 2 (b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 10	From *Much Ado About Nothing*, choose **one** example of a conflict between two characters. Give reasons for this conflict and show how it is important in the play. *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.*

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

NOTES ON THE TASK:
Accept the candidate's choice of characters. The most likely to appear are: Claudio and Hero as seen in his accusations at their 'wedding' and in the final resolution, the reasons being Don John's plot, the nature of their courtship, and the pride and gullibility of Claudio; Beatrice and Benedick and their 'merry war', the reasons being pride, fear of stereotypical roles, and fear of rejection, and resulting in a closer relationship and understanding, but only with the aid of a plot formed by friends; Don John and Don Pedro/Claudio, the reasons being jealousy, hurt pride, and social convention, and resulting in the plot against Hero.

Differentiation will be achieved through: the consistency of focus on conflict, the reasons for this, and how important this is in the play; the level of understanding of the importance of this within the play; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic techniques are used to highlight this conflict 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: *Romeo and Juliet*
MARKS AVAILABLE 10	Why is Friar Lawrence an important character in the play *Romeo and Juliet*? Write about: • the importance of what he does and says • the effect he has on the outcome of the play. *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.*

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

NOTES ON THE TASK:
The best answers are likely to make a range of points: initially he is seen as a wise and philosophical man with a sound knowledge of herbs and human nature, able to offer good counsel, and fatherly affection to Romeo, and concerned, above all, to bring peace to Verona. On the death of Tybalt, when first Romeo, then Juliet become suicidal, he becomes more desperate in his scheming to protect the lovers (and himself?), yet ultimately takes responsibility for their deaths. The best answers may begin to explore his importance not only in terms of the plot, the means by which the lovers are married, and Juliet saved from a bigamous marriage with Paris, but also thematically as an instrument/victim of fate, a commentator on the society around him, a parallel to the Nurse in his support of Romeo.

Differentiation will be achieved through: the degree of focus on the importance of Friar Lawrence as opposed to a merely narrative account of what he says and does; the level of understanding shown of his role and/or its thematic significance; how frequent and aptly chosen are the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices help convey the importance of Friar Lawrence 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: *Romeo and Juliet*
MARKS AVAILABLE 10	From *Romeo and Juliet* choose **one** example of a conflict or confrontation. Give the reasons for this conflict or confrontation and show how it is important in the play. *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.*

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

NOTES ON THE TASK:
Accept the candidate's choice of conflict or confrontation provided it is developed and supported from the text. The easiest examples to justify are likely to be linked to the opening fight between the two Houses, the fight between Tybalt/Mercutio or Tybalt/Romeo, Tybalt's threats against Romeo at the Capulet ball, the Nurse's efforts to provoke Romeo into accepting his banishment, the confrontation between Capulet and Juliet, and even between Friar Lawrence and Juliet where he fails to persuade her to leave the tomb. The best answers, when attempting to show the importance, may begin to look at the dramatic effects or thematic significance of the conflict/ confrontation chosen. However, the main discriminator will be in the quality of the explanation of importance, whether simply in terms of plot or a more developed recognition of revelation of character and or build-up of tension.

Differentiation will be achieved through: how apt the conflict/confrontation chosen and how focused and convincing the explanation given as to its importance; how strong an awareness is shown of the effects on the audience, as opposed to a reader; the level of understanding shown of the relevant thematic issues within the play; how frequent and aptly chosen the quotation and references to the text given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic techniques are used to show this conflict 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	OCR: *Opening Lines* - **SECTION C: War**
MARKS AVAILABLE 10	How do the poets use words and images to show the effects of war on those who enlist as soldiers, in **two** of the following poems? (Page 34) Asquith *The Volunteer* (Page 43) Houseman *On the Idle Hill* (Page 43) Scott *The Drum* *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.*

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 provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

In Asquith, war gives a very ordinary man a sense of fulfilment and greatness, expressed through the contrast between a 'clerk', symbol of dull, repetitive, subservient job, 'toiling at ledgers in a city grey', and his dreams of being swept up with 'the gleaming eagles of the legion'/between twilight and dawn/drifting and charging. Although it cost him his life, the experience of 'that high hour' was worth it. The poem omits all mention of suffering.

Housman presents the idea of the drummer, almost like a pied piper, summoning the men out of their sleepy existence to march on to their deaths. There is a nightmare quality about the build-up from an easy complacent soporific effect of a summer's day, lulled by the gentle sounds of the stream, to the ominous noise growing ever louder until in the last stanza it is a raucous 'hollo'/'screaming fife'. Feelings of loss and waste are also expressed through 'food for powder'/ the contrast between 'lovely lads' and 'dead and rotten'.

Scott presents even more strongly the ominous lure of the 'drum's discordant sound', the repetition of 'round and round' suggesting the mindlessness of the exercise, and the savage use of language eg 'ravaged plains'/'mangled limbs'/'tawdry lace' suggesting the cause is not worth the sacrifice.

Differentiation will be achieved through: how clearly and consistently the response focuses on the effects of war on those who enlist, rather than simply summarising each poem; how basic an understanding is shown of the effects of war on those who enlisted explicit or implicit within each poem; how frequent the support offered for each point made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment beginning to explain how language and/or form are used effectively in conveying these 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 lower levels.

Question 5	OCR: *Opening Lines* - **SECTION D: Town and Country**
MARKS AVAILABLE 10	How do the poets use words and images to express their thoughts and feelings about particular scenes in London, in **two** of the following poems? (Page 51) Wilde *Symphony in Yellow* (Page 53) Wordsworth *Composed Upon Westminster Bridge, September 3, 1802* (Page 53) Meynell *A Dead Harvest in Kensington Gardens* *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.*

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 provided there is substantial reference to the second. There is no requirement for comparison although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

In Wilde's scene, answers may begin to explore feelings of peace and harmony; the pale green of the Thames blends with the yellows of the leaves, the butterfly, hay and fog (scope here for comment on what is unusual); the lazy images in 'crawls', 'fog hangs', leaves 'flutter', the Thames 'lies'; the sense of richness in 'silken scarf', 'rippled jade'; a sense of peace comes from the absence of crowds, just distant people 'here and there', 'shows like a little restless midge', with no mention of noise from the bus, and the barges are moored.

In Wordsworth the tone is full of admiration from the extravagant opening line to the concluding 'all that mighty heart..' Again it is a still calm scene in the early morning, with total absence of noise or strife: the river 'glideth', houses 'seem asleep'; he picks out the ships and tall stately buildings as highlighted by the sun against the skyline and the surrounding open countryside to create a sense of majestic beauty.

Meynell emphasises the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre' and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of dead red and brown leaves'(not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'.

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

Question 6	OCR: *Opening Lines* - **SECTION G: How It Looks From Here**
MARKS AVAILABLE 10	How do the poets use words and images to make us think about the way we look at things in **two** of the following poems? (Page 89) Smith *Oh Grateful Colours, Bright Looks!* (Page 94) Reed *Judging Distances* (Page 99) Cope *Engineers' Corner* *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.*

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 provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Answers might <u>begin to</u> explore how Smith chooses examples of vivid colour seen in natural things, and the extra sparkle provided when viewed in sunlight after rain to question why we should believe that life after death lacks colour. Presented in the form of an argument, there is also an implied criticism of the way we ('men') 'seize colours quick, heap them up' as if desperately acquiring a form of wealth while we can.

Reed questions our priorities in how we look at the view ahead by satirising the instructor's training of army recruits on how to 'report on a landscape': they might include the sense of incongruity - maps denote time not place; the oversimplification - only 3 kinds of tree/things only seem to be things; the use of contrast between the staccato instructor's voice and the lyrical sentences expressing what the recruit sees; the irony that the instructor sees everything, including the lovers, only in terms of distance and direction, the recruit sees a life experience he is yet/would like to undergo.

In Cope, they might comment on the heavy use of irony in appearing to sympathise with the lot of engineers while actually making us think about how little encouragement we offer poets, interesting phrases such as 'more fuss of ballads than of blueprints' and 'cheerless garrets; the indication that this is light hearted in the simple rhyme scheme, the almost banal use of language in places eg 'well-heeled poets', 'earn a crust', 'going down the drain'; the repetition of 'everybody' to show the opposite.

Differentiation will be achieved through: how consistently the response focuses on the ways in which we are made to think about the way we look at things, rather than simply summarising each poem; how basic an understanding is shown of these views explicit or implicit within each poem; how frequent the support offered for each point made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment beginning to explain how words and images are used effectively to this end 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.

Question 7	OCR: *Opening Lines* - **SECTION H: Poetry of the 1914-1918 War (i)**
MARKS AVAILABLE 10	What feelings about young men being sent to war are expressed by the words and images used, in **two** of the following poems? (Page 102) Mackintosh *Recruiting* (Page 103) Hinkson *Joining the Colours* (Page 104) Owen *The Send-Off* *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.*

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.

These are complex poems, but in this tier answers might <u>begin to</u> comment on how Mackintosh conveys anger and bitterness about those who send soldiers off: 'fat civilians', greedy, unfit, hypocritical; the cheap, gawdy, sentimental appeal expressed in 'vulgar songs', 'washy verse', and journalists coveting more names to make their 'columns stuff'; the contrast between 'shiver in the morning dew' and 'help to keep them nice and safe'. Yet he still seems to believe that fighting is noble, and that there are better reasons for going than used by those who recruit: 'live and die with honest men'/'gallant sacrifice'.

Hinkson conveys sorrow that so many men will lose their lives, building a picture of their beauty, naivety, and happy fearlessness, the product of ignorance not true courage. She uses the contrast between their brightness, and gaiety and the drab, colourless street, then the dark and the mist to signify loss. The best answers might be able to begin to look at how the form of the poem, the significant 4th line of each stanza, and the repetition in the 4th stanza contribute to this sense of sad, foolish loss.

Owen conveys a grimmer reality, as if the men know what awaits, but are determined to put on a cheerful front. Answers might begin to comment on the sense of irony in the garlands bestowed on them by well wishers 'all white with wreath and spray', the darkness and sense of secrecy suggesting guilt at sending them to their fate, yet the anonymity ('they were not ours') and the contrast between the return they should have but won't survive to enjoy; the repetition of 'few' emphasising the losses expected, and 'creep back', the shame at what they have become.

Differentiation will be achieved through: how consistently the response focuses on the ways in which feelings are expressed, rather than simply summarising each poem; how basic an understanding is shown of the feelings about the sending of young men to war explicit or implicit within each poem; how frequent the support offered for each point made, through aptly selected quotation. Occasional helpful comment explaining how words and images 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 lower levels.

Mark Scheme 2433/02
January 2007

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.

(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.

f)   **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 (eg indicate an omission);
- the use of standard abbreviations eg 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 (eg 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 <u>unadjusted</u> mark and cross it through, the record the
       <u>adjusted</u> (reduced) mark and circle it
       on the front of the script, write 'RUBRIC ERROR – ONLY ONE
       CHARACTER/POEM/OCCASION' and record the <u>adjusted</u> 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 <u>band 0</u>"*
  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, BUILDING UP A STRONG SENSE OF ATMOSPHERE OR TENSION. **Appearances can be so deceptive. Everything seemed…**

GENERAL CRITERIA	Candidates should demonstrate their ability to: (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) (iii) 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 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 (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 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 (eg 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. Candidates may choose to end at an appropriate point.

- **TASK-SPECIFIC CRITERIA:**
  - creation of a convincing situation;
  - effective use of detail to build up a strong sense of atmosphere or tension;
  - effective use of language, imagery, etc.

WRITING MARK SCHEME – Higher Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
		AO3 **(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.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	**20** **19** **18** **17**	• A successful attempt to write in the specified writing triplet. • 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. • 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 clearly in control of the material and fully aware of the audience.	**10** **9**	• 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. • 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	• A secure attempt to write in the specified writing triplet. • 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 in control of the material and consistently aware of the audience.	8	• 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	• A clear attempt to write in the specified writing triplet. • 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. • The writer is mainly in control of the material and has a sound awareness of the audience.	7	• 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**	- A recognisable attempt to write in the specified writing triplet. - 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**	- 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**	- There is some awareness of the need to write in the specified writing triplet. - 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**	- Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. - Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. - Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • 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	• 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	• There is little, if any awareness of the requirement to write in the specified writing triplet. • 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	• 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	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

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	• **demonstrate all of the below** • **show sustained insight, individuality and confident**
2	14 13	• **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	• **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	• **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	• **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	• **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	• **make a few straightforward points** • **occasionally refer to the text**
8	2	• **make some comment but without relevant reference to the text**
Below 8	0-4	• **not meet the criteria for Band 8**

SECTION B

Question 2(a)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	'A tragic heroine' 'A weak woman with no mind of her own.' What is **your** view of Hero and her role in the play *Much Ado About Nothing*? *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.*

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 Hero's character. Although many may see her as weak in accepting wooing via Don Pedro, doing nothing to defend herself against Claudio's accusations, and willingly marrying him despite how he had treated her, the best answers may present a more balanced view, understanding the role expected of women, the etiquette in courtship, and her dilemma when even her father believes the accusations. Arguably Shakespeare presents her as feeling love for Claudio, total shock and bewilderment at the accusations, dignified in her sorrow, and capable of inspiring very strongly expressed loyalty in her friends. The audacity and cruelty of the plot against her, her fainting fit and her 'death' could be made relevant as grounds for seeing her as a tragic heroine. The very best answers may analyse her role thematically and/or as contributing to dramatic effect.

Differentiation will be achieved through: the clarity of the line of argument used, how far the response focuses on the role of Hero rather than just producing a character study, how perceptive an understanding is shown of her 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 to effect 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 2(b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	Explore the way in which between any **two** different characters is presented in the play *Much Ado About Nothing*. *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.*

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

NOTES ON THE TASK:

Accept the candidate's choice of characters. The most likely to appear are: Claudio and Hero as seen in his accusations at their 'wedding' and in the final resolution; Beatrice and Benedick and their 'merry war'; Don John and Don Pedro/Claudio, resulting in the plot against Hero. Differentiation will be achieved through: the consistency of focus on conflict, and, most importantly, how this is presented; 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 highlight this conflict 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: *Romeo and Juliet*
MARKS AVAILABLE 15	Explore the role of Friar Lawrence in *Romeo and Juliet*. *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.*

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

NOTES ON THE TASK:

The best answers are likely to see a change in how he is presented: initially he is seen as a wise and philosophical man with a sound knowledge of herbs and human nature, able to offer good counsel to Romeo, and concerned, above all, to bring peace to Verona. On the death of Tybalt, when first Romeo, then Juliet become suicidal, he becomes more desperate in his scheming to protect the lovers (and himself?), yet ultimately takes responsibility for their deaths. The best answers may explore his role not only in terms of the plot, the means by which the lovers are married, but also thematically as an instrument/victim of fate, a commentator on the society around him, a parallel to the Nurse in his support of Romeo.

Differentiation will be achieved through: how focused and convincing the line of argument used, and how perceptive an understanding is shown of his role and 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 techniques are used to highlight his 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 3(b)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	From the play *Romeo and Juliet*, choose **one** or **two** moments which you find entertaining or exciting and explore their dramatic effect. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's idea of what is entertaining or exciting provided it is developed and supported from the text. The easiest moments to justify for entertainment are likely to be linked to the Nurse, either in the bawdy comments she makes to Lady Capulet, or in her exchange of banter with Mercutio, when seeking out Romeo, or in the way she delays imparting Romeo's plan to Juliet. The best answers may look closely at the thematic significance as well as comic effects of some of the language used and the importance of lighter moments within a tragedy. Moments for excitement may include the opening clash between the two houses, the threat by Tybalt to turn Romeo away from the Capulet ball, the fight between Tybalt and Mercutio/Romeo or the deaths of the two lovers.

Differentiation will be achieved through: how focused and convincing the line of argument used; how strong an awareness is shown of the effects on the audience, as opposed to a reader; how perceptive an understanding is shown of the relevant thematic issues 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 entertain 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	OCR: *Opening Lines* - **Section C: War**
MARKS AVAILABLE 15	Explore some of the ways in which the poets convey about the effects of war on those who enlist as soldiers in **two** of the following poems. *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.* (Page 34) Asquith *The Volunteer* (Page 43) Housman *On the Idle Hill* (Page 43) Scott *The Drum*

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 *The Volunteer*, war gives a very ordinary man a sense of fulfilment and greatness, expressed through the contrast between a 'clerk', symbol of dull, repetitive, subservient job, 'toiling at ledgers in a city grey', and his dreams of being swept up with 'the gleaming eagles of the legion', between twilight and dawn, drifting and charging. Although it cost him his life, the experience of 'that high hour' was worth it. The poem omits all mention of suffering.

Housman presents the idea of the drummer, almost like a pied piper, summoning the men out of their sleepy existence to march on to their deaths. There is a nightmare quality about the build up from an easy complacent soporific effect of a summer's day, lulled by the gentle sounds of the stream, to the ominous noise growing ever louder until in the last stanza it is a raucous 'hollo/screaming fife'. Feelings of loss and waste are also expressed through 'food for powder'/ the contrast between 'lovely lads' and 'dead and rotten'.

Scott presents even more strongly the ominous lure of the 'drum's discordant sound', the repetition of 'round and round' suggesting the mindlessness of the exercise, and the savage use of language eg 'ravaged plains'/'mangled limbs'/'tawdry lace' suggesting the cause is not worth the sacrifice.

Differentiation will be achieved through: how clearly and consistently the response focuses on feelings about the effects of war on those who enlist, rather than simply summarising each poem; how perceptive an understanding is shown of the feelings about the effects of war on those who enlisted 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 in conveying these 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 lower levels.

Question 5	OCR: *Opening Lines* - **Section D: Town and Country**
MARKS AVAILABLE 15	Explore some of the ways in which poets express their thoughts and feelings about particular scenes in London, in **two** of the following poems: (Page 51) Wilde *Symphony in Yellow* (Page 53) Wordsworth *Composed Upon Westminster Bridge September 3, 1802* (Page 53) Meynell *A Dead Harvest in Kensington Gardens* *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 poem.*

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 Wilde's scene, answers may explore feelings of peace and harmony; the pale green of the Thames blends with the yellows of the leaves, the butterfly, hay and fog (scope here for comment on what is unusual); the lazy images in 'crawls', 'fog hangs', leaves 'flutter', the Thames 'lies'; the sense of richness in 'silken scarf', 'rippled jade'; a sense of peace comes from the absence of crowds, just distant people 'here and there', 'shows like a little restless midge', with no mention of noise from the bus, and the barges are moored.

In Wordsworth the tone is full of admiration from the extravagant opening line to the concluding 'all that mighty heart..' Again it is a still calm scene in the early morning, with total absence of noise or strife: the river 'glideth', houses 'seem asleep'; he picks out the ships and tall stately buildings as highlighted by the sun against the skyline and the surrounding open countryside to create a sense of majestic beauty.

Meynell emphasises the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre' and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of dead red and brown leaves'(not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'.

Differentiation will be achieved through: how consistently the response focuses on the different ways the thoughts and feelings are expressed, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' thoughts and feelings explicit or implicit within each poem; how convincing the support offered for each point, 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 lower levels.

Question 6	OCR: *Opening Lines* - **Section G: How it Looks From Here**
MARKS AVAILABLE 15	Explore some of the ways in which the poets make us question the way we look at things, in **two** of the following poems: (Page 89) Smith *Oh Grateful Colours, Bright Looks!* (Page 94) Reed *Judging Distances* (Page 99) Cope *Engineers' Corner* *Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words and phrases you use from the poem.*

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.

Answers might explore how Smith chooses examples of vivid colour seen in natural things, and the extra sparkle provided when viewed in sunlight after rain to question why we should believe that life after death lacks colour. Presented in the form of an argument, there is also an implied criticism of the way we ('men') 'seize colours quick, heap them up' as if desperately acquiring a form of wealth while we can.

Reed questions our priorities in how we look at the view ahead by satirising the instructor's training of army recruits on how to 'report on a landscape': they might include the sense of incongruity - maps denote time not place; the oversimplification - only 3 kinds of tree/things only seem to be things; the use of contrast between the staccato instructor's voice and the lyrical sentences expressing what the recruit sees; the irony that the instructor sees everything, including the lovers, only in terms of distance and direction, the recruit sees a life experience he is yet/would like to undergo.

In Cope, they might comment on the heavy use of irony in appearing to sympathise with the lot of engineers while actually making us think about how little encouragement we offer poets, interesting phrases such as 'more fuss of ballads than of blueprints' and 'cheerless garrets'; the indication that this is light-hearted in the simple rhyme scheme, the almost banal use of language in places eg 'well-heeled poets', 'earn a crust', 'going down the drain'; the repetition of 'everybody' to show the opposite.

Differentiation will be achieved through: how consistently the response focuses on the ways in which we are made to question the way we look at things, rather than simply summarising each poem; how perceptive an understanding is shown of these views 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 this end 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.

Question 7	OCR: *Opening Lines* - **Section H: Poetry of the 1914-1918 War (ii)**
MARKS AVAILABLE 15	Explore some of the ways in which the poets convey thoughts and feelings about the sending of young men to fight a war, in **two** of the following poems. (Page 102) Mackintosh *Recruiting* (Page 103) Hinkson *Joining the Colours* (Page 104) Owen *The Send-Off* *Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poem.*

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.

Answers might comment on how Mackintosh conveys anger and bitterness about those who send soldiers off: 'fat civilians', greedy, unfit, hypocritical; the cheap, gawdy, sentimental appeal expressed in 'vulgar songs' ,'washy verse', and journalists coveting more names to make their 'columns stuff'; the contrast between 'shiver in the morning dew' and 'help to keep them nice and safe'. Yet he still seems to believe that fighting is noble, and that there are better reasons for going than used by those who recruit: 'live and die with honest men'/'gallant sacrifice'.

Hinkson conveys sorrow that so many men will lose their lives, building a picture of their beauty, naivety, and happy fearlessness, the product of ignorance not true courage. She uses the contrast between their brightness, and gaiety and the drab, colourless street, then the dark and the mist to signify loss. The best answers might be able to look at how the form of the poem, the significant 4 line of each stanza, and the repetition in the 4 stanza contribute to this sense of sad, foolish loss.

Owen conveys a grimmer reality, as if the men know what awaits but are determined to on a cheerful front. Answers might comment on the sense of irony in the garlands bestowed on them by well wishers 'all white with wreath and spray', the darkness and sense of secrecy suggesting guilt at sending them to their fate, yet the anonymity ('they were not ours') and the contrast between the return they should have but won't survive to enjoy; the repetition of 'few' emphasising the losses expected, and 'creep back', the shame at what they have become.

Differentiation will be achieved through: how consistently the response focuses on the ways the thoughts and feelings are conveyed, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' thoughts and feelings about the sending of young men to war 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 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.

General Certificate of Secondary Education
1900 English
January 2007 Assessment Series

Unit Threshold Marks

Unit		Maximum Mark	a*	a	b	c	d	e	f	g	u
2431/1	Raw	63				49	41	33	26	19	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	73	67	61	55	48	44			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				56	48	40	33	26	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	55	47	43			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				34	28	23	18	13	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	53	47	40	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
2.7	10.5	22.1	51.7	78.9	88.4	93.5	97.6	100	3212

3212 candidates were entered for aggregation this series.

For a description of how UMS marks are calculated see;
http://www.ocr.org.uk/exam_system/understand_ums.html

Statistics are correct at the time of publication.

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