

Mark Schemes for the Units

June 2007

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

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

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

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Mark Scheme 2431/01
June 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 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 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);
- 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 unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 6)

e) Handling of unexpected answers

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

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 4)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 17, page 25)

2431/01 FOUNDATION TIER MARKING

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

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

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

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

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

(C) TASK-SPECIFIC MARKING NOTES**SECTION A****NON-FICTION TEXT: 'Come Wind or Weather' by Clare Francis**

QUESTION 1: 1 (a), (b) (5 marks)	<p>(a) From Clare's account, which two words did Bumble use wrongly, forgetting that she was on a boat? [2]</p> <p>(b) List three words from Clare's account that show the crew's opinions of Bumble. [3]</p>
CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • retrieve appropriate material: AO2 (i) • distinguish between fact and opinion, or feeling: AO2 (ii)
CONTENT	Candidates may draw from the following: <p>(a) Kitchen (instead of galley) (1) Bedroom (instead of cabin) (1)</p> <p>(b) Any three of: Friendly (1) Funny (1) Outspoken (1) First-class (1) Marvellous (1) Appreciate (1)</p>

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking **writing** in Section A.
- 2 **Award ONE MARK** for each point made clearly under the correct heading. Put a tick in the body of the text to show where the mark is awarded.
- 3 **Award 2 MARKS max for (a); 3 MARKS max for (b).** Stop 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 This task offers candidates a relatively gentle way into the paper. Provided that they accurately identify opinion, candidates may well score full marks here.
- 2 Candidates do not have to use their own words in these two answers, but we will not accept verbatim copying of a paragraph.

QUESTION 1 (c) (16 marks)	What difficulties does Bumble describe in her account? Explain how she dealt with them. Use your own words as far as possible. [16]	
CRITERIA	Candidates should demonstrate that they can: 1 retrieve appropriate information: AO2 (i) 2 explain relevance/significance (insight at the highest levels): AO2 (iv) 3 express points in own words wherever possible: AO2 (i)	
CONTENT	<u>Difficulties</u> 1 Writing lists. 2 Calculating the food needed. 3 Sorting the fruit. 4 Dealing with spilt liquids. 5 The smell in the fridge. 6 Having limited drinking water. 7 Too many people in the galley (or having teeth-cleaners in galley). 8 Saucepans sliding about/being tilted/spilt. 9 Generator breaking down.	<u>Solutions</u> Worked at it (discretionary point). Worked at it (discretionary point). Wedged herself & caught rolling fruit. Dried the surfaces (discretionary point). Washed out the fridge. Cooked in sea water. Tolerated them (discretionary point). Wedged them. Ate the meat & fish; then soya, fruit & vegetables.

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 Write the letter **A** where a difficulty is identified.
- 3 Write **E** where an explanation of how Bumble dealt with it is given.
- 4 Do not number the points: numbers given are for possible reference.
- 5 For nos. 1, 2, 4 and 7, the answer is not in the text, and the candidate will have inferred the answer. Allow feasible or realistic suggestions at your discretion.
- 6 This is not mark-for-point. As you assess, use the Band descriptors in conjunction with the photostat examples to award your mark.
- 7 You **may** (but are not obliged to) write a brief comment to explain your mark – if so, refer to the criteria.

NOTES ON THE TASK

This is not mark-for-point and so the content of the answer is not quantified, but on your impression of the range and precision of the difficulties identified, and the understanding shown in the explanations, award a Band and then a mark. Put the Band inside the margin, and the mark in the margin. Add the marks for 1 (a), (b) and (c), and transfer the total for No. 1 to the mark grid on the front page of the script.

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	Thorough understanding of the material, with a good appreciation of the more subtle details of the difficulties and explanations of solving them. The answer will cover a very good range of appropriate points with consistent use of own words.
4	16 15 14	A clear understanding of the material and an ability to express these in own words: it is not too difficult to find synonyms and show understanding by use of own words. There will be a good range of appropriate difficulties identified fairly precisely and solutions given.
5	13 12 11	There will be a secure understanding of the material. There may be narrative rather than succinctly identified points. There will be some explanation of solutions. Own words will generally be used but there is likely to be some selective lifting.
6	10 9 8	Answers will reveal straightforward understanding without a clear focus on difficulties and few solutions will be mentioned. There will be lifting, and some narration rather than objective identification.
7	7 6 5	Answers will reveal some grasp of the material. A limited range of comments relevant to difficulties will be made and there may be no solutions mentioned. Organisation of them is likely to be haphazard. There may be indiscriminate lifting, and the form of responses may be predominantly narrative.
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 what is meant by difficulties or solutions. Answers will be unstructured and 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: 'Glory after the Pain': article from The Daily Telegraph – Ellen MacArthur.

QUESTION 2: (21 marks)	<p>Show how the article celebrates how much Ellen has achieved, and also makes it clear that she does not want all the glory for herself.</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> • the presentation of the article • references to the team and the boat • the words and phrases used about Ellen's character and achievements.
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • read with insight and engagement: AO2 (i) making appropriate reference to the text: AO2 (i) • use inference to evaluate the significance of content/information: AO2 (i) & (ii) • identify and evaluate significant choices of language/style/structure, as appropriate: AO2 (v)
CONTENT	<p>A Presentation:</p> <ol style="list-style-type: none"> 1 Dramatic and eye-catching photo: attention on Ellen 2 Feeling conveyed by photo – triumph – applied to Ellen 3 Small-print explanation beneath the photo: mention of only Ellen 4 Bold headline: focus only on Ellen 5 Main sub-heading: team and boat are mentioned as praiseworthy; 6 Column sub-headings: one for team, one for boat, one for Ellen. <p>B Team and boat:</p> <ol style="list-style-type: none"> 7 Ellen was <u>keen</u> to divert praise from herself to the team 8 Ellen's statement: she was nothing without team 9 The record was achieved only when the team came aboard 10 'B&Q' was praised 11 Ellen's opinion of the boat: 'incredible' 12 Designers and builders of boat are responsible for the achievement 13 Ellen gives boat human characteristics; courage ('fighter'), faithfulness ('will not let you down'), care ('looked after') 14 'Moby' nickname: whale is symbol of power and strength 15 Painted eyes make it a living being. <p>C Ellen's character:</p> <ol style="list-style-type: none"> 16 'stress and strain' – taking pressure/anxiety 17 'Bounding around' – energy 18 'Waving to the crowd' – enthusiasm 19 'A picture of mental and physical health.' 20 how difficult her achievement was: 'believe me, it was hard.' 21 She has 'drawn on every last ounce of her human endurance.' 22 'She could have died out there. She kept going.' 23 She has 'cried at...a sunset' and 'thrilled to the glimpse of an albatross': both show sensitivity

	<p>D Ellen's achievement:</p> <p>23 Greeted by boat horns/cheered by thousands of people</p> <p>24 'Ecstatic celebrations'</p> <p>25 Spraying a magnum of champagne: this is always a symbol of victory</p> <p>26 'Enraptured welcome'</p> <p>27 She has been to the ends of the earth'</p> <p>28 Has 'run over a whale'</p> <p>29 All the feats predicated on 'dealt with': 'squid in her rudder', 'white rot', 'near collapse from exhaustion', '20 minutes' sleep a night', '70 mph winds', 'waves that enfolded her boat in water', 'upside down, screaming and wet.'</p> <p>30 'She has lived more intensely...than most of us'</p> <p>31 'a symbol of human aspiration'.</p>
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication and is effectively self-penalising.
- 2 For the way in which **presentation** shows Ellen's achievement and the contribution of the team and the boat, **indicate in the text** (by letter **A**) valid points made.
- 3 **Indicate in the text** (by letter **B**) each valid reference to team and boat.
- 4 For the words and phrases, **indicate in the text** (by letter) which are used about Ellen's character (**C**), and which are used about Ellen's achievement (**D**).
- 5 Put a **tick for comment on words or phrases** as well as identifying by letter.
- 6 Put a **bracket** round the letter if the word or phrase has not been made clear.
- 7 If a word or phrase has been repeated, use a capital **R**.
Put **OP** for a valid word or phrase not included in the mark scheme.
- 8 You **may** (but are not obliged to) write a brief comment to explain your mark, but, if so, refer to the criteria.

NOTES ON THE TASK:

- 1 As you make your assessment using Band Descriptors and Photostats, note the balance of letters that you have indicated. Especially credit those candidates who have made comments on **C** and **D**, so distinguishing between Ellen's character and achievement, and those who have ticks for commenting on words and phrases.
- 2 Write the Band you have awarded inside the margin. Write the appropriate mark in the margin and then transfer that mark to the mark grid on the front page of the script.

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 thorough understanding of the ways in which the presentation has been organised, information has been deployed and language has been used. The answer shows a sound awareness of the task.
4	21 20 19	A range of points made reveals a clear understanding of features of the text which describe the magnitude of Ellen's achievement and the contributions of the team and boat. Comments are supported by appropriate textual reference. There is an understanding of the ways in which information has been deployed and there are comments on the way language has been used. The task has been addressed.
5	18 17 16	Answers show a general understanding of some features of the text which indicate the extent of Ellen's achievement and the contributions made by team and boat. Answers begin to describe and narrate rather than explain. Comments on the use of language describing Ellen's character and achievement may be superficial.
6	15 14 13	Answers show a limited understanding of the task and passage and make some comment on presentation, contributions from team or boat, and the quality of Ellen's character and achievement. Answers tend to be narrative in form and content.
7	12 11 10	This is some grasp of the material, but there is likely to be much indiscriminate re-telling of the content without any attempt to organise it according to the task. Organisation is indeed likely to be haphazard and answers are likely to reveal misunderstanding of both the passage and the task.
8	9 8 7	Answers at this level will be unstructured, making only glancing references to the task, or may consist entirely of lengthy, indiscriminate re-telling, with no explanation or comment. They may reveal almost complete misunderstanding of the task and passage.
Below 8	6 5 4 - 3 2 1	<p>The answer will be rather brief and generally lacking in relevance although some contact with the demands of the task may be discernible.</p> <p>The answer will be brief, almost totally lacking in relevance and very little contact with the demands of the task maybe discernible.</p>

SECTION B

WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3: (21 marks) (14 + 7)	<p>Describe how an experience which you know about tested a person's character. You may write about yourself if you wish.</p> <p>For example, you might wish to describe taking part in a sport, organising an activity or project, achieving a target or ambition, enduring an illness, facing a medical operation, or coping with an emotional difficulty.</p>
GENERAL CRITERIA	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 write appropriately for the task: AO3 (i) 2 organise and paragraph clearly and effectively: AO3 (ii) 3 use appropriate register and vocabulary: AO3 (i) 4 spell, punctuate and use grammar/syntax accurately: AO3 (iii)

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ for merit of content and ✓✓ for merits of expression, 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 answer which have informed your judgement, **but such comments must refer to criteria and not be generalised.**
- 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 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 photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3) inside the margin, put a ringed total in the margin and then transfer the ringed total to the front page of the script.

NOTES ON THE TASK:

- 1 What we are rewarding in this task is not the ability to tell the story of an experience testing character, for that is rewarded elsewhere in Specification 1900, but the ability to give a **description** of the character-testing experience.
- 2 The word 'how' in the task implies that what is required is an **explanation** of what qualities of character were needed in the particular situation. Therefore this explanation must be rewarded, though we cannot quantify this. Fewer marks will be awarded to answers that may have given only a word or two of explanation but are overwhelmingly descriptive and/or may stray into narrative.
- 3 The task is simply an essay, and therefore a neutral register is required. The consistency of this must be rewarded, and care must be taken to notice that the style does not use vocabulary and constructions more appropriate to speech, argument, a media text, or any other register.

TASK-SPECIFIC CRITERIA:

- A reasonable quality of description.
- A clear explanation of the qualities of character demanded.

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.				
		A03 <i>(i) Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> <i>(ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		A03 <i>(iii) Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	16 15	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforward 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to 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	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be 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	<ul style="list-style-type: none"> • 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
June 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 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 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);
- 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 unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 6)

e) Handling of unexpected answers

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

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 4)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 17, page 25)

ANNOTATION OF SCRIPTS – Specific instructions for GCSE English.

The purpose of annotation is to enable:

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

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

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

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

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

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

NB: 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: Chronicles Volume 1**

QUESTION 1: (30 marks)	<p>1 By referring closely to Bob Dylan’s account of the situation he was in, explain concisely his thoughts about:</p> <ul style="list-style-type: none"> • his private life • fame and its pressures on him. <p>Use your own words as far as possible.</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 follow an argument and identify implications (AO2 iii) 2 identify facts and opinions (AO2 ii) 3 select material appropriate to their purpose (AO2 iv) 4 collate material and make cross references (AO2 iv)
CONTENT	<p>Candidates may refer to some of the following points:</p> <p>His private life:</p> <ol style="list-style-type: none"> 1 he wanted to escape the rat race 2 his life was changed now that he had children 3 having a family set him apart from other people in his world 4 his family were his main focus in life/loved his family 5 he had always believed in the traditional American values 6 and was determined to raise his children to believe in the same things 7 he saw himself as an independent individual who did not belong to anyone 8 he wanted to protect his family 9 he considered he was no more than a musician <p>Fame and its pressures on him</p> <ol style="list-style-type: none"> 10 he felt hounded by the press 11 he felt vulnerable/powerless 12 he felt that he had little in common with his audience 13 he felt unsettled by the actions of the intruders 14 he feared he might cause them physical harm 15 he wanted to destroy his public identity/image (by moving) 16 he felt humiliated by the treatment he received 17 he (and his wife) had not imagined how his life would turn out 18 he thought it odd that people saw him as a spokesman for their generation or something he wasn’t 19 he realised that wealth/fame did not guarantee happiness (or power) 20 he felt he was misrepresented by the media

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK:

- **Selection and collation of 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.
- 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**.
- Candidates have been given clear instructions to write concisely about the writer's thought about his private life and fame, and its pressures on him. Be prepared to reward responses which focus clearly on these requirements. Responses that take a narrative approach to the whole passage are unlikely to score above Band 4.

QUESTION 1 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
BAND	MARKS	DESCRIPTOR
1	30 29 28	A comprehensive range of points is identified with complete clarity almost entirely in the candidate's own words . Responses are focused, 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 . Both elements of the task have been covered but not evenly. There is some attempt to organise and an overview of the material .
4	21 20 19	Responses are relevant, covering a range of points . There is a focus on the task but responses may be very long owing to the inclusion of unnecessary detail and will be close to the wording of the passage . Organisation is likely to be over-reliant on the sequence of the original . Understanding is demonstrated , possibly by selective lifting. Details of the effects on the writer's private life 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: Big Brother: compulsive or repulsive?

QUESTION 2: (30 marks)	Explore how the writers present different points of view about the same television programme. In your answer consider closely the content of their arguments and their use of language .
CRITERIA	Candidates should demonstrate that they can: 1 read with insight and engagement, making appropriate references to texts (AO2 i) 2 evaluate how information is presented (AO2 ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).

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 = content/presentation B = language/tone)** 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 task which are used to help the readers share the writers' opinions; higher level answers should focus consistently on this aspect.
- 3 Understanding and responding to the writers' use of emotive vocabulary and structural features to influence the reader will provide a clear discriminator.
- 4 Perceptiveness of response to the writers' purpose/success and appreciation of their individual viewpoints will provide additional discriminators.
- 5 It is the ability to analyse and explain the writers' 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 the writers' intentions, strategy and structure. Such responses should not be undervalued.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
BAND	MARKS	DESCRIPTOR
1	30 29 28	An excellent range of points is made in a very full, relevant and consistently analytical response, clearly focussed on the task. Judgements are supported by apposite reference to the material; original and perceptive insights into the writers' purpose/success may well feature. There is a very clear understanding of the writers' 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 writers' 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 writers' purpose. There is some understanding of the writers' 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 writers' 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 writers' 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, rather than analytical. Effects are not explained. There may well be over-concentration on identifying technical terms without attempting to explain their effect. There may be some understanding of the writers' purpose, but little understanding of the overall structure of the passage. There is likely to be commentary with quotation, and an incomplete awareness of the task.
6	15 14 13	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no evidence in support. Lists of words may be used instead of definitive comments and there may be areas of narrative or mechanical copying. There is little evidence that the task has been understood.
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	<p>Candidates may refer to some of the following:</p> <p>Content/presentation of their arguments (A)</p> <p>Quentin Letts</p> <ul style="list-style-type: none"> • focusses on the characters and behaviour of the individuals involved in just a single series • adopts a cynical, dismissive approach • uses humour to make fun of contestants • exploits populist attitudes to celebrities <p>Raj Persaud</p> <ul style="list-style-type: none"> • adopts a generalised approach/is considering the more abstract issues involved • makes comparison between treatment and behaviour of celebrities with ordinary people in the non-celebrity version of the show • develops the idea that the celebrities are in some way 'different'/more unbalanced • being a celebrity apparently requires selfishness and lack of concern for others • the 'Big Brother Experience' reveals something about the nature of fame and the egos of those taking part in it • the characters and the attitudes of those involved perhaps led to the high amount of stress all suffered • considers that the show reveals celebrities' true nature and does viewers a service <p>Use of Language (B)</p> <p>Quentin Letts</p> <ul style="list-style-type: none"> • writes in first person; informal, gossipy tone • takes reader into his confidence through use of direct questions and expressions • witty, amusing comparisons 'gastronomic fondness for Pot Noodles' (help to deflect any criticism he may get for confessing liking for the show) • lively use of language ('squawking, pouting, deflated balloon'; 'gargantuan vanity' etc) as a way of satirising those involved <p>Raj Persaud</p> <ul style="list-style-type: none"> • objective in tone; writes in third person; use of long, scientific vocabulary 'emotional turmoil', 'self-affirmation' etc • long, complex sentences
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SECTION B

WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3: (30 marks) (20 + 10)	<p>A magazine aimed at your age group has invited contributions for a series of articles entitled <i>Someone I admire</i>.</p> <p>Write the words of your article in which you describe a person you admire, and explain your reasons for choosing that person.</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i); 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii); 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 both marks to the front page of the script.

NOTES ON THE TASK:

- 1 Candidates are asked to write an article describing a person they admire and explaining their reasons for admiring her/him. Expect a wide range of interpretations but look for and credit responses which make a clear attempt to describe and explain.
- 2 Look for responses which show a clear awareness of the given audience and credit those who write in a suitably informative register. Uncritical outpourings of idol-worship are likely to be self-penalising.
- 3 TASK-SPECIFIC CRITERIA:
 - clarity of explanation
 - effectiveness of description of the admired person.

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		AO3
		<p>(i) Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</p> <p>(ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</p>		<p>(iii) Use a range of sentence structures effectively with accurate spelling and punctuation.</p>
Band	Marks	Descriptors	Marks	Descriptors
1	20	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • 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.
-----	19		9	
2	18			
	17			

3	16 15	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-type. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to 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	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.

Below 8	4	<ul style="list-style-type: none"> There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. 	2	<ul style="list-style-type: none"> Few, if any, recognisable sentence structures are apparent. Spelling and punctuation are mostly so imprecise that very little meaning is communicated. 	
	3	<ul style="list-style-type: none"> 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. 			
	2				
	1	<ul style="list-style-type: none"> Scripts at this level are likely to be either very short or show very limited linguistic ability. 			1
	0	<ul style="list-style-type: none"> Marks in this band should be reserved for scripts from which only very limited sense emerges. 			0

**Mark Scheme 2432/01
June 2007**

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- the question paper and its rubrics
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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 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 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (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, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, bullet points 6 and 8, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

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 infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'.
in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it.
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.
- 4 Similarly, if a candidate answers on only one of the prescribed stories, mark the answer at full value and reduce, as above, by a band.

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

2432/1 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 has been marked.

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

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

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

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

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

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**SECTION A****DIFFERENT CULTURES – Generic Mark Scheme**

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task.
8	9 8 7	<ul style="list-style-type: none"> make some comment about the text without relevance to the task.
Below 8	0-6	<ul style="list-style-type: none"> not meet any of the criteria above.

Instructions to Examiners – Section A

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

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

In the margin use ticks (✓) and double ticks (✓✓) to identify acceptable and very apt illustration. Use **R** for repetition.

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

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

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

Questions 1, 3 and 5: Seriously unbalanced answers which concentrate mainly on the passage or the rest of the text may be penalised up to a maximum of 4 marks in the Higher Tier and 2 marks in the Foundation Tier.

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

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

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

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

TEXT: OCR: Opening Worlds

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

Question 1 MARKS AVAILABLE 21	How do the writers in this (<i>The Winter Oak</i>) and one other story from the list above show how children are different from what the adults expect?
--	--

NOTES ON THE TASK

In all the stories with the exception of *The Young Couple* (although an interesting if speculative response on the future of Cathy and Naraian's child would be an interesting possibility) children are shown to have their own identity which does not completely (or at all) fit with the expectations of the adults (or older children in *Games at Twilight*) who fail to understand the superiority of their actions and/or feelings. By the end of *The Winter Oak* the role reversal between Savushkin and his teacher is complete; Bolan comes to recognise his father's love for him despite what the latter says and does, thus cementing the high moral ground; Clement and Evelina's moral defeat of the repulsive bully, Chase, and Ravi's sudden and blinding sense of his immortality are all in their way moments which give hope for a better future than the present as given us in the stories.

Admittedly, **Higher Band** answers will not necessarily grasp the finer points of this, nor will they need to. They will say something about children and childishness in contrast to the adults and will develop that with clear support from the text. They may say something about the writers' choice of language.

Middle Band answers will say something about the role reversals presented in the stories to the detriment of the elders and advantage of their juniors. This will have some support from the text.

Lower Band answers will say something about the children presented in the stories.

Question 2 MARKS AVAILABLE 21	How do the writers of any two of the stories in the list above show a character facing up to difficult circumstances?
--	--

NOTES ON THE TASK

There is a long list from which candidates may choose. In *The Pieces of Silver* Evelina helps Clement to deal with the institutionalised bullying he encounters from the 'acting headmaster'; Bolan is faced with the challenges of his family's arrival in Port of Spain from Tuna Puna in *The Red Ball*. Both Sidda and Leela are challenged by the behaviour of the adults in *Leela's Friend*. Similarly Cathy and Naraian are challenged but in very different ways by the attempts to assimilate them into upper caste Indian society. Ravi takes on the challenge of defeating Raghu in *Games at Twilight* and Savushkin of re-educating Anna Vasilevna in *The Winter Oak*.

Higher Band answers will give clear and well supported accounts of both the challenges and the ways they are confronted. They will have a sense of the stories as a whole and use some detail, possibly including reference to the writers' choice of language to support their response.

Middle Band answers will mention both the challenge and the response in the stories with some detail in support.

Lower Band answers will refer to what some of the characters do in a more general sense.

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

Question 3 MARKS AVAILABLE 21	How does the writer show the Old Man's bad luck, here and at one or two other moments in the novel?
--	---

NOTES ON THE TASK

The sense that the Old Man struggles to overcome his alleged bad luck runs throughout the novel. It pervades the important ideas of what it means to be a man, a hero and so on. It is at the heart of the duality of the climax of the novel when he is faced with the consequences of going too far for the one, final great success which results in the greatest of defeats to the sharks. His response at the end when he is reunited with Manolin is, like the set passage, an obvious and rich source of a relevant answer.

Higher Band answers should make talk about the effect of this early passage and select one or more passages from which his stoicism, will and endurance can be illustrated. They will make some reference to the writer's choice of language.

Middle Band answers will talk about bad luck here and somewhere else in the novel and the way in which the Old Man responds to it. They may say something about the writer's use of language.

Lower Band answers should be able to identify an example or two of the Old Man's misfortunes.

Question 4 MARKS AVAILABLE 21	Show how the writer presents the Old Man's suffering. You should refer to one or two moments in the novel. You should refer to one or two moments in the novel.
--	---

NOTES ON THE TASK

The majority of candidates will take examples of Santiago's physical pain and suffering as the essence of their answers and this is fine. Some may well get on to cultural and spiritual matters and this, if decently done, will cement their response in the higher bands. Obvious and potentially rich examples include the trapping and holding on to the Marlin; the constant references to Santiago's back, hands and arms throughout; the initial description of him; the pain and exhaustion brought on by the repeated attacks of the sharks; and his utter and deathly lassitude at the end. The concept of a man suffering for his faith and belief in himself, who wishes to prove himself, at least in part to Manolin; and who is identified with the condemned Christ at the end of the story may or may not appear. Whatever is offered needs to be supported in a clear understanding and confident appreciation of the text.

Higher Band answers will identify moments of suffering clearly and place them in context. What is said will be supported by reference to the text: there should be some account of the writer's use of language.

Middle Band answers will pick one or two relevant episodes and link them to the task with some support from the text.

Lower Band answers will manage to pick one or two relevant moments from the story and say something about them.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 21	How is a traditional story used to teach a lesson here, and at one other occasion in the novel?
--	--

NOTES ON THE TASK

The passage recounts Uchendu's response to Obierika's news of the arrival of the white men in Abame; their killing of the man who has brought the 'iron horse' and their subsequent destruction. The philosophy of peaceful protest is established by the story of the Kite. Similarly the story of the tortoise Ekwefi tells Enzinma on the night of the expedition to the Oracle of the Hills prepares the young girl for the consequences of the supplication to the Gods. As does Unowye's preference for his mother's stories to his father's.

Higher Band answers will link this story with any of the other traditional anecdotal/proverbial stories which are used to make a point. They will support what is said by reference to the text: both the stories themselves and what is said about them. The language used should feature in this.

Middle Band answers will recognise stories and start to show some understanding of the part/point they have to play in the novel.

Lower Band answers will say something about the stories within the novel.

Question 6 MARKS AVAILABLE 21	In the title of his book, the District Commissioner refers to Okonkwo and his people as one of the 'Primitive Tribes'. How does the writer show that the District commissioner is wrong?
--	--

NOTES ON THE TASK

There is no requirement to pick up the ironies inherent in the conclusion: that would be the province of A-level study. On a much simpler level all candidates should be able to select one or two episodes and explore Achebe's presentation of a scene, ritual or occurrence which is as far from primitive as possible. 'Primitive' can be given as broad and imaginative interpretation as possible. The concern of the tribe with justice and the avoidance of war: of making war without a just cause; the high value accorded to the week of peace and the subsequent concern with non violent protest at the white invaders; the importance of honour and loyalty to the tribe at the expense of personal show and advancement are some of the starting points for a response.

Higher Band answers will focus on two well differentiated episodes and delineate cultural differences with clear support from the text and perhaps, some consideration of the language (attention to the Ibo phraseology would be the sign of a strong response).

Middle Band answers will show awareness of aspects of the Ibo culture which are different in some ways and support those perceived differences with reference to the text.

Lower Band answers will say something about cultural difference which is relevant to the task.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

<p>Question 7 MARKS AVAILABLE 21 (14 + 7)</p>	<p>How independent do you think you are? Do you want more or less independence on your life?</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Answers will offer some different ideas of independence, which will be whatever that means to the candidate. (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 personal freedom/restrictions (**overview**)
 - clarity of explanation of the aspirations/outcomes on an individual (**analysis**)
 - effectiveness/relevance of personal **comment** on the relative impact of independence.

WRITING TO ARGUE, PERSUADE, ADVISE

<p>Question 8 MARKS AVAILABLE 21 (14 + 7)</p>	<p>A friend is paying too much attention to someone you think is a bad influence. Write a letter persuading your friend to think again about this situation. Begin your letter "Dear..."</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK:

- 1 The choice of 'friend' and 'bad influence' is entirely up to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 Candidates are writing the words of the letter. There is no requirement to include addresses or other letter writing formalities. However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 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		AO3
		<p>(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i></p> <p>(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i></p>		<p>(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i></p>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	16 15	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to 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	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be 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	<ul style="list-style-type: none"> • 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
June 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. 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 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 for Examiners booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (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, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them;
- the handling of unexpected, yet acceptable answers. (*Section 6a, bullet points 6 and 8, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

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 unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

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

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

(C) TASK-SPECIFIC MARKING NOTES

SECTION A

Different Cultures - Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (footroom) reward performance below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below in a sustained and very consistent answer.
2	27 26 25	<ul style="list-style-type: none"> show clear insight in an explicitly relevant response to the task show a perceptive understanding of the text supported by precise references respond sensitively and in detail to the writer's language and/or techniques, where appropriate.
3	24 23 22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate references make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
Ungraded on this task	12 – 8	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task.
	7 – 3	<ul style="list-style-type: none"> make some comment about the text without relevance to the task.
	2 – 1	<ul style="list-style-type: none"> not meet any of the criteria above.

Instructions to Examiners – Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you 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 3 marks in the Higher Tier and 2 marks in the Foundation Tier.

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

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

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

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

SECTION A

Question 1 (30 marks)	Text: OCR: <i>Opening Worlds: The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak</i> Explore the treatment of the young by their elders and the possible reasons for it, here (<i>The Red Ball</i>) and in one other story from the list above.
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NOTES ON THE TASK

'Young' and 'elders' invite candidates to explore the treatment of children by adults, younger adults by older adults or younger children by older ones.

'The possible reasons for it' invites candidates to explore the motivation of the 'elders' and their relationships with those younger than themselves.

Candidates may refer to some of the following:*The Red Ball* (The Passage)

- physical violence ('took hold of his ear...stinging lashes...boy danced up and down...lashes rained (down)...switch whistled...thin red welts...')
- the mother on the other hand tries to protect him - she has a mother's feelings for the child of her own flesh and perhaps recognises the boy's need for money to buy respect from his peers
- her interventions goad her husband to renewed violence
- his motivation may include pride, resentment at boy's education/ existence, the strains of poverty, personal inadequacy...and a genuine concern for his moral welfare

The Pieces of Silver

- teachers' routine beatings for hygiene deficiencies... ironic combination of religion and sadistic treatment of the pupils... the humiliation of the non-contributors (chalk crosses...recitation of Shakespeare)
- motivation? Not explicit - to cover up their own deficiencies?... inherent in the colonial legacy?
- Parents' unsympathetic response – resulting from their abject poverty and resentment of the teachers' demands

The Young Couple

- the behaviour of the in-laws towards Cathy: suffocating interference in every aspect of her life – the flat, meals, Naraian's job, Cathy's shopping, her pregnancy...
- motivation arises from clash of cultures – desire to extend love to Cathy, make her part of the all-embracing family without consideration of her needs and wishes

Leela's Friend

- the cruel treatment of Sidda by the parents: extensive duties for little reward, instant assumption of guilt – not changed even when innocence established
- Sidda's treatment of Leela presents a contrasting positive picture – his meek acceptance of her childish demands and bullying lessons, his imaginative stories
- the parents' motivation arises from cultural prejudices about caste, appearances...Sidda's from sheer good nature – and perhaps the desire to please his employers

Games at Twilight

- very little to say about the adults – preoccupied by their need to escape the heat and unwilling to put up with the children indoors all afternoon
- Raghu's violence (fuelled by resentment at being 'it?') towards the younger children – blood-curdling yell, superciliously kicking little Manu, hairy legs trampling delicate ferns, Ravi's fear...
- the older children's thoughtless treatment of Ravi at the end ('They had quite forgotten him')
- motivation from the competitive imperative and the innate self-centredness of the young

The Winter Oak

- unsympathetic treatment of Savushkin by Anna in the classroom (and of fat Vasyata) and afterwards (confident he is lying, allowing the class to snigger at his 'winter oak' noun)
- Anna's motivation is made very clear – her arrogance as a teacher (his lateness threatens her competence to handle the difficult first lesson) and as an expert on language
- the whole story is about her gradual realisation of the extent of her ignorance and thoughtlessness in her treatment of her pupils.

Question 2 (30 marks)	Text: OCR: Opening Worlds: <i>The Pieces of Silver</i> ; <i>The Red Ball</i> ; <i>The Young Couple</i> ; <i>Leela's Friend</i> ; <i>Games at Twilight</i> ; <i>The Winter Oak</i> How do the writers show characters' experience of unfairness and their reaction to it in any two of the stories from the list above?
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NOTES ON THE TASK

Answers should show in what the unfairness lies and show its effects on the actions and attitudes of the characters.

Candidates may choose one or more characters from each of their chosen stories.

Candidates may refer to some of the following:*The Pieces of Silver*

- the unfairness of the acting headmaster in demanding money from the poor pupils
- highlighted by the contrast with the poverty of the Dovecots
- it brings out Evelina's positive qualities and her plan for raising the money
- helps to strengthen her relationship with her brother
- Clement's generosity at the end contrasts with the unfair treatment he had received

The Red Ball

- the unfair treatment of Bolan by the children prompts his resolve to join them and show his skills as a cricketer
- his 'unfair' poverty motivates his theft – to shine at the wicket and the vendor's stall
- the father may be seen as a victim of the 'unfairness' of a system that condemns him to such grinding labour for ill-reward
- the mother may be seen as the victim of an unfair marriage in which her frugality is squandered by her husband's drinking

The Young Couple

- Cathy's treatment by her in-laws may be seen as unfair in that it ignores her background
- she may also feel her husband's treatment of her to be unfair in its contrast with what his behaviour in England had led her to expect
- the effects of all this on her – her disappointment, frustrated attempts to rebel, her gradual submission, the lonely sadness – are eloquently conveyed by the language...

Leela's Friend

- Sidda is unfairly treated by the Sivasankers who instantly assume his guilt – as do the police
- Leela's demanding and authoritarian manner may also be seen as unfair to a boy employed to perform many other duties – and her failure to own up to her responsibility for the lost chain
- the effects on Sidda: shy withdrawal in front of the adults, running away (knows he has no chance of justice/fair treatment?) and kindly, imaginative tolerance towards Leela, his generosity contrasting with the behaviour of the family

Games at Twilight

- unfairness is clearly centred on the treatment of Ravi...
- by his playmates, who ignore his moment of triumph “don’t be a fool...stop howling”
- by his mother – “Stop it, Ravi. Have you hurt yourself?”
- and by Life, which destroys his illusions about individual significance “Remember me when I am dead, dead, dead”
- the last paragraph of the story invites quotation and comment on the effect of life’s unfairness on the little boy.

The Winter Oak

- Anna’s treatment of Savushkin in the classroom is clearly unfair. His suggestion of ‘Winter oak’ as a noun (quite distinct from a ‘Summer oak’) exemplifies his intense feelings about the life he experiences in contrast to the dry, analytic approach to language - and to life - which Anna is brought to recognise in herself.

Question 3 (30 marks)	Text: HEMINGWAY: <i>The Old Man and the Sea</i> How does Hemingway reveal Santiago's powers of endurance, here and elsewhere in the novel?
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NOTES ON THE TASK

'Endurance' requires candidates to refer to Santiago's capacity to withstand pain and fatigue, especially over extended periods of time.

Candidates may refer to some of the following:

From the passage:

- references to physical injury and severe weakness – cuts, spots before the eyes, faintness, dizziness
- Santiago is conscious of the need to put up with all this - to outlast the fish – “I could not fail myself...God help me endure...(my pain) does not matter. I can control (it)...You have to last. Don't even speak of it” (good candidates will comment on such quotations)
- look for some comment on the promise to God - desperate lengths to secure success? sense of humour - “consider them said”?
- he deliberately sacrifices some of the line he has gained to relieve the fish's pain – though this will lengthen the process of reeling it in and require more endurance (reward understanding of what exactly is happening here)
- as the fish resumes circling and he is able once more to reel in the line, Santiago uses water on his neck to help him withstand his faintness

From elsewhere in the novel:

- the reference to 'no cramps' may lead to an account of the weakness of his left hand which he has to endure
- the arm-wrestling match – which earned him the name of El Campion – demonstrates his powers of endurance – 24 hours sustained effort
- endures the pain in his back from straining against the pull of the fish
- endures the pangs of hunger and nausea
- endures the rope burns on his hands and the cuts from the jerks which he allows the fish to make – Manolin would be able to wet the line to prevent them
- in the battles with the sharks he shows the ability to withstand defeat – as they progressively consume more and more of the fish, he continues the struggle against inevitable defeat.

Question 4 (30 marks)	Text: HEMINGWAY: <i>The Old Man and the Sea</i> ‘I am only better than him through trickery,’ says Santiago. How does the writer show the importance of Santiago’s skills, or ‘tricks’, in his pursuit and conquest of the marlin?
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NOTES ON THE TASK

The question invites candidates to show their knowledge and understanding of the craft of fishing as described by Hemingway in the narrative and in Santiago’s commentary on his own actions.

‘Pursuit and conquest’ indicates that answers should confine themselves to events up to the killing of the fish (page 68).

Candidates may refer to some of the following:

- *skills as a rower*: lets the current do much of the work
- *skills in selecting fishing ground*: having worked the deep well, tries further out among the schools of bonita and albacore (tuna fish)
- *use of baits*: the hooks completely concealed in the sardines
- *use of lines*: at 4 different depths (lines kept vertical in the water) – fastened to bendy sap sticks responsive to slightest tug – spare coils kept to extend the line if a fish takes the bait
- *understands the ecology of the sea*: birds catch flying fish which indicate a dolphin school – likely prey of a large marlin; abundant plankton indicated good fishing
- *the moment of the catch*: sees the green stick dip – ships oars gently (don’t bump boat) - sensitive touch on the line with finger and thumb – interprets what is happening below through this touch (the marlin feeding, taking the bait – in its mouth – swallowing it) – waiting patiently for the fish to be ‘eaten’ (the hook deeply embedded in the gut) before making his strike (pulling hard on the line)
- *the long pull*: by holding the line continuously he can respond to the fish’s actions and prevent the line being snapped by a sudden tug – sacrifice the other lines to use their spare coils – continuous pressure to try to slow him – try to make him jump (fill air sacs so he can’t dive) – use the oars as a drag anchor
- *sustaining his strength*: gutting and eating dolphin and flying fish
- *the kill*: as the fish jumps, pays out the line just enough to prevent him throwing the hook; during its circling round the skiff, judges the tension needed to bring it continuously nearer; finally has to turn the fish over to expose its belly to the harpoon (makes 9 attempts!); knows the precise place to plunge it in to reach the heart

Question 5 (30 marks)	Text: CHINUA ACHEBE: <i>Things Fall Apart</i> How does this passage help you to understand the differences between the ways in which Mr Brown and his successor, Reverend James Smith, bring Christianity to Umuofia?
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NOTES ON THE TASK**Candidates may refer to some of the following:***The ways Mr Brown used:*

- kept his followers moderate in their behaviour: 'preached against excess of zeal'
- forbade them to antagonise the villagers by insulting their religion: 'restrained his flock from provoking the wrath of the clan', 'he trod softly on their faith'
- restrained their excessive enthusiasm: 'energetic flock'
- taught that compromise was necessary: 'everything was not expedient'
- persuaded the villagers to accept him: 'earned respect'
- exchanged details of his beliefs with Akunna/took the trouble to learn about their beliefs

From the passage:

- decided to promote Christianity indirectly: 'a frontal attack would not succeed'
- used education: 'built a school', 'religion and education went hand in hand'
- used welfare/medicine: 'a little hospital'
- made them realise education was essential to their future independence: 'strangers would come from other places to rule them'
- gave little 'bribes': 'singlets and shorts'
- there were quick results – benefits rapidly became apparent: 'medicine was quick in working'; villagers became minor officials – and even teachers

The ways James Smith used:

- he rejected compromise – he was an extremist, fanatic: 'saw the world in black and white...mortal conflict...sheep and goats'
- insisted on theological conformity ('the Trinity and the Sacraments')
- believed that only a few were to be saved: 'Mr Brown had thought of nothing but numbers'
- was intolerant of the 'heathen' beliefs and practices – especially the mutilation of dead *ogbanje* babies - expelled a convert for allowing her husband to do this (metaphorically 'pouring new wine into old bottles!')
- allowed the excessively zealous to antagonise the villagers – as a result, Enoch unmasked an *egwugwu*, thus provoking a retaliation which resulted in the destruction of Mr Brown's church
- Mr Smith used the power of the District Commissioner to reassert his authority (the *Egwugwu* were lured into a trap, overwhelmed, imprisoned and only released after payment of a fine)

Thus the different ways include: moderation/ fanaticism; religious tolerance/ narrow dogmatism; appeal to material needs of whole community/ narrow concentration on an elite; co-operation and persuasion/ use of official force and violence.

Question 6 (30 marks)	Text: <i>CHINUA ACHEBE: Things Fall Apart</i> How far does Achebe succeed in bringing the characters of Ekwefi and Ezinma to life for you?
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NOTES ON THE TASK*EKWEFI (Okonkwo's second wife):*

- independent spirit: her joking insult about 'guns that never shot'
- love of wrestling leads to a real love for Okonkwo: 'He had won her heart by throwing the Cat'. Too poor to marry him then, she eventually leaves her husband to come to him
- tough, courageous – lifts pot from fire with bare hands; endures the frightening night journey to the cave of the oracle
- bitter at the loss of 9 children, all in infancy (though not bitter about other wives' fertility)
- determination to prevent further *ogbanje* children (returning to mother's village, mutilating dead babies, sleeping in Okonkwo's obi)
- very close to surviving daughter: develops a passionate and close bond – devastated when she is taken away to the Oracle

EZINMA:

- Okonkwo's favourite child, because of her mother
- enjoys and exploits her notoriety as an *ogbanje* (the long journey she makes her parents endure before revealing the whereabouts of her *iyi-uwa*)
- grows into a beautiful girl - 'Crystal of beauty' – but refuses marriage to please her father until they return to Umuofia

NB. Candidates may legitimately adopt different views about the extent to which they are 'typical' or merely more clearly differentiated than the other women in the novel.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

Question 7 30 MARKS (20+10)	How independent do you think you are? Do you want more or less independence in your life?
GENERAL CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- 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 and total the two separate marks (eg 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Candidates should address the two questions, either in an integrated way or by treating them separately in their responses – both structures may lead to answers of equal merit.
- 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 Many candidates may find the stimulus material useful in structuring their answers. It invites consideration of practical, day-to-day issues such as parental control and peer pressure and also a more profound exploration of the process of establishing personal identity and standards. Higher band answers will probably use both strands of the material, but particularly the second.
- 4 **TASK-SPECIFIC CRITERIA:**
 - A range of experiences and anecdotes which provide the evidence on which the answers to the question are based (**review**)
 - clarity of explanation of the effect of these experiences in influencing the writer's views about the extent and desirability of his or her independence (**analysis**)
 - effectiveness/relevance of personal **comment**.

WRITING TO ARGUE, PERSUADE, ADVISE

Question 8 30 MARKS (20+10)	Your class is discussing the topic ' <i>Always be yourself, no matter what.</i> ' Write the words of a speech arguing your point of view.
GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- 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 judgment.
- 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 AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write and total the two separate marks (eg 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Speeches should focus on the two elements in the topic. 'Being yourself' invites persuasive advice on the importance of independence, of recognising who you are, adopting your own standards, resisting peer pressure etc. 'No matter what' invites a consideration of the costs of taking such advice, which may include unpopularity, ostracism, bullying etc. There are three likely conclusions – all equally valid: 'Yes – be yourself, no matter what it costs'; 'It's not worth the hassle – go along with the crowd'; 'There's the choice – it's up to you'.
- 2 Candidates may refer to the stimulus material; there is no premium or penalty for such references.
- 3 The format is that of a speech to the class. Appropriate and consistent tone is important.
- 4 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of own point of view;
 - effectiveness in persuading audience to accept 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			AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i>			(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
		(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>			
Band	Marks	Descriptors		Marks	Descriptors
1 ----- 2	20	<ul style="list-style-type: none"> • 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. 		10 9	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • 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.
	19	<ul style="list-style-type: none"> • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. 			
	18	<ul style="list-style-type: none"> • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. 			
	17	<ul style="list-style-type: none"> • 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. 			

3	16 15	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8	<ul style="list-style-type: none"> • 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. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
	7	<ul style="list-style-type: none"> • 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. 		
8	6	<ul style="list-style-type: none"> • 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. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
	5	<ul style="list-style-type: none"> • 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. 		
Below 8	4	<ul style="list-style-type: none"> • 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. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.
	3	<ul style="list-style-type: none"> • Scripts at this level are likely to be either very short or show very limited linguistic ability. 		
	2	<ul style="list-style-type: none"> • Marks in this band should be reserved for scripts from which only very limited sense emerges. 		
	1			
	0			

**Mark Scheme 2433/01
June 2007**

INTRODUCTION

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

- 1 the specification, especially the assessment objectives
- 2 the question paper and its rubrics
- 3 the texts which candidates have studied
- 4 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 for Examiners booklets (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (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, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them;
- the handling of unexpected, yet acceptable, answers.
(*Section 6a, bullet points 6 and 8, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(*Appendix 5, para 17, page 24*)

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

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

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

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**SECTION A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

Question 1 21 MARKS (14 + 7)	<p><i>Copy out the sentence below, and then continue the story, showing the thoughts and feelings of the person telling the story.</i></p> <p><i>My heart beat faster as I listened anxiously to hear the long-awaited words: 'And now for our next contestant...'</i></p>
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GENERAL CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion. 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 AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

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

WRITING MARK SCHEME – Foundation Tier

<i>Use 'best-fit', within and across columns: If all elements are fully achieved, award the higher mark in the band.</i>				
		AO3		AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	16	<ul style="list-style-type: none"> • 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. 	8	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
	15	<ul style="list-style-type: none"> • 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. 		

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforward 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to 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	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
7	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0 - 1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

Section B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Choose the male character in <i>Much Ado About Nothing</i> whose behaviour interests you the most.</p> <p>Write about what you find interesting in:</p> <ul style="list-style-type: none"> • what he says and does • how his behaviour affects other characters. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of character, assessing the answer on the level of argument offered in support of that choice.

Claudio: interesting for his complexity of character, a valiant soldier yet an immature young man, interesting for his role as a lover, why he asks Don Pedro to woo Hero for him, why he is so easily tricked by Don John, why he so publicly shames Hero, and why he agrees to marry her 'cousin'.

Don John: interesting as a self-confessed villain, his reaction to his position as a bastard, his enjoyment of the suffering caused, and his ultimate demise.

Benedict: interesting for his love/hate relationship with Beatrice, his witticisms, and his role as a foil as a lover to Claudio.

Dogberry might be chosen for his comic role, his thematic significance (unlikely in this tier), and his part in the uncovering of Don John's plot. Leonato could be chosen for his initial failure to support his daughter and then his change of heart. Even Don Pedro could feature for his willingness to act as a go-between, and his readiness to believe Don John's accusations against Hero. If the candidate maintains no one is interesting, but goes on to justify this assertion, reward positively for the level of understanding shown of the play.

The best answers should be mostly focused on what the candidate finds interesting about the chosen character with the reasons for interest at least implicit. A sound understanding will be shown of the character's effect on others, and/or on the outcome of the play. Weaker answers are likely to be very narrative in approach, show little real understanding of the part played by the chosen character, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotations.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
<p style="text-align: center;">MARKS AVAILABLE 10</p>	<p>Why do you think Don John is important in the play <i>Much Ado about Nothing</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> • how his behaviour affects other characters in the play • the effects on the audience of what he says and does. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Answers may recognise that his behaviour, in deceiving Claudio and Don Pedro, causes much 'ado' at the wedding, the rejection of Hero by Claudio and her father, the 'death' of Hero, and the humiliation/ misery/ and then shame of Claudio. If an answer begins to see some thematic importance in how Don John affects others, it will be at least Band 4.

Look for some recognition of how he contributes to the build-up of suspense - he boasts of his villainy and the audience want to see him caught out.

Differentiation will be achieved through: the ability to focus on the importance of Don John rather than just narrating what he does and says, and to identify the widespread effects. The best answers will show a sound understanding of the play and some appreciation of the effects on the audience. Weaker answers are likely to be largely a narrative account of his behaviour, show at best a simplistic understanding of likely audience reaction, and thinly developed with little or inappropriate support from text, or conversely, dependent on overlong chunks of quotation.

Question 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Choose the female character in <i>Romeo and Juliet</i> whose behaviour interests you the most.</p> <p>Write about what you find interesting in:</p> <ul style="list-style-type: none"> • what she says and does • how her behaviour affects other characters. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of female character, assessing the answer on the level of argument offered in support of the chosen character. The most likely choice is Juliet: of interest as a romantic heroine, and/or a victim of fate, a sacrifice to restore peace to Verona. Lady Capulet may interest some for her distant relationship with Juliet culminating in her failure to attempt to effect a reconciliation between Juliet and her father, her extreme bitterness at the death of Tybalt, her early marriage yet failure to produce more than one child. The Nurse offers scope to explore her comic role, and/or her effect on the actions and fate of the lovers, including perhaps her interesting change of attitude towards Romeo after the death of Tybalt.

The best answers should be mostly focused on what the candidate finds interesting about the chosen character with the reasons for interest at least implicit. A sound understanding should be shown of the character's effect on others, and/or on the outcome of the play. Understanding of their effect on the audience will indicate a high level of response. Weaker answers are likely to be very narrative in approach, show little real understanding of the part played by the chosen character, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotation.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
<p style="text-align: center;">MARKS AVAILABLE 10</p>	<p>Choose one moment in <i>Romeo and Juliet</i> where Shakespeare creates a tense or violent atmosphere.</p> <p>Write about:</p> <ul style="list-style-type: none"> • how what the characters say and do creates this atmosphere • how this moment affects what happens later in the play. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of moment provided it is developed and supported from the text. Violent moments could include: the opening brawl between the Houses; Tybalt versus Mercutio and Romeo avenging Tybalt's death. Tense moments could include: Tybalt's anger at Romeo's presence at the masked ball and his altercation with Capulet; Juliet versus Capulet over the wedding with Paris; Romeo versus the Friar on hearing of his banishment; Romeo versus Paris at the tomb; or even Juliet versus Friar Lawrence when he wishes to remove her from the tomb. The best answers may begin to look at the thematic significance of the violence or the dramatic effects of some of the language used.

Differentiation will be achieved through: the ability to select moments that offer scope to trace how the characters create this atmosphere and the significant consequences. The best answers will show understanding of the whole play by being able to identify the chain reaction. Weaker answers are likely to be largely a narrative account of actions, showing at best a simplistic understanding of the reasons for them and their effects; they may be thinly developed with little or inappropriate support from text, or conversely, dependent on overlong chunks of quotation.

Question 4	OCR: <i>Opening Lines</i> – Section C: War
MARKS AVAILABLE 10	<p>How do the poets use words and images to show the importance of soldiers doing their duty, in two of the following poems?</p> <p style="text-align: center;">(Page 34) Lovelace <i>To Lucasta, Going to the Wars</i> (Page 35) Newbolt <i>Vitai' Lampada</i> (Page 36) Tennyson <i>The Charge of the Light Brigade</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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.

Lovelace: the best answers should understand that the young man is trying to console his lady that he is abandoning her for war only from a strong sense of honour/duty, which in turn makes him capable of being such a good and faithful lover to her. Some may begin to comment on the contrast between the uneventful nature of their courtship suggested by 'chaste breast', 'quiet mind' and 'nunnery' and the active excitement of war in 'fly', 'chase', and 'embracing' forceful instruments of war listed in monosyllables 'sword, horse, shield'. The best answers might be able to offer straightforward comment on the use of the verse form and emphatic rhyme scheme as a form of address to the lady in question to show the strong principles and high expectations of the soldier, and the underplaying of the risks involved and/or her right to protest suggested by 'sweet' and 'unkind' and the assurance she too 'shall adore'.

Newbolt: the best answers should identify the application of the cricket analogy to war. Some may begin to explore the effects of the interweaving of the 2 situations as in 'bumping pitch and a blinding light' and 'for the sake of a ribboned coat', the two different kinds of 'Captain' and the irony in the repetition of the refrain at the end of the second stanza following a vivid description of the realities of war, blood, death, dust and smoke. Some might be able to offer straightforward comments on some of the effects of the structure, organisation, and rhyme scheme in showing the motivating strength of those ideals inculcated on the school playing fields.

Tennyson: the best answers should identify the enthusiastic praise offered to the brigade for facing a disastrous situation leading to certain death with courage and honour. Some may begin to explore linguistic devices that heighten the dramatic effect, such as the repetition of 'cannon', and 'flashed', and the noise and ferocity of 'volleyed and thundered', 'shattered and sundered'. Some may be able to offer straightforward comment on the song-like quality, and the effects of the shorter final line of each stanza.

Differentiation will be achieved through: how consistently the response focuses on explaining 'how' words and images are used to show the importance of honour/doing their duty rather than simply summarising each poem; how clear an understanding is shown of this both 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 explaining how language and/or form are used effectively to explore the importance (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: <i>Opening Lines</i> – Section D: Town and Country
MARKS AVAILABLE 10	<p>How do the poets use words and images to show peaceful and pleasant aspects of the countryside, in two of the following poems?</p> <p>(Page 47) Keats <i>To Autumn</i> (Page 49) Kipling <i>The Way Through the Woods</i> (Page 51) Yeats <i>The Lake Isle of Innisfree</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

Candidates must focus on **two** poems, but do not penalise uneven treatment 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.

Keats: the best answers should be able to identify and illustrate the atmosphere of rich plenty, a pleasant picture of an autumn season, like an Indian summer, still warm and still full of life and activity. Some might begin to look at some of the descriptive details used eg ‘plump the hazel shells’, ‘drowsed with the fume of poppies’. Some may be able to offer straightforward comment on the effect of the personification of Autumn, the organisation of the material into three stanzas, and some of the other devices used such as the rhetorical questions.

Kipling: the best answers might focus on the peacefulness for the wildlife now undisturbed, highlighted by the mysterious elements in the second stanza of the sounds of movement though the way had been closed 70 years ago, and/or they might explore the pleasant aspect of nature reclaiming her territory in a gradual process. Some may begin to look at some of the descriptive details ‘thin anemones’, ‘trout-ringed pools’ ‘the swish of a skirt in the dew’. Some might be able to offer straightforward comment on the effects of the structure of the two stanzas, the use of the anonymous ‘they’, the use of the ellipsis before the final line.

Yeats: the best answers should be able to identify an atmosphere of peace and simplicity or nostalgia. Some might begin to explore some of the linguistic devices, such as the emphasis on gentle sounds through the repetition of ‘bee’, the alliterative ‘water lapping with low...’, the emphasis on light and the contrast between ‘purple glow’ and ‘pavements grey’. Some may offer straightforward comment on the effect of the structure with the repetition of ‘I will arise’ and the use of a shorter final line for each stanza.

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

Question 6	OCR: <i>Opening Lines</i> - Section G: How it Looks From Here
MARKS AVAILABLE 10	<p>Show how the poets use words and images about animals to express thoughts and feelings, in two of the following poems.</p> <p style="text-align: center;">(Page 89) Thomas <i>The Cat and the Sea</i> (Page 90) Porter <i>Mort aux Chats</i> (Page 91) Logue <i>Rat, O Rat...</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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.

Thomas: although this is a very short poem, the best answers should be able to comment on the incongruity of the cat seen on the cliff top, the contrast between 'a domestic purr' associated with cosy warm surroundings, and the 'bare cliff top', 'the cold interiors', and the suggestion of the colour in the cat's eyes, the only hint of the yellow gorse to come, in an otherwise grey, metallic landscape.

Porter: the best answers should recognise that the anti-cat feelings are too extreme to be taken very seriously. Some may begin to analyse examples such as property values falling, the dream of a massacre, the call for 'Death to all cats' and the final line referring to the 'Rule of Dogs'. Some may offer straightforward comment on the effects of the absence of stanzas, the listing of complaints and the frequent repetition of 'cats' in the opening lines, the mixture of formal and informal language.

Logue: the best answers should see that the poet wants to be rid of the rat although he appears to be expressing only concern for its welfare. Some may begin to comment on the title, the device of addressing the rat and flattering him, and how this tone is sustained and developed, culminating in a psalm-like quality, with the rat expecting praise and adoration.

Differentiation will be achieved through: not only some identification of the thoughts and/or feelings about these animals, rather than simply summarising each poem, but also how consistently the response focuses on how words and images are used to express these; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of words and images in bringing out these feelings (rather than mere 'translation', or a formulaic response that identifies devices but not their 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 7	OCR: <i>Opening Lines</i> - Section H: Poetry of the 1914-1918 War (ii)
MARKS AVAILABLE 10	<p>How do the poets use words and images to show different reactions of soldiers to war, in two of the following poems?</p> <p style="text-align: center;">(Page 105) Owen <i>Spring Offensive</i> (Page 106) Gurney <i>The Bohemians</i> (Page 106) Sassoon <i>Lamentations</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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.

Owen: contrasts some 'at ease', who 'carelessly slept' with the 'many' who felt death was imminent, feelings of fear/awe/unreality all implied through references to 'the end of the world'/'fearfully flashed the sky's mysterious glass'/the contrasts between the soporific effects of 'murmurous wasps'/'summer oozed'/'warm field' and then the 'cold gust' and descriptions of battle with images of hell and fury; nature reminds them of the joys of living, even the brambles are reluctant to let them move on into battle. Lots of scope to explore effects of language, also the use of the question at the end about the survivors: 'Why speak not they of...?'

Gurney: contrasts the dutiful soldiers with those who refused to conform or take their responsibilities seriously. Scope to explore the use of language, including the title, to suggest their life was more pleasant, yet still brought them the same results - promotion and death. Implies some criticism of army regulations 'free of useless fashions'.

Sassoon: the best answers may recognise that the poem contains three different reactions and that the final line can seem shocking but is not a condemnation of the soldier, and the contrast between the patriotic devotion to duty expected and the reality of the soldier's rage against the war is used to show that war can cause deep distress, a violent emotional reaction, or even reduce men to animals rather than ennoble them (or conversely ennoble them in a different way than expected by propagandists by making them feel raw emotion). Some may begin to look at some of the language used such as some details of the description of his appearance and actions, the effect of the first person narrative, the 'blundered in', the 'bleeding war'. Some may begin to offer straightforward comment on how the structure of the poem contributes to the effect on the reader, including the use of stops in the middle of lines for emphasis, and the extra length of the penultimate sentence.

Differentiation will be achieved through: not only the identification of how the soldiers' reactions are conveyed, rather than a retelling of the content of each poem, but also how consistently the response focuses on how words and images are used to make this clear; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of language (rather than mere 'translation', or a formulaic response that identifies devices but not their 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.

Mark Scheme 2433/02
June 2007

INTRODUCTION

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

- 1 the specification, especially the assessment objectives;
- 2 the question paper and its rubrics;
- 3 the material candidates have read and studied;
- 4 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. 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 for Examiners booklet (revised June 2007)

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

1 Before the Standardisation Meeting

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

2 After the Standardisation Meeting

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

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

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (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, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

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

e) Handling of unexpected answers

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet points 6 and 8, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 17, page 24)

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 unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it
 - on the front of the script*, write 'RUBRIC ERROR – ONLY ONE CHARACTER/POEM/OCCASION' and record the adjusted mark

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

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

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

(C) TASK-SPECIFIC MARKING NOTES**Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

Question 1 30 MARKS (20+10)	Copy out the sentence below, and then continue the story, exploring the thoughts and feelings of the narrator. <p style="text-align: center;">My heart beat faster as I listened anxiously to hear the long-awaited words: ‘And now for our next contestant....’</p>
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GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.
- 3 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.
- 4 Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the responses 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

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

WRITING MARK SCHEME – Higher Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>				
		AO3		AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
1 ----- 2	20 19 18 17	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

3	16 15	<ul style="list-style-type: none"> • A secure attempt to write in 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	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in 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	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to 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	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to 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	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be 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	<ul style="list-style-type: none"> • 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:
1	15	<ul style="list-style-type: none"> • demonstrate all of the below • show sustained insight, individuality and confidence
2	14 13	<ul style="list-style-type: none"> • demonstrate engagement and some insight • show a perceptive overview supported by well-selected references to the text • respond sensitively and in detail to the writer's language and/or techniques, if appropriate
3	12 11	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
7	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0 - 1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

Section B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	Choose one male character you find particularly interesting in <i>Much Ado About Nothing</i> and explain what interests you about his role and the way he is presented. <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

Accept the candidate's choice of character, assessing the answer on the level of argument offered in support of that choice.

Claudio: interesting for his complexity of character, a valiant soldier yet an immature young man, interesting for his role as a lover, why he asks Don Pedro to woo Hero for him, why he is so easily tricked by Don John, why he so publicly shames Hero, and why he agrees to marry her 'cousin'.

Don John: interesting as a self-confessed villain, his reaction to his position as a bastard, his enjoyment of the suffering caused, the suspense he adds to the plot and his ultimate demise.

Benedict: interesting for his love/hate relationship with Beatrice, his witticisms, and his role as a foil as a lover to Claudio.

Dogberry might be chosen for his comic role, his thematic significance, and his part in the uncovering of Don John's plot.

Leonato could be chosen for his initial failure to support his daughter and then his change of heart. Even Don Pedro could feature for his willingness to act as a go-between, and his readiness to believe Don John's accusations against Hero. The very best answers may begin to analyse the role of their chosen character 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 role rather than just producing a character study, how perceptive an understanding is shown of the character's 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 help in the presentation of a character will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	Explore the role of Don John in <i>Much Ado About Nothing</i> . <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i>

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

Answers are likely to identify his key role as villain in the plot, his deception causing the 'ado' at Hero's wedding, and the slowness of Dogberry in revealing his guilt adds suspense and humour to the play. Some might reflect on how he is presented and the credibility of his self-advertised role.

There is scope to explore his thematic importance: how he exposes the weaknesses in a patriarchal society that refuses to listen to the word of a woman renowned for her virtue, but will believe a man known to be bitter and untrustworthy; he exposes weaknesses in Claudio, and possibly the etiquette of courtship in that he is so easily deceived about the woman he 'loves'; his bitterness at his illegitimacy again reflects back on how he feels society treats him; he can be seen as a force for evil working against good.

Differentiation will be achieved through: the consistency of focus on his role rather than just a character study or a narrative account of what he says and does, and how convincing and thorough the support given for points made through aptly chosen quotation and/or references to the play. Some perceptive understanding of the thematic significance of his deception within the play and/or 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(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Choose one female character you find particularly interesting in <i>Romeo and Juliet</i> and explain what interests you about her role and the way she is presented. <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

Accept the candidate's choice of female character, assessing the answer on the level of argument offered in support of the chosen character. The most likely choice is Juliet: of interest as a romantic heroine, a victim of fate, a sacrifice to restore peace to Verona. Lady Capulet may interest some for her distant relationship with Juliet culminating in her failure to attempt to effect a reconciliation between Juliet and her father, her extreme bitterness at the death of Tybalt, her early marriage yet failure to produce more than one child and anxiety to support Capulet in continuing the line of descent through Juliet's marriage to Paris. The Nurse offers scope to explore her comic role, and perhaps her interesting change of attitude towards Romeo after the death of Tybalt.

Differentiation will be achieved through: how focused and convincing the line of argument used to justify the choice and how convincing the support given for points made through aptly chosen quotation and/or references to the play. The best answers may begin to show a perceptive understanding of the character's role and thematic significance within the play. Most answers should be able to select appropriate aspects of character and/or situation. A clear exploration of how language and/or dramatic techniques are used in the presentation of this character will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Explore the importance of conflict in <i>Romeo and Juliet</i> . <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

Accept the candidate's choice of approach, whether largely through overview of conflict between interests, parties, and/or principles, or concentrating in greater detail on one or two incidents involving individuals, provided the focus is on the importance. These incidents could include: Romeo vs Tybalt at the masked ball and in the street; Tybalt vs Capulet at the ball; Tybalt vs Mercutio when Romeo refuses to fight; Juliet vs Capulet over the wedding with Paris; Romeo vs the Friar on hearing of his banishment; Romeo vs Paris at the tomb; or even Juliet vs Friar Lawrence when he wishes to remove her from the tomb. The best answers may look closely at the thematic significance of the conflict as well as/or the dramatic effects of some of the language used.

Most answers should be able to select appropriate examples of conflict and trace the chain of cause and effect in terms of the plot. Better answers will show some awareness of the thematic significance and the effects of the conflict on the audience, and will support the points they make through aptly chosen quotation and/or references to the play. A clear explanation of how language and/or dramatic techniques are used to present 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: <i>Opening Lines</i> : SECTION C: War
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets show the importance of honour and duty, in two of the following poems.</p> <p>(Page 34) Lovelace <i>To Lucasta, Going to the Wars</i> (Page 35) Newbolt <i>Vitaī Lampada</i> (Page 36) Tennyson <i>The Charge of the Light Brigade</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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

Lovelace: most answers should understand that the young man is trying to console his lady that he is abandoning her for war only from a strong sense of honour, which in turn makes him capable of being such a good and faithful lover to her. Some may comment on the contrast between the uneventful nature of their courtship suggested by ‘chaste breast’, ‘quiet mind’ and ‘nunnery’ and the active excitement of war in ‘fly’, ‘chase’, and ‘embracing’ forceful instruments of war listed in monosyllables ‘sword, horse, shield’. The best answers might be able to explore the use of the verse form and emphatic rhyme scheme as a form of address to the lady in question to show the strong principles and high expectations of the soldier, and the underplaying of the risks involved and/or her right to protest suggested by ‘sweet’ and ‘unkind’ and the assurance she too ‘shall adore’.

Newbolt: most answers should identify the application of the cricket analogy to war. Better answers will begin to explore the effects of poetic devices such as the interweaving of the 2 situations as in ‘bumping pitch and a blinding light’ and ‘for the sake of a ribboned coat’, the two different kinds of ‘Captain’ and the irony in the repetition of the refrain at the end of the second stanza following a vivid description of the realities of war, blood, death, dust and smoke. The best answers might be able to explore some of the effects of the structure, organisation, and rhyme scheme in showing the motivating strength of those ideals inculcated on the school playing fields.

Tennyson: most answers should identify the enthusiastic praise offered to the brigade for facing a disastrous situation leading to certain death with courage and honour. Better answers will begin to explore linguistic devices that heighten the dramatic effect, such as the repetition of ‘cannon’, and ‘flashed’, and the noise and ferocity of ‘volleyed and thundered’, ‘shattered and sundered’. The best answers may be able to comment on the song-like quality, and the effects of the shorter final line of each stanza.

Differentiation will be achieved not necessarily through the number of points made but through: how clearly and consistently the response focuses on the importance of honour and duty, rather than simply summarising each poem; how perceptive an understanding is shown of the tone 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 to convey the effects of the importance of honour to the soldiers 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: <i>Opening Lines</i> : SECTION D: Town and Country
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets create a strong sense of atmosphere in two of the following poems:</p> <p>(Page 47) Keats <i>To Autumn</i> (Page 49) Kipling <i>The Way Through the Woods</i> (Page 51) Yeats <i>The Lake Isle of Innisfree</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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

Keats: answers should be able to identify and illustrate the atmosphere of rich plenty, a pleasant picture of an autumn season, like an Indian summer, still warm and still full of life and activity. Good answers will look closely at some of the descriptive details used eg ‘plump the hazel shells’, ‘drowsed with the fume of poppies’. The best answers may be able to comment on the effect of the personification of Autumn, the organisation of the material into three stanzas, and some of the other devices used such as the rhetorical questions.

Kipling: answers might focus on the mysterious elements in the second stanza of the sounds of movement though the way had been closed 70 years ago, and/or they might explore the pleasant, peaceful atmosphere of nature reclaiming her territory in a gradual process. Good answers may look closely at some of the descriptive details ‘thin anemones’, ‘trout-ringed pools’ ‘the swish of a skirt in the dew’. The best answers might be able to comment on the effects of the structure of the two stanzas, the use of the anonymous ‘they’, the use of the ellipsis before the final line.

Yeats: answers should be able to identify an atmosphere of peace and simplicity or nostalgia. Good answers should explore some of the linguistic devices, such as the emphasis on gentle sounds through the repetition of ‘bee’, the alliterative ‘water lapping with low...’, the emphasis on light and the contrast between ‘purple glow’ and ‘pavements grey’. The best answers may comment on the effect of the structure with the repetition of ‘I will arise...’ and the use of a shorter final line for each stanza.

Differentiation will be achieved through: how consistently the response focuses on the different ways of conveying atmosphere, rather than simply summarising each poem; how perceptive an understanding is shown of the poet’s 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 create atmosphere 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: <i>Opening Lines: SECTION G: 'How It Looks From Here'</i>
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets use animals to express thoughts and feelings, in two of the following poems:</p> <p>(Page 89) Thomas <i>The Cat and the Sea</i> (Page 90) Porter <i>Mort aux Chats</i> (Page 91) Logue <i>Rat, O Rat...</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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

Thomas: although this is a very short poem, answers should be able to comment on the incongruity of the cat seen on the cliff top, the contrast between ‘a domestic purr’ associated with cosy warm surroundings, and the ‘bare cliff top’, the ‘cold interiors’, and the suggestion of the colour in the cat’s eyes, the only hint of the yellow gorse to come, in an otherwise grey, metallic landscape.

Porter: answers should recognise that the anti-cat feelings are too extreme to be taken very seriously. Good answers may analyse examples such as property values falling, the dream of a massacre, the call for ‘Death to all cats’ and the final line referring to the rule of Dogs. Some may comment on the effects of the absence of stanzas, the listing of complaints and the frequent repetition of ‘cats’ in the opening lines, the mixture of formal and informal language.

Logue: answers should see that the poet wants to be rid of the rat although he appears to be expressing only concern for its welfare. Good answers may comment on the title, the device of addressing the rat and flattering him, and how this tone is sustained and developed, culminating in a psalm-like quality, with the rat expecting praise and adoration.

Differentiation will be achieved not necessarily through how many of the points listed above are made but through: how consistently the response focuses on the ways in which the poets convey their feelings about these animals, rather than simply summarising each poem; how perceptive an understanding is shown of these feelings 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: <i>Opening Lines</i> : SECTION H: The 1914-1918 War (ii)
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets explore different reactions of soldiers to war in two of the following poems.</p> <p>(Page 105) Owen <i>Spring Offensive</i> (Page 106) Gurney <i>The Bohemians</i> (Page 106) Sassoon <i>Lamentations</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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

Owen: contrasts some ‘at ease’, who ‘carelessly slept’ with the ‘many’ who felt death was imminent, feelings of fear/awe/unreality all implied through references to ‘the end of the world’/ ‘fearfully flashed the sky’s mysterious glass’/the contrasts between the soporific effects of ‘murmurous wasps’/ ‘summer oozed’/ ‘warm field’ and then the ‘cold gust’ and descriptions of battle with images of hell and fury; nature reminds them of the joys of living, even the brambles are reluctant to let them move on into battle. Lots of scope to explore effects of language, also the use of the question at the end about the survivors: ‘Why speak not they of...?’

Gurney: contrasts the dutiful soldiers with those who refused to conform or take their responsibilities seriously. Scope to explore the use of language, including the title, to suggest their life was more pleasant, yet still brought them the same results – promotion and death. Implies some criticism of army regulations ‘free of useless fashions’.

Sassoon: answers should recognise that the final line can seem shocking but is not a condemnation of the soldier, and the contrast between the patriotic devotion to duty expected and the reality of the soldier’s rage against the war is used to show that grief at the loss of loved ones in war can change soldiers’ loyalties, even reduce men to animals rather than ennoble them. Good answers will begin to explore some of the ways in which this is powerfully conveyed by looking closely at some of the language used such as some details of the description of his appearance and actions, the effect of the first person narrative, the ‘blundered in’, the ‘bleeding war’. The best may offer some comment on how the structure of the poem contributes to the effect on the reader, including the use of stops in the middle of lines for emphasis, and the extra length of the penultimate sentence.

Differentiation will be achieved not necessarily through the number of the points made from those listed above but through: how consistently the response focuses on the ways the soldiers’ reactions are conveyed, 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 made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to express the soldiers’ reactions 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
June 2007 Assessment Session

Unit Threshold Marks

	<i>Unit</i>	Maximum Mark	a*	a	b	c	d	e	f	g	u
2431/1	Raw	63				53	45	37	29	21	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	75	69	62	55	46	41			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				57	49	41	34	27	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	56	46	41			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				32	26	21	16	11	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	52	46	39	33	27	24			0
	UMS	60	54	48	42	36	30	27			0
2434	Raw	40	37	33	28	23	17	12	7	2	0
	UMS	60	54	48	42	36	30	24	18	12	0
2435	Raw	40	37	33	27	21	16	11	7	3	0
	UMS	60	54	48	42	36	30	24	18	12	0

Specification Aggregation Results

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

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

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

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
	5.9	21.8	45.1	68.2	84.5	92.8	96.8	98.9	100.0	61655

61655 candidates were entered for aggregation this session

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

Statistics are correct at the time of publication.

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