GCSE

English

General Certificate of Secondary Education **GCSE 1900**

Mark Scheme for the Components

January 2008

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GCSE English (1900)

MARK SCHEMES FOR THE UNITS

2431/01   Non-Fiction, Media and Information

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 also that you have copies of these materials.

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

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

(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 gives acceptable answers 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 Examiner booklet (revised September 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 difficulties 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, 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 Marks**

i)   Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.

ii)   All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

iii)   The ringed totals should be transferred to the front page of the script, where they should be totalled.

iv)   Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

v)   Every blank page should be crossed through to indicate that it has been seen.

(Section 9a – d, page 8)

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 point 6 page 5)

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

(Appendix 5, para 19, page 29)

ANNOTATION OF SCRIPTS – Specific instructions for GCSE English.

The purpose of annotation is to enable:

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

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

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

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

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER, but remember that it may be read by others, too.

- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.

- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG: 'Good use of (xyz), but not enough (abc) to move into <u>band 0</u>'.
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.

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: Notes from a Small Island

QUESTION 1 (a), (b), (c) [5 marks]	(a) **From paragraph one**, write down **three facts** about Blackpool. **[3]** (b) **From paragraph one**, state which is Europe's most popular tourist attraction. **[1]** (c) What reason did the writer give for wanting to visit Blackpool? **[1]**
CRITERIA	Candidates should demonstrate that they can: • select appropriate material (AO2iv) • distinguish between fact and opinion (AO2ii).
CONTENT	(a) Award **1 mark per point** up to a maximum of 3 marks: 1 Blackpool has more visitors annually than Greece 2 It has more holiday beds than Portugal 3 More chips are eaten per person/40 acres of potatoes used each day 4 The Pleasure Beach is Europe's second most popular tourist attraction/ has 6.5 million visitors each year 5 Is 42 acres 6 Has most rollercoasters in one place in all of Europe (b) Award **1 mark** for: • the Vatican (c) Award **1 mark** for: • He wanted to see the illuminations – *however expressed*

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

1   This question offers candidates a relatively gentle way into the paper. Provided that they accurately retrieve information, candidates may well score full marks here.
2   There is no premium on 'own words' in this question. Selective copying is, therefore, acceptable.

QUESTION 1(d) [16 marks]	Re-read **from the beginning of the second paragraph** 'It was the illuminations…' **to the end of the passage**. What were the writer's thoughts about Blackpool? **Use your own words** as far as possible, and **do not repeat points** made in **1(a)**, **(b)** and **(c)**.
CRITERIA	Candidates should demonstrate that they can: • read with insight and engagement (AO2i) • distinguish between fact and opinion (AO2ii) • follow an argument and identify implications (AO2iii) • select material appropriate to their purpose (AO2iv).
CONTENT	Candidates may refer to some of the many points suggested below: 1 He was disappointed by the illuminations 2 He was disappointed/fed up generally 3 He had expected a greater spectacle/lasers/strobe lights 4 In reality, not much more than a procession of trams/decorations 5 Trams were old 6 /and decrepit ['rumbling'?] 7 The decorations were feeble/unsubstantial/uninspiring/paltry 8 He felt that the lights were like Blackpool - tacky 9 He was surprised by the number of visitors 10 /including children watching from inside cars 11 He was surprised by the large number of people on the promenade 12 Surprised that people actually bother to return to Blackpool 13 He was mystified by Blackpool's 'attractions' (accept 'appeal') 14 He felt alone/everyone else seemed in festive mood 15 He was not tempted by the arcades/bingo halls 16 He preferred daytime Blackpool 17 He was impressed by cast-iron and elaborate huts 18 He thought the beach was huge/empty/pleasant (agreeable)

INSTRUCTIONS TO EXAMINERS

1   We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
2   Indicate by a tick, in the body of the text, each point made clearly. Bracket the tick if the point is not fully made.
3   Write **R** for a point repeated.
4   Use **OP** (own point) for valid points not in the mark scheme, ie inferences that can be legitimately drawn from the candidate's reasonable reading of the text.
5   Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark-per-point in this question.
6   You **may** (but are not obliged to) write a brief comment to explain your mark – if so refer to the criteria.
7   Write the Band to the left of the margin and the unringed mark for 1(d) in the margin. Add marks for 1(a), 1(b), 1(c) and (d), and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

NOTES ON THE TASK

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

QUESTION 1(d) BAND DESCRIPTORS		***Be prepared to use the FULL range!***

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

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

MEDIA TEXT: Blackpool Illuminations; Blackpool Trams

QUESTION 2 [21 marks]	How does the website set out to make Blackpool's illuminations and trams attractive to visitors? In your answer, you should write about: • **the way the material is presented on the website** • **how the information given about the illuminations and trams makes them attractive to visitors** • **how some of the language used about the illuminations and trams makes them attractive to visitors.**
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 this question unless the expression is so bad that it impedes communication.

2   **Indicate by letter (A/B/C)** in the text each point clearly made. Use:
      letter A for PRESENTATION points
      letter B for INFORMATION points
      letter C for LANGUAGE (words and phrases) points clearly identified.
      Put a **bracket** round the letter if a point has not been made clearly.

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

4   Put **OP** (own point) for a valid point not included in the Mark Scheme.

5   For language © points, **tick and put the letter E** for straightforward explanations and analytical comment. **Quality of comment is an important discriminator.**

6   Use the **Band Descriptor in conjunction with the standardisation scripts** to arrive at your mark but do not reward mark-per-point in this question.

7   You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the Band Descriptors.

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

NOTES ON THE TASK

1   It is impossible to predict every response from every candidate to this type of question. The indicative content points are for guidance. **Look for, and credit, valid alternative points and reactions not listed in the indicative content.**

2   The task requires candidates objectively to identify features of the text which indicate an appreciation of the website's purpose. Higher band responses are likely to focus consistently on the methods used to target and persuade readers.

3   Response to the use of language will provide a second discriminator:
    •   Band 4 answers will **begin to analyse** language and presentational features;
    •   Band 5 answers will tend to **describe** language and presentational features;
    •   Below Band 5 answers are unlikely to comment on language, though some relevant words may be identified.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!****
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		

BAND	MARKS	DESCRIPTOR
Above 4	**22**	A wide range of relevant points is made, supported by some analytical comment which shows a secure understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. Appropriate supporting references are given. The answer shows a sound awareness of the task.
4	**21** **20** **19**	A range of points is made, supported by appropriate textual references. There is some evidence of an analytical approach and an understanding of the ways in which information, language and presentational features are deployed in relation to the text's purpose. The task has for the most part been addressed.
5	**18** **17** **16**	There is an attempt to discuss relevant features of the text, but the easier content or presentation points are likely to be made. Comments may be descriptive rather than analytical, but there is a sound understanding of some features of the text and some understanding of the text's purpose. There is likely to be an incomplete awareness of the task.
6	**15** **14** **13**	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no textual evidence in support. Lists of words (or lifting) may be used rather than descriptive comments, and there may be areas of narrative. There is little evidence that the task has been understood.
7	**12** **11** **10**	Some simple descriptive comments may be made about content, but there is likely to be much indiscriminate re-telling of the content without any attempt to explain its relevance to the task. The answer is likely to reveal considerable misunderstanding of both the passage and the task.
8	**9** **8** **7**	The answer is likely to make only glancing references to the task and may consist entirely of indiscriminate re-telling, without explanation or comment. The answer reveals an almost complete misunderstanding of passage and task.
Below 8	**6** **5** **4** **-** **3** **2** **1** **0**	The answer will be rather brief and generally lacking in relevance although some contact with the demands of the task may be discernible. The answer will be brief, almost totally lacking in relevance. Very little contact with the demands of the task may be discernible.

CONTENT	Candidates **may** refer to **some** of the following points. See also NOTES ON THE TASK, point 1.
	A PRESENTATION 1 Prominent headings 2 /indicating content 3 Two distinct sections, dealing first with illuminations, then trams 4 Short paragraphs giving information 5 Colourful photographs 6 /exemplifying textual content **B INFORMATION** **Illuminations** 1 Enjoyed by children/grown-ups 2 /by older people remembering coach trips of their youth 3 Illuminations began in 1879 4 /with electric arc lamps on the promenade 5 Today's lights on a grander scale/more stylish/more professional 6 Traditional lights used alongside modern ones 7 Most exciting night is when lights are switched on 8 /by celebrities 9 Switching on accompanied by firework display 10 Regarded as a reason for a late holiday **Trams** 11 First permanent tramway in 1885 12 More familiar trams appeared in 1899 13 'Historical' idea in general 14 Trams can be used for trip between piers 15 The network is 12 miles long/between Starr Gate and Fleetwood 16 Restored trams used alongside new models 17 Provide a regular service 18 Some special trams during the illuminations **C WORDS AND PHRASES** **Illuminations** 1 'sheer autumn magic' 2 'gasps of delight' 3 'whispered laughter of courting couples' 4 'memories' and 'reminiscing' of the oldies 5 'still buzzing with life' 6 criticism explicit in 'so-called rivals' 7 'tripped the lights fantastic' 8 'style, scale and sheer professionalism' 9 'traditional' lamps alongside the 'newest technology' 10 'most electrifying night' 11 'real razzmatazz showcase' 12 'maestro of musicals' 13 'eye-dazzling display' 14 'end-of-season electrical extravaganza' **Trams** 15 'world's first…tramway' 16 'see all the seaside sights in style' 17 'finely restored' 18 'brand-new streamline models' 19 'regular and speedy service' 20 'ever-popular' 21 'twinkling autumn spectacular'

SECTION B

Writing to INFORM, EXPLAIN, DESCRIBE

QUESTION 3 21 marks (14 + 7)	**Describe** an event which did not live up to your expectations, and **explain** why.
GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively, with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

1   Ring errors and ✓ for good ideas and ✓✓ for merits of expression sufficiently to show how you have formed your judgement. Put a wavy line for awkward syntax/unclear expression. Use caret to indicate omission.

2   You **may** (but are not obliged to) write a brief summative comment **drawn from the wording of the descriptors** to show how you have arrived at your final marks.

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

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

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

NOTES ON THE TASK

1   The task requires description and explanation, which should be kept roughly in balance.

2   Answers which degenerate into narrative and lose control of an overall viewpoint will not be rewarded highly.

3   Those descriptions and explanations which are clear and engaging will be rewarded highly.

WRITING MARK SCHEME – Foundation Tier

		Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.		
		AO3 (i) *Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* (ii) *Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		**AO3** (iii) *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
Above 4	**16** **15**	• A secure attempt to write in the specific writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	**8**	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	**14** **13**	• A secure attempt to write in the specific 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**	• Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	**12** **11**	• A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting is some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	**6**	• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	**10** **9**	- There is some awareness of the need to write in the specified writing triplet. - Some evidence that the task has been understood. - Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. - Vocabulary is likely to be limited and imprecise. - The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. - Paragraphing, if present, is likely to be random. - Within sentences, references are not always clear. - The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	**5**	- Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. - Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. - Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing.	4	• Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	• There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled.	3	• Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.

| **Below 8** | 4

3

2

1

0 | • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.
• Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader.
• Scripts at this level are likely to be either very short or show very limited linguistic ability.
• Marks in this band should be reserved for scripts from which only very limited sense emerges. | 2

1

0 | • Few, if any, recognisable sentence structures are apparent.
• Spelling and punctuation are mostly so imprecise that very little meaning is communicated. |

2431/02   Non-Fiction, Media and Information

INTRODUCTION

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- the mark scheme.

You should ensure also that you have copies of these materials.

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

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

(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 gives acceptable answers 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 Examiner booklet (revised September 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 difficulties 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, 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 Marks**

    i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.

    ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

    iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.

    iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

    v) Every blank page should be crossed through to indicate that it has been seen.
(Section 9a – d, page 8)

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 point 6 page 5)

There will be times when you may not be clear how the Mark Scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 29)

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/Principles;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded;
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

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

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

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

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER, but remember that it may be read by others, too.

- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.

- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG: 'Good use of (xyz), but not enough (abc) to move into <u>band 0</u>'.
NB: Never refer to graders, 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: Bringing the past to life

QUESTION 1 [30 marks]	Outline what the article says about the importance of history and what the campaign 'History Matters' hopes to achieve. **Use your own words** as far as possible.
CRITERIA	Candidates should demonstrate that they can: 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)

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

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

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

3   The ability to show clear understanding of inferential points through the use of own words will also be a feature of higher level responses (Band 3 and above).

4   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.

CONTENT	Candidates **may** refer to **some** of the following points.(Allow candidates to judge which points qualify as indicating the importance of history and which points qualify as indicating the aims of 'History Matters'.):
	1 'If you don't know where you come from, you don't know who you are'
	2 a strong sense of who you are helps you to move on in life
	3 75% of people are interested in the subject (implies importance)*
	4 History will help modern society to reconnect with the past*
	5 History is "everything that's ever happened to everyone who's ever lived"
	6 'You can't understand anyone without looking at their history'
	7 'We're all just a product of our history.'
	8 'History connects events of the past with our ordinary everyday lives.'*
	9 an understanding of the past is central to an understanding of ourselves
	10 History brings 'the past to life'
	11 'we want people discussing history in the pub, in the workplace'/ raise awareness
	12 what matters is that people should talk about history /raise awareness
	13 specific historical events directly affect current events
	14 history is not just 'boring date-learning'
	15 Young people should understand that today's interests are the history of tomorrow
	16 Abstract concepts are best appreciated through relating them to our own lives*
	17 'History is something which brings us all together.'
	* Points requiring inference

BAND	MARKS	DESCRIPTOR
**QUESTION 1 BAND DESCRIPTORS ***Be prepared to use the FULL range!****
*The band descriptors which are shaded (footroom) reward performance below that expected on this paper.*
1	30 29 28	A **comprehensive range of points** is identified with **complete clarity almost entirely in the candidate's own words**. Responses are **focussed, synthesised and organised very effectively** demonstrating **clear understanding with little or no blurring of the points**. Both **importance and hopes have been covered fully** with a **complete overview** of the material. There is **a clear understanding of inferential points**.
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 importance and hopes have been covered** and there is a **clear overview** of the material although there may be occasional blurring of points. There **may be a generally secure understanding of inferential points**.
3	24 23 22	A **good range of points** is identified clearly with, perhaps, selective lifting from the original. **Focus on the task is clear** but **there may not be an attempt at concision**, or **there may be over-condensation and some blurring of points**. Responses may contain over-elaboration of introduction, linking phrases and summative **conclusion** and **cover both importance and hopes, perhaps unevenly**. There is **some attempt to organise** and an **overview of the material**. There **may be some understanding of inferential points**.
4	21 20 19	Responses are **relevant**, **covering a range of points**. There is a **focus on the task** but responses **may be very long** owing to the **inclusion of unnecessary detail** and **will be close to the wording of the passage**. Organisation is likely to be **over-reliant on the sequence of the original**. **Understanding is demonstrated**, possibly by selective lifting. **Both elements of the task are generally secure** but the response shows **only a partial overview**. There **may be some awareness of inferential points**.
5	18 17 16	Only **a limited number of points** are identified clearly. There may be **direct quotation from the passage and/or excessive lifting**. Points are likely to be **listed without connection to each other**. Responses may **lack focus and organisation**. There **may be 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: The future's in the past

QUESTION 2 [30 marks]	How does Stephen Fry set out to persuade his audience that history is important?
	You should consider both how he presents his argument and his use of language.
CRITERIA	Candidates should demonstrate that they can:
	• read with insight and engagement, making appropriate references to texts (AO2 i)
	• evaluate how information is presented (AO2 ii)
	• follow an argument, identifying implications and recognising inconsistencies (AO2 iii)
	• 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/B)** each valid point clearly made. These may include points not in the mark scheme. Use a tick to indicate supporting quotations/references and explanatory comments.
3   **Bracket** the letter if a point has not been made clearly. Write **R** for a point repeated.
4   Use the Band descriptors in conjunction with the   hotostat 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 consider the ways in which the author presents his argument and to judge how successful he is; higher band answers are likely to comment on the author's stance and attitude; be prepared to reward this appropriately.
3   Understanding the significance of particular features will provide a clear discriminator, eg the ways in which the intention to influence the reader are achieved both explicitly and implicitly.
4   Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.

QUESTION 2 BAND DESCRIPTORS ***Be prepared to use the FULL range!***

The band descriptors which are shaded (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	30 29 28	An **excellent range of points** is made in a **very full**, **relevant and consistently analytical** response, **clearly focussed** on the task. Judgements are supported by **apposite reference to the material**; **original and perceptive insights** into the writer's purpose/success may well feature. There is **a very clear understanding of the writer's use of language and the overall structure and content of the passage.**
2	27 26 25	A **wide range of successful points** is made in a **thorough, relevant and analytical** response showing **clear understanding** of the task. **Judgements are supported convincingly** and **comment on the writer's purpose/success is perceptive.** Responses will demonstrate a **good understanding of the overall structure** of the text through a **balance of content and language points** drawn from all areas.
3	24 23 22	A **good range of points** is made, **supported by textual references**. **Analytical comment** will show **secure understanding of the ways in which information/opinion/attitude are deployed** in relation to the writer's purpose. There is **some understanding of the writer's use of language and of the overall structure and content of the passage**.
4	21 20 19	A **range of points** is made, supported by **appropriate textual references**. There is **an attempt to take an analytical approach**. There is **good understanding of the ways in which information/opinion/ attitude are deployed** in relation to the writer's purpose but **less understanding of the overall structure of the passage**. Responses are likely to discuss textual features and the writer's use of language in isolation, often in chronological order. The task has been addressed.
5	18 17 16	The answer **attempts to discuss relevant features** of the text but may concentrate on easier content points. Comments will generally be **descriptive rather than analytical**. Effects are not explained. There may well be **over-concentration on identifying technical terms without attempting to explain their effect**. There may be **some understanding of the writer's purpose**, but little understanding of the overall structure of the passage. There is likely to be an incomplete awareness of the task and textual references are likely to be lacking either in relevance or explanation.
6	15 14 13	**Some grasp of the material will be shown by reference to the simpler content points**. Points made are likely to be **assertions, with minimal or no evidence in support**. Lists of words may be used instead of definitive comments and there may be **areas of narrative or mechanical copying**. It is unlikely that the task has been fully understood.
7	12 11 10	There is likely to be much indiscriminate retelling of the content without any attempt to explain its relevance to the task. Responses at this level are likely to reveal considerable misunderstanding of both the passage and the task. Organisation may be haphazard.
8	9 8 7	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate retelling of the content with no indication of explanation or comment. They may reveal almost complete misunderstanding of both the passage and the task.
Below 8	0-6	Does not meet the criteria for Band 8.

| **CONTENT** | Candidates may refer to some of the following:

A   **Presentation of argument**
- Use of contrasts – 'long, boring speeches and brief, witty sayings' to establish stance and 'And yet' to signal developments in Fry's argument
- Reference to famous quotations – 'History is bunk' to establish a link with the audience
- Opens impersonally/objectively (paragraphs 1-4) with the use of the third person dominating in order to establish contrasting views/attitudes towards history
- Use of lists, particularly in paragraph 3, to establish a particular view of history
- Becomes personal/subjective (paras 5-8) in order to show the personal/inclusive nature of history
- Use of anecdote – 'I was involved in…' to emphasise the personal
- Use of questions to develop points – 'Is that cheap celebrity culture at work…?'
- Ends with a mixture of personal and impersonal to demonstrate the importance of the individual in history
- Use of topic sentences to develop argument

B   **Language**
- Use of various types of questions – 'who knows?' expecting agreement; rhetorical questions to reinforce points
- Use of extended metaphor – 'the high street of life' to elaborate ideas imaginatively
- Use of emotive language – 'plastic' for the modern day; 'stonework' for the past – connotations of durability
- Use of speech patterns/elisions – 'Yet I can't help wondering' – to create an appropriate tone for the audience
- Direct address to the audience – 'No, it isn't…' to create connection between speaker and listener
- Use of 'I', 'we', 'you'/'they' 'it' to vary tone between informality and formality
- Use of assertion – 'History is memory' which is then elaborated to add weight to the argument |

SECTION B

QUESTION 3 **30 marks** **(20 + 10)**	Write the words of a talk to your fellow students in which you **describe** a recent event that you believe will influence the future and **explain** why. You could choose to describe something personal or something of wider significance.
CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for • different readers and purposes (AO3 i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii); • 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 subset.

5   Use the Photostat examples as guides to your assessment.

6   At the end of the response write the two separate marks (eg 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

1   Candidates are asked to describe an event and explain its importance in the future. Expect a wide range of interpretations.
2   Look for responses which show a clear awareness of the given audience, and which adopt a tone and register appropriate to the given context.
3   TASK-SPECIFIC CRITERIA:
     • clarity of description of the event
     • clarity of explanation of the importance of the event.

WRITING MARK SCHEME – Higher Tier

***Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.***
		AO3 *(i) Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* *(ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		**AO3** *(iii) Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	Marks	**Descriptors**
1 ----- 2	20 19 18 17	• A successful attempt to write in the specific writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience.	10 9	• A full range of sentence structures appropriate to the task are well controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

3	**16** **15**	• A secure attempt to write in the specific writing triplet. • The specified genre will be used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	**8**	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	**14** **13**	• A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	• A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	6	• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	• There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	5	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	**8** **7**	- There may be some awareness of the need to write in the specified writing triplet. - Some attempt to respond to the task showing an occasional awareness of audience. - Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. - Vocabulary is limited and lacking in any attempt at precision. - There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. - Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. - Within sentences, there may be limited use of referencing.	**4**	- Sentence structures are simple and repetitive; syntactical faults are frequent. - Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. - Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	**6** **5**	- There is little, if any awareness of the requirement to write in the specified writing triplet. - Content is likely to be unfocused on the task with no identifiable register or awareness of audience. - Vocabulary will be very limited and frequently inappropriate for the task. - There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. - Paragraphing, if present, will be haphazard and unhelpful to the reader. - Scripts at this level may be either very short or rambling and uncontrolled.	**3**	- Sentence structures are recognisable; simple structures are sometimes correct. - The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. - Punctuation is largely haphazard, inconsistent or absent.

Below 8	4 3 2 1 0	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

2432/01 Different Cultures, Analysis and Argument

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 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 Examiner booklet (revised September 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 difficulties 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.

e)   **Annotation of scripts**

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

Annotation consists of:

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

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.

f) **Recording of Marks**

i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.
ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
v) Every blank page should be crossed through to indicate that it has been seen.
(Section 9a – d, page 8)

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 6. page 5)

There will be times when you may not be clear how the Mark Scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 29)

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 answer(s) 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 <u>unadjusted</u> mark and cross it through, then record the <u>adjusted</u> (reduced) mark and circle it
    on the front of the script, write 'RUBRIC ERROR - WRONG STORY/STORIES' and record the <u>adjusted</u> mark

- You should also act as above for answers in which the candidate has used only ONE story.

    Write 'ONLY ONE STORY USED – REDUCE BY 1 BAND' *in the margin*, record the <u>unadjusted</u> mark and cross it through, then record the <u>adjusted</u> (reduced) mark and circle it.

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 <u>Band 0</u>".*
  NB Never refer to grades, only to bands.

3   Ticks and other symbols may be used ONLY as directed in the Mark Scheme and/or at the Standardisation Meeting.

(C)   TASK-SPECIFIC MARKING NOTES

Different Cultures - Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	22	• **respond to the task with some insight and clear relevance** • **show a clear understanding of the text supported by well-selected references** • **respond with some thoroughness to the writer's language and/or techniques, where appropriate.**
4	21 20 19	• **develop a response relevant to the task** • **show understanding of the text supported by appropriate reference** • **make some response to the writer's language and/or techniques, where appropriate.**
5	18 17 16	• **begin to develop a response which is generally related to the task** • **show some understanding of the text supported by some references** • **make some reference to the writer's language and/or techniques, where appropriate.**
6	15 14 13	• **make some comments whose relevance to the task is clearly implied** • **show a little understanding of the text supported by some references** • **possibly make limited reference to the writer's language and/or techniques, where appropriate.**
7	12 11 10	• **make a few straightforward comments sometimes implying relevance to the task.**
8	9 8 7	• **make some comment about the text without relevance to the task**
Below 8	0 - 6	• **not meet any of the criteria above.**

Instructions to Examiners – Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrive at your assessment.
In the body of the answer use ticks (√) and double ticks (√√) to identify implicit and explicit relevant points.
In the margin use ticks (√) and double ticks (√√) to identify acceptable and very apt illustration.

Use **R** for repetition.
Use **N** for narrative (where the answer is doing no more than reproducing the story).
Use **L** for language where the precision of the quotation or the quality of the comment shows a real engagement with the language of the text.

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

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

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

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

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

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

QUESTION 1: MARKS AVAILABLE **21**	Remind yourself of the passage (the final lines of *Games at Twilight).* How do the writers in this passage and in **one other story** from the list above show someone discovering something about themselves which is very important?

NOTES ON THE TASK

The question asks candidates to start with the passage and show how Desai has created Ravi's burgeoning sense of importance and self-confidence in the hide and seek game only for it to be replaced by a far greater sense of failure, insignificance and mortality at the end. All the other stories lend themselves well to the task. Clement discovers and takes the moral high ground at the end of *The Pieces of Silver*. Bolan discovers his father's love for him despite what is said and done earlier in the story. Cathy discovers the extent to which she has lost her independence (and her husband's real character) in *The Young Couple*. Sidda discovers the unfairness, ignorance and prejudice of his social superiors in *Leela's Friend* and Anna Vasilevna discovers the wonders of nature and her limitations as a schoolteacher in *The Winter Oak*.

Higher Band answers will deal thoroughly and confidently with both what is discovered and how, and will be supported with relevant reference to each text.

Middle Band answers will address the task and provide some support for what is said. Responses will be unlikely to move away from the literal.

Lower Band answers will say something that is relevant.

Question 2 MARKS AVAILABLE **21**	How do the writers in any **two** of the stories in the list above show problems caused by people who lack understanding?

NOTES ON THE TASK

Chase's behaviour in *The Pieces of Silver* in humiliating Clement and fellow non-contributors is mistaken and damaging despite the resolution of the story, not only in terms of the students' self esteem and their relations with their peers but also within the Dovecot family themselves. Bolan's father in *The Red Ball* fails to understand himself and seeks, mistakenly, to take out his own frustrations and angst on Bolan over and above punishing him for 'stealing' the family savings. Both the Sivasankers and the Police Inspector abuse their positions in *Leela's Friend* and Naraian's parents (who have the authority/power of the cheque book) abuse their parental position in *The Young Couple*. The mother's failure to exercise responsibility at the start of *Games at Twilight* leads directly to Ravi's despair at the end, which is given commensurately harsh treatment, and Anna Vasilevna's failure to understand Savushkin leads, as in *The Pieces of Silver*, to his humiliation by the class and possible further punishment.

Higher Band answers will deal thoroughly and confidently with mistakes that are made by people who lack understanding and will be supported with relevant reference to each texts.

Middle Band answers will address the task and provide some support for what is said. Responses will be unlikely to move away from the literal.

Lower Band answers will say something that is relevant.

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

Question 3 MARKS AVAILABLE **21**	Remind yourself of the passage (from the central section of the story, the night of the 85th day, his first of three at sea). How does the writer show the relationship between Santiago and the marlin here and at **one** or **two** other moments in the novel?

NOTES ON THE TASK

Throughout the story, Hemingway is at pains to stress the duality of Santiago's relationship with the 'great fish'. On the one hand the fish is his prey; he is determined to defeat it and kill it in a continuous process of heroic bravery. At this point he even starts to weigh up the fish's financial value as a piece of dead meat. On the other, Santiago's admiration for nature is embodied in his attitude to the fish. He regards it as noble, heroic, worthy of the greatest respect, an utterly admirable opponent – a 'true brother' in the great struggle in which they are locked together. Most of the central and final sections of the novel make reference to this duality.

Higher Band answers will see that duality, the two sides of Santiago's attitude, and explain how they are addressed here and elsewhere in the story. There will be well-selected references to support what is said about his character.

Middle Band answers will address the task but without as clear a sense of opposition as in Bands 4 and above.

Lower Band answers will say something relevant about Santiago's attitude to the fish.

Question 4 MARKS AVAILABLE **21**	Why does Manolin admire the Old Man? Refer to both the beginning **and** the end of the novel.

NOTES ON THE TASK

'The Old Man had taught the boy to fish and the boy loved him.' (P6; the second page of the story). Some of his earliest memories are of fishing with the Old Man – for which the boy holds him in reverence as 'the greatest fisherman'. They share a love of baseball and there is something in Manolin's attitude of the universal respect 'the great Di Maggio' is accorded. Santiago allows Manolin to act out the role reversal of being his keeper, which Manolin loves. At the end, he admires Santiago's senses of both triumph (over the marlin) and disaster (failure to repel the attacks of the sharks). Although he has hopes for the future, his repeated tears suggest he has recognised the Old man's imminent demise.

Higher Band answers will make some well-supported points, both directly connected with fishing and perhaps about the deeper aspects of each of the two characters. They will support what is said with well-selected references.

Middle Band answers will make some points about Manolin's admiration with some support.

Lower Band answers will say something that is relevant to the task.

Text: CHINUA ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE **21**	Remind yourself of the passage (the climactic moments of Part One, Chapter 13 in which Ezeudu's funeral rites and ceremonies are disrupted when Okonkwo inadvertently shoots his sixteen year old son). How does the writer show the importance of religion to the Ibo people here and in **one** or **two** other moments in the novel?

NOTES ON THE TASK

The importance of religion in the Ibo culture is stressed both within the passage in which the rituals of speech and movement are essential parts of the transitional process of death, and both immediately prior to it and in what follows. Ezeudu was a great man: he is accorded the extreme funeral rites of Umuofia. His three titles give him the full panoply of ceremony. The Egwugwu, the noise, the presence of the clan, all reflect the importance of his transition to his ancestors. What follows: the flight of Okonkwo to his motherland, the destruction of his farm, the fear of the great goddess etc, all show how important religion is in this culture. There are many other moments to choose: the clash of religions at the end of the story reflects its importance as do many of the moments in Part One.

Higher Band answers will see the importance of the given episode and pick up some other relevant moments from the story. They will be well supported by relevant and well-selected reference to the text.

Middle Bank answers will pick up the point of the passage and support an understanding of its significance here and elsewhere.

Lower Band answers will say something about religion/ritual or ceremony.

Question 6 MARKS AVAILABLE **21**	How does the writer show how Okonkwo's behaviour is very different from that of his father, Unoka, at any **two** moments in the novel?

NOTES ON THE TASK

Unoka is introduced in the very first chapter of the novel. By Umuofian standards he is a failure: 'He was lazy and improvident and was quite incapable of thinking about tomorrow'. He was heavily in debt; people laughed at him and he was regarded as a coward. Okonkwo is ashamed of him: he had taken no title at all. He was gentle, idle and musical. Okonkwo's efforts to prove himself in every way as different from this are at the centre of the character Achebe presents. There are any number of moments in the novel to choose which present this. Some of the more obvious are the conclusion: the killing of the court Messenger; his treatment of his son Nwoye; the death of Ikemefuna and so on.

Higher Band answers will make some well-supported contrasts clearly with well-selected textual evidence.

Middle Band answers will see the contrast and make some relevant comments about Okonkwo with some support.

Lower Band answers will say something about Okonkwo.

Section B: WRITING TO ANALYSE, REVIEW, COMMENT

Question 7 (21 MARKS) 14 + 7	How well did you deal with a situation in which you experienced a clash of loyalties?
GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK:
1   Candidates will make their own choice/definition of a clash/clashes of loyalty. The better answers will use one or more examples to develop a clear sense of issues and outcome. Others may simply give a direct response with some examples. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)

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

3   **TASK-SPECIFIC CRITERIA:**
     • clarity of presentation and synthesis of the chosen example(s) here **(overview)**
     • clarity of explanation of examples quoted to develop this **(analysis)**
     • effectiveness/relevance of personal **comment**.

WRITING TO ARGUE, PERSUADE, ADVISE

Question 8 (21 MARKS) 14 + 7	Your local newspaper has printed a number of letters complaining about the behaviour and appearance of some of the students at your School or College. Write a letter to the Editor arguing your point of view. Begin your letter 'Dear Editor …'
GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK:
1   Answers will be strongly coloured by the candidates' personal experiences. They will be quite well informed about issues of personal relevance to them: but some may simply be no more than informative which this triplet does not request. Best answers will provide a vigorously convincing case which either supports OR repudiates the accusations the newspaper has printed.

2   An effective tone will be one that links the speaker with the target audience.

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

WRITING MARK SCHEME – Foundation Tier

*Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.*
		AO3 *(i)* *Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* *(ii)* *Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		**AO3** *(iii)* *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
Above 4	**15**	• A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	**7**	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	**14** **13**	- A clear attempt to write in the specified writing triplet. - The specified genre will be used in a straightforwardly consistent way. - Content is relevant to the task and is conveyed in an appropriate tone and register. - Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. - A focused opening leads to clear development with some detail and a suitable ending. - Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. - Within and between paragraphs ideas are clearly linked. - The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	- Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. - Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. - Punctuation between sentences is usually secure but that within sentences is only partially so.
5	**12** **11**	- A recognisable attempt to write in the specified writing triplet. - A generally consistent attempt to write in the specified genre. - Content is relevant to the task and there is usually an appropriate use of tone and register. - Vocabulary conveys ideas generally but will be lacking in shades of meaning. - A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. - Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. - Within sentences, references are clearly established. - The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	**6**	- Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. - Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. - Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	**10** **9**	• There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	**5**	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	**8** **7**	• There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing.	**4**	• Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	• There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled.	**3**	• Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	**2** **1** **0**	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

2432/02 Different Cultures, Analysis and Argument

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 Examiner booklet (revised September 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 difficulties 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).

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 Marks**

     i)   Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.

     ii)   All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

     iii)   The ringed totals should be transferred to the front page of the script, where they should be totalled.

     iv)   Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

     v)   Every blank page should be crossed through to indicate that it has been seen.

(Section 9a – d, page 8)

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 6, page 5)

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

(Appendix 5, para 19, page 29)

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

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

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 (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	• **demonstrate all of the below in a sustained and very consistent answer.**
2	27 26 25	• **show clear insight in an explicitly relevant response to the task** • **show a perceptive understanding of the text supported by precise references** • **respond sensitively and in detail to the writer's language and/or techniques, where appropriate.**
3	24 23 22	• **respond to the task with some insight and clear relevance** • **show a clear understanding of the text supported by well-selected references** • **respond with some thoroughness to the writer's language and/or techniques, where appropriate.**
4	21 20 19	• **develop a response relevant to the task** • **show understanding of the text supported by appropriate references** • **make some response to the writer's language and/or techniques, where appropriate.**
5	18 17 16	• **begin to develop a response which is generally related to the task** • **show some understanding of the text supported by some references** • **make some reference to the writer's language and/or techniques, where appropriate.**
6	15 14 13	• **make some comments whose relevance to the task is clearly implied** • **show a little understanding of the text support by some references** • **possibly make limited reference to the writer's language and/or techniques, where appropriate.**
Ungraded on this task	12-8 7-3 2-1	• **make a few straightforward comments sometimes implying relevance to the task** • **make some comment about the text without relevance to the task** • **not meet any of the criteria above.**

Instructions to Examiners – Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrived at your assessment.
In the body of the answer use ticks (✓) and double ticks (✓✓) to identify implicit and explicit relevant points.
In the margin use ticks (✓) and double ticks (✓✓) to identify acceptable and very apt illustration.

Use **R** for repetition.
Use **N** for narrative (where the answer is doing no more than reproducing the story).
Use **L** for language where the precision of the quotation or the quality of the comment shows a real engagement with the language of the text.

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

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

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

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

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

SECTION A

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

Question 1 **(30 marks)**	How do the writers capture the feelings of a character at a particular moment, here and in **one other** story from the list above?

NOTES ON THE TASK

The passage contrasts details of Anna Vasilevna's previous feelings of anxiety as a teacher prior to the lesson with the confidence and self control she enjoys in her current classroom experience.

Candidates may refer to:
- The worries of last year prior to a lesson.
- The repetition of the rules of grammar that evoke the memory of herself as a nervous schoolgirl.
- The torment and irrational fear that, in spite of all her preparation, the class would not understand her.
- Her obvious pleasure (a smile) that this is a thing of the past.
- The 'heavy knot of hair' which represents a taming of her fear.
- Her self control which is experienced tangibly though her whole body as a warmth, leading to a calmness of voice.
- Her pleasure in the authority of her position and the enjoyment of the 'stern' role she can play.
- The unusually sorrowful sound of her reproof to Savushkin that morning. (Perhaps she has come to accept that her demeanour has no impact on this otherworldly individual).

Further examples of writers capturing the feelings of a central character can be found in abundance in all of the <u>other short stories</u>.
- The frustration, anger, determination and finally jubilation of Clement in *The Pieces of Silver.*
- The sense of rejection, pleasure of acceptance, then anguish and comfort in *The Red Ball.*
- Cathy's joy and contentment in her relationship with her husband and their friends contrasted beautifully with the misery of suppression and sense of loss in India in *The Young Couple.*
- The range of emotions experienced by Leela in the rise and fall of her 'friend' in *Leela's Friend.*
- The excitement, hopes, fears and sense of rejection in Ravi in *Games at Twilight.*

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

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

Lower band answers will show at least a superficial understanding of how the text captures the feelings of a character and refer to another story which is, in parts; a recognisable response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the range of ways that the writers capture feelings of a character and the thoroughness of exploration.

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

Question 2 (30 marks)	How does a specific event influence the lives of characters in any **two** of the stories from the list above?

NOTES ON THE TASK

Events are tremendously influential in the lives of many characters in all six stories.

Candidates may refer to.

- The demand of sixpence from impoverished students leads to a journey of self discovery for Clement and his triumph in the face of humiliation in *The Pieces of Silver*.
- In *The Red Ball*, Bolan and his family are clearly influenced by their relocation. Similarly, Bolan experiences initial rejection by his peers, then experiences the joy and the misery in the stealing of the money to buy the ball to impress those new found 'friends'.
- *The Young Couple* clearly focuses on the move to India as the most influential event. Its impact on both central characters is huge, particularly so upon Cathy through whose eyes we see the collapse of their relationship under the weight of family intervention.
- *Leela's Friend* contains two useful events for potential study; the employment of the servant and his unjustified arrest. In both cases the impact on Leela is considerable.
- *Games at Twilight* presents a very obvious event for exploration; the game in which Ravi finds himself very much alone with time to suffer the misery of his naïvety and the realisation that his self-importance will not be tolerated.
- *The Winter Oak* should be a popular choice with Anna's voyage of discovery in the forest under the expert guidance of Savushkin providing a rich vein of study as he innocently moves Anna to reassess her life and values in his 'classroom'.

Good answers will focus very clearly on the question by defining with illustrations the specific event that has most influenced the lives or characters from both stories selected.

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

Lower band answers will at least show a superficial understanding of how events influence the lives of characters in both stories selected, although the influence upon characters may be largely implied in the selections of details produced.

Differentiation is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety with which the influence of an event is analysed in both stories.

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

Question 3 **(30 marks)**	What do you learn about Manolin, here and elsewhere in the novel?

NOTES ON THE TASK

From the <u>extract</u> candidates may refer to:
- The generosity of Manolin as he suggests using money from his own fishing success to finance a further shared adventure.
- His genuine love, expressed in the simplest of terms by Hemingway, and his debt to the man who taught him to fish.
- The fact that Manolin is willing to give up on the fortunate fishing he is experiencing with his family to take a chance on successful fishing with Santiago.
- His optimism that helps inspire Manolin and his certainty that they are capable of catching fish together again.
- He respects the wishes of his father as he recognises the necessity of obedience to parents.
- His faith in the old man, which is unique.
- His care for Santiago's well-being and willingness to assist him in the heavy physical work involved in fishing.

From the <u>rest of the novel</u> candidates may illustrate what they have learned about Manolin by referring to:
- The fact that Manolin knows that the powers of the old man are failing but sustains his friend both physically and spiritually.
- Manolin ensures that his friend has enough to eat even though he shares in the fantasy of the pot of yellow rice which does not exist.
- The importance of Manolin in the life of Santiago as he misses him so much at sea.
- His tender care of Santiago when he returns shows his compassion and determination that a friend should not suffer.

Good answers will respond to the extract with some subtlety, making explicit what is learned about Manolin in the extract. From the rest of the novel they will range quite widely· to illustrate his character.

Middle band answers will respond to the extract in some detail, making some explicit comments regarding what is learned about Manolin here. From the rest of the novel they will select detail which is clearly intended to illustrate his character while not always making the selection explicit.

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

Differentiation is likely to spring from the extent to which the answers shows a clear and consistent understanding of what is learned about Manolin in both elements of the question.

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

Question 4 (30 marks)	How does the writer capture Santiago's experience of a solitary life at sea?

NOTES ON THE TASK

Candidates may refer to:

The physical impact of long spells at sea alone which have left Santiago weakened and largely alienated from the rest of the fishing community, other than Manolin. However, most candidates may focus appropriately upon his time at sea, referring to:

- The fact that he considers the flying fish his friends.
- His personification of the sea itself as a potentially generous or hard-hearted lover.
- His continual conversation with himself which enables him to make rational decisions and seek personal insight.
- His love of the changing times of day, light and weather, which bring variety to his toils.
- His missing of Manolin for companionship and physical assistance.
- His conversation with other creatures of the sea, the dolphin and the Portuguese man-of-war, which share his ocean.
- The exploration of the man versus fish battle so often expressed in Santiago's conversations with the marlin, and the bond which ensues.
- His single-handed struggle with the sharks, adversaries who prove too powerful for one being human being, in spite of his rousing words to himself during the battle.
- Santiago, without human comfort, sustains himself with thoughts of getting home to bed before hauling the boat to safety on his own.

Good answers will very clearly demonstrate how the writer captures Santiago's solitary life at sea, ranging quite widely over the novel with relevant and explicit references.

Middle band answers focus on how the writer captures Santiago's solitary life at sea, giving a few examples, although at times they may be implicit rather than explicit.

Lower band answers will at least show a superficial understanding of Santiago's life at sea, without reference to how this is achieved by the writer.

Differentiation is likely to spring from the extent to which the answer consistently focuses on how the writer captures Santiago's experience of a solitary life at sea, and the effectiveness with which this is illustrated and demonstrated.

Text: CHINUA ACHEBE: *Things Fall Apart*

Question 5 (30 marks)	How does the writer prepare us for Okonkwo's death, here and elsewhere in the novel?

NOTES ON THE TASK

From the <u>extract</u> candidates may refer to:
- His childlike excitement at having decided to make a final stand against the white men.
- The ceremonial war dress he will wear in a brave yet futile attempt to halt the tide of time.
- His mind is full of the humiliation at the hands of the white men – once sworn to vengeance, there is no turning back.
- He is determined to go to war against the white men. Even if the tribes do not support him, he will avenge himself.
- He likens his call to war to that of Okudo, in former times, but he fails to recognise the changing nature of the enemy.
- He talks of nobility and men becoming lions, images that we sense will end in heroic failure.
- He remembers victory against the enemy with respectively little loss of life but we know that, without assistance, his cause is already lost.
- His reference to a time when 'men were men' helps the reader to realise that Okonkwo has failed to change with the times and no longer has a place in the life of his community.

From the <u>rest of the novel</u> candidates may refer to a variety of ways in which the writer prepares us for Okonkwo's death:
- From the outset Okonkwo embraces violence in fear that he may be perceived as being weak like his father.
- Whilst gaining the respect of the village, he never truly receives their trust in his judgement. He is a 'loose cannon'.
- His accidental shooting of the boy sees a turn in his fortunes from which he is never to recover. The irony here is used skilfully by Achebe.
- His life begins to fall apart as he suffers the shame of humiliation and exile.
- His general inability to move with the times will cost him his life – he is a man out of his time.

Good answers will explore the extract in detail with a consistent focus on the terms of the question, and range quite widely over the novel, making consistently clear how the writer prepares us for Okonkwo's death.

Middle band answers explore the extract in some relevant detail and give a number of examples, and range quite widely over the novel, making consistently clear how the writer prepares us for Okonkwo's death.

Lower band answers will show at least a superficial understanding of how the extract prepares us for Okonkwo's death, and refers to other parts of the novel in ways which are, generally, recognisable as a response to the question.

Differentiation is likely to spring from the extent to which the answer focuses on the ways in which the writer prepares us for Okonkwo's death and the effectiveness of the illustrations and explanation.

Text: *CHINUA ACHEBE: Things Fall Apart*

Question 6 (30 marks)	How does Achebe portray the changes in village life following the arrival of the white men?

NOTES ON THE TASK

Candidates should be able to cite a range of changes in village life portrayed by Achebe.

They may refer to:
- The initial converts to the white men's god were *elulefu*, worthless, empty men, but they did build their church in Umuofia, a visible challenge to the faith of the clan.
- The words and songs of the white men's converts attract increasing numbers of followers, including Nwoye.
- The fact that the white men's church survives in the evil forest makes many villagers question faith in the gods of the clan.
- The white missionary offers young converts the opportunity to learn to read and write, an alternative to the ignorance and superstition of the clan.
- The new religion accepts twins; they would have been killed at birth under clan law, and *osu*, outcasts from village life.
- With the church came government and the trial and imprisonment for attacks on Christians and killing of twins.
- Courts looked favourably on families who had helped the white man, indicating corruption.
- Obierka explains that the white man "has put a knife on the things that held us together and we have fallen apart".
- The white man brought trade and Umuofia thrived economically.
- Schools and a hospital persuade many that this is the best way to better their lives, helped also by the bribe of singlets and towels for those who come.
- Mr Smith attempts to put an end to tribal worship and his church is raised to the ground.
- Such is the fear of the power of the white man that Okonkwo's challenge finds no support. The village has submitted to white rule.

Good answers will very clearly demonstrate the changes in village life following the arrival of the white men, ranging widely over the latter stages of the novel.

Middle band answers will clearly focus on the changes in village life following the arrival of the white men, though this may be implicit rather than explicit.

Lower band answers will at least show superficial understanding of some of the changes in village life following the arrival of the white men.

Differentiation is likely to spring from the extent to which the answer focuses on the changes in village life following the arrival of the white men and the effectiveness with which this is illustrated and explained.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

Question 7 30 MARKS (20+10)	What have been the most important influences on **your** life?
GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

• **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
• A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
• For writing tasks, LENGTH is not in itself a criterion.
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.
• Award two marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
• Use the photostat examples as guides to your assessment.
• At the end of the response write and total the two separate marks (eg 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

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

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

• Candidates who offer only a few well chosen influences should not be penalised; however, the task asks for more than simply personal polemic, as follows:

TASK-SPECIFIC CRITERIA:
- clarity of presentation of examples of influences on their lives (**overview**)
- clarity of explanation of the influences on their lives (**analysis**)
- effectiveness/relevance of personal **comment**.

WRITING TO ARGUE, PERSUADE, ADVISE

Question 8 30 MARKS (20+10)	'The age of the individual is over. We are fast becoming clones of one another.' Write the words of a speech to your class arguing **your** point of view.
GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

- Candidates will make their own choices of with regard to whether they believe this statement is right or wrong. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)

- The format is that of a speech to their class; tone should be appropriate.

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

		AO3		AO3
*Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.*				
		(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.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	20 19 18 17	- A successful attempt to write in the specified writing triplet. - A thoroughly consistent use of the specified genre. - Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. - Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. - A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. - Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. - Within and between paragraphs a range of varied linking devices reinforces cohesion. - The writer is clearly in control of the material and fully aware of the audience.	10 9	- A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect, although there may be the occasional syntactical blemish. - Spelling is virtually all correct across a wide range of vocabulary. - A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

3	**16** **15**	• A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	**8**	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	**14** **13**	• A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience.	**7**	• Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	• A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	6	• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent, and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	• There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	5	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	• There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing.	4	• Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	• There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled.	3	• Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

2433/01   Literary Heritage and Imaginative Writing

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

(A)   ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

(i)   read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;

(ii)   distinguish between fact and opinion and evaluate how information is presented;

(iii)   follow an argument, identifying implications and recognising inconsistencies;

(iv)   select material appropriate to their purpose, collate material from different sources, and make cross references;

(v)   understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

Writing

Candidates must demonstrate their ability to:

(i)   communicate clearly and imaginatively, using and adapting forms for different readers and purposes;

(ii)   organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;

(iii)   use a range of sentence structures effectively with accurate spelling and punctuation.

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

(B)   USING THE MARK SCHEME

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

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

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

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

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of 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 Examiner booklet (revised September 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 difficulties 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, 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 Marks**

     i)   Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.

     ii)   All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

     iii)   The ringed totals should be transferred to the front page of the script, where they should be totalled.

     iv)   Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

     v)   Every blank page should be crossed through to indicate that it has been seen.
(Section 9a – d, page 8)

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 6 page 5)

There will be times when you may not be clear how the Mark Scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 29)

RUBRIC INFRINGEMENTS

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

-     Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.

2   A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.

-     Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'.

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

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

    at the end of the answer write

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

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

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

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.

- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.

- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

    EG *"Good use of (xyz), but not enough (abc) to move into 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

Question 1 20 MARKS (14 + 6)	**Copy out the sentences below, and then continue the story. SHOW THE THOUGHTS AND FEELINGS OF THE NARRATOR.** **After much delay, the train slowly pulled out of the station. Sighing with relief, I ...**

GENERAL CRITERIA	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

1   A complete answer is NOT required. Candidates may choose to end at any appropriate point.

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

WRITING MARK SCHEME – Foundation Tier

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.				
		AO3 **(i)** *Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* **(ii)** *Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		**AO3** **(iii)** *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
Above 4	**15**	• A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience.	**7**	• A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	• A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience.	7	• Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	• A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	6	• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10	• 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.	5	• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
	9	• 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.		
7	8	• There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing.	4	• Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
	7			

8	6 5	- There is little, if any awareness of the requirement to write in the specified writing triplet. - Content is likely to be unfocused on the task with no identifiable register or awareness of audience. - Vocabulary will be very limited and frequently inappropriate for the task. - There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. - Paragraphing, if present, will be haphazard and unhelpful to the reader. - Scripts at this level may be either very short or rambling and uncontrolled.	3	- Sentence structures are recognisable; simple structures are sometimes correct. - The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. - Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	- There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. - Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. - Scripts at this level are likely to be either very short or show very limited linguistic ability. - Marks in this band should be reserved for scripts from which only very limited sense emerges.	2 1 0	- Few, if any, recognisable sentence structures are apparent. - Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

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

- ✓   **in the body of the script** for comment.
- ✓   **in the margin** for textual support.
- ✓✓   **in the body of the script** for comment showing perceptive understanding.
- L   **in the margin** for comment on language in support of points made.

- use brackets (✓) where comments are implied or vaguely made
- use **R** for repetition
- use **D** for distortion
- where comments are needed to explain how the mark has been awarded, refer strictly to band descriptors

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	11	• **make a sustained personal response** • **show a clear understanding supported by careful and relevant reference to the text** • **respond with some thoroughness to the writer's language and/or techniques, if appropriate**
4	10 9	• **make a reasonably developed personal response** • **show straightforward understanding supported by appropriate reference to the text** • **make some response to the writer's language and/or techniques, if appropriate**
5	8 7	• **begin to develop a response** • **show some understanding with some reference to the text** • **make some reference to the writer's language and/or techniques, if appropriate**
6	6 5	• **make some relevant comments** • **show a little understanding with a little support from the text** • **possibly make limited reference to the writer's language and/or techniques, if appropriate**
7	4 3	• **make a few straightforward points** • **occasionally refer to the text**
8	2	• **make some comment but without relevant reference to the text**
Below 8	0-1	• **not meet the criteria for Band 8**

Section B

Question 2(a)	SHAKESPEARE - *Much Ado About Nothing*
MARKS AVAILABLE 10	**Which friendship or relationship between** two **characters, in** *Much Ado About Nothing*, **do you find interesting?** **In your answer you should write about what you find interesting in:** • **what they do** • **what they say.** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of friendship or relationship, although some will offer more scope than others for analysing reasons for interest.

Friendships:
Beatrice and Hero: the attraction of opposites, the representation of very different approaches to love and marriage, yet each is involved in a plot to secure the happiness of the other, and Beatrice's loyal support of the disgraced Hero helps her relationship with Benedick.
Claudio and Don Pedro: the agreement to woo Hero on behalf of Claudio exposes the inexperience/lack of confidence of the younger man; both are deceived by Don John, despite Don Pedro's experience of his brother's untrustworthiness and bitterness; neither will listen to Hero.

Relationships:
Beatrice and Benedick: who to the end find it hard to admit openly their love for each other, the situation only saved when they abandon 'words' for a kiss, but we are left wondering if peace will last; their 'merry war' is entertaining/startling to others; the contrast they present to Claudio and Hero is interesting. They provide support for Hero, but there is the dilemma of Beatrice's challenge to kill Claudio.
Claudio and Hero: the nature of their love and courtship, the savagery of his public disgracing of her at the wedding, the deception that reunites them, her willingness to marry him even as he thinks he is marrying her cousin.
Leonato and Hero: his rejection of her showing the role and status of women in a patriarchal society, and how little her father knew her.
Don John and Don Pedro: the nature and consequences of bastardy, the battle between good and evil, loyalty and deception.

Differentiation will be achieved through: how far the response focuses on the reasons for interest rather than just producing a narrative account of what the characters say and do, whether there is some understanding of the interest aroused by how they influence events in the play (the beginnings of a recognition of thematic significance would instantly suggest a Band Above 4), and how frequent and aptly chosen are the quotations and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices are used to add to the interest in the relationship will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 2(b)	SHAKESPEARE - *Much Ado About Nothing*
MARKS AVAILABLE 10	**How are Claudio and Benedick different in the ways they treat women, in *Much Ado About Nothing*?** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Answers may include and develop some of the following points:

Claudio: the depth of his love for Hero is questionable as he persuades Don Pedro to woo Hero for him. He is interested in her for her looks, modesty, and fortune, but too young and inexperienced, afraid of failure, to act for himself. He humiliates her at their wedding, through hurt pride, and a failure to trust her or understand her character. He agrees in remorse to marry her 'cousin', because he has been proved wrong, and wishes to compensate the family as penance, but the 'cousin' will still be the main heir, and he still stands to gain financially.
Benedick engaged in a 'merry war' in constant competition with Beatrice, the reasons being pride, fear of stereotypical roles, and fear of rejection; his response to the plot by his friends and subsequent cautious approach to Beatrice reveal how attracted he is to her for her personality, and that he will approach her for himself. As she is an orphan he stands to gain less financially/socially from his marriage than Claudio. His dilemma with her challenge to kill Claudio, as he feels bound to him as a fellow soldier, reveals the strength of his feelings for Beatrice. Like Beatrice, he is horrified by the misjudgement of Hero.

Accept the candidate's method of showing differences, whether by comparison throughout, cross-referencing in the account of the second character, or by a final drawing together in conclusion, but this question does allow scope to show some evaluation of their very different approaches to love and women, and their different levels of confidence.

Differentiation will be achieved through: the consistency of focus on their differences, the reasons for these, and how important they are in the play; the level of understanding shown of their characters; how frequent and aptly chosen are the quotations and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic techniques are used to highlight their differences will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach through which differences are at best implied, or very sketchy ideas, will indicate lower levels.

Question 3(a)	SHAKESPEARE - *Romeo and Juliet*
MARKS AVAILABLE 10	**Show how pride is important to** one **male character in the play, *Romeo and Juliet*.** **Write about :** • **how pride is shown in what he does and says** • **how his pride affects what happens later in the play.** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of character. The most likely to be chosen are Tybalt, Mercutio and Romeo in the street scenes, acting out of pride of family and male honour that cannot ignore 'insults'; or Tybalt's anger at Romeo's intrusion in the Capulet ball. The results can be traced to the need to wed in secrecy, the banishment of Romeo, and the impossibility of Juliet obeying her father. However, Capulet could also feature for pride in his dynasty and the need to secure a good match for his daughter as sole heir; hence his haste when Tybalt is killed, and his fury at Juliet's opposition to marrying Paris. This acts as a catalyst, prompting her visit to Friar Lawrence, the faking of her death and ultimate suicide.

Differentiation will be achieved through: the degree of focus on the importance of pride as opposed to a merely narrative account of what the male character says and does; the level of understanding shown of its consequences and/or thematic significance; how frequent and aptly chosen are the quotations and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices help convey the importance of pride will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 3(b)	SHAKESPEARE - *Romeo and Juliet*
MARKS AVAILABLE 10	**Which friendship or relationship between any** two **characters interests you in the play**, *Romeo and Juliet*? **Write about what you find interesting in:** • **what they say** • **what they do.** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's idea of friendship or relationship and choice of example.

Friendships:

Mercutio and Romeo: their shared sense of fun, the bawdy wit, the light-hearted attitude to life, the irresponsible and arrogant exuberance of their shared youth, yet the contrast once Romeo meets Juliet, his ultimate courtesy to the Nurse; his attempt to make peace, not war with Tybalt, yet his shame when Mercutio is killed in his place, and his need to avenge this. Hence scope to begin to explore entertainment value, the creation of tension and suspense, the sense of Fate using them both, and the fearful curse uttered by the dying Mercutio.
Romeo and Friar Lawrence: counsellor, father-figure, conspirator in the secret marriage, held together by love, and Friar Lawrence's wish to promote peace between the Houses. Interesting for the contribution to the tragedy, the representation of good versus evil, the parallel between Juliet and the Nurse, and the contribution to the build up of tension when the letter miscarries and the Friar needs to reach the tomb in time to prevent disaster.
Juliet and the Nurse: interesting for entertainment value of the teasing and other exchanges, for the contribution to the marriage of the lovers, the drama of the announcement of the death of Tybalt; the parallel to Romeo and Friar Lawrence as mother figure/counsellor; the effect of the rift over the advice to marry Paris.

Relationships:

Juliet and Capulet: the catalyst to the tragic deaths, the drama of his outburst and Juliet's dilemma; the impossibility of confiding in him about her love of Romeo.
Romeo and Juliet: look for the beginnings of an attempt to show how language as well as situation and tragic end make this interesting, or to place the relationship fully in the context of the play, hence exploring how it is fated, and/or how surprising it is, given Romeo's love of Rosaline, and the risks taken by the Nurse, the Friar and the lovers to continue in the face of the power of the feud.

Differentiation will be achieved through: how apt the choice of friendship or relationship to allow scope to show a number of reasons for interest; how focused on what is interesting as opposed to a merely narrative account of what the characters say and do; how frequent and aptly chosen are the quotations and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic techniques are used to add interest to this relationship will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas, will indicate lower levels.

Question 4	OCR: *Opening Lines* - **SECTION C: War**
MARKS AVAILABLE 10	**How do the poets use words and images to show suffering and loss caused by war, in** two **of the following poems?** *(*Page 37) Byron *The Destruction of Sennacherib* (Page 39) Whitman '*Come up from the fields father...*' (Page 40) Dobell *Tommy's Dead* *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.*

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.

Look essentially for understanding of how the content of each poem conveys suffering and loss, and appreciation of the use of language implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and above.

Although these are complex poems, responses might <u>begin</u> to include some of the following:
Byron: offers considerable scope for analysis of language and analogy for effect. Responses could include the opening simile, 'like the wolf on the fold', preparing us for the destruction heralded by the title; the contrast between the fearsome richness and beauty of his army and the vivid descriptions of dying horses, 'distorted and pale' riders, completed by the analogy of summer and autumn leaves; the horror and completeness of the loss caused by the blast of the Angel of Death and the 'melted like snow in the glance of the Lord!'; the contrast between the 'wails' of the bereaved and the silence of the fallen army.
Whitman: the suffering of the family is conveyed in many ways: the contrast between the rich, serene autumnal scene and the dramatic tension in the mother's haste, and sense that something is wrong; the use of present tense and complex alternation between narration and an empathic exploration of the mother's impressions, feelings and actions; the contrast between the daughter's expression of hope and the description of the mother denoting despair, the son's death confirmed by the omniscient narrator; the use of repetition; the final vivid description of the mourning mother.
Dobell: the strong sense of waste and loss conveyed in the details of the land becoming useless ('mildew and a mould', 'seed's waste',' 'cow's dry and spare'); the emotional suffering at the loss of his son seen in the repetition, the use of pathetic fallacy, and the reminders of dead soldiers in references to the landscape (eg 'bone by bone' and 'teeth of the land').

Weaker responses are likely to be less focused on suffering and loss with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 5	OCR: *Opening Lines* - **SECTION D: Town and Country**
MARKS AVAILABLE 10	**How do the poets use words and images to create a sense of sadness and regret, in** two **of the following poems?** (Page 48) Hardy *Beeny Cliff* (Page 50) Hopkins *Binsey Poplars* (Page 53) Meynell *A Dead Harvest – In Kensington Gardens.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.*

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

NOTES ON THE TASK:

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

Look essentially for understanding of how the content of each poem conveys sadness and regret, an appreciation of the use of language implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and above.

Although these are complex poems, responses might <u>begin</u> to include some of the following:
Hardy: Beeny is essentially beautiful to Hardy through his happy associations of time spent there with 'the woman whom I loved so'. Regret is clear in the contrast between the sensuous language expressing joy, freedom and the heaviness, the almost threatening strength and solidity ('bulks old Beeny', 'wild, weird, western shore') once she is 'elsewhere'. Much alliteration, onomatopoeia, pathetic fallacy and a steady rhythm and rhyme scheme to explore, including the finality and positioning of 'nevermore'.
Hopkins: regret for the loss of the trees through building up a strong picture of their beauty, the shelter they gave from the sun, their delicacy and vulnerability (analogies to a slender woman and a fragile eyeball), and how easily they are destroyed, even with good intentions. Regret is reinforced by the harsh language and sounds used to describe the cutting down, the repetition, alliteration, rhyming, and the associations conjured by 'folded rank'. Plenty of scope to explore his idiosyncratic use of words, the unusual coinages and the cumulative effect of their sounds.
Meynell: Sadness at the transience of life in general symbolised by the raking of leaves for an autumn bonfire ('so go the town's lives on the breeze'). Also a sense of regret at the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre' and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of red and brown, — Dead leaves' (not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'. Scope also to comment on the positioning of words, repetition, and punctuation used for effect.

Weaker responses are likely to be less focused on sadness or regret, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 6	OCR: *Opening Lines* - **SECTION G: How It Looks From Here**
MARKS AVAILABLE 10	**How do the poets use words and images to make us question how we look at things, in** two **of the following poems?** (Page 92) Duffy *In Your Mind* (Page 95) Plath *Mirror* (Page 97) McGough *Defying Gravity* *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.*

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.

Look essentially for some understanding of how the content of each poem makes us question how we think, an appreciation of the use of language implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explore the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and above.

Although these are complex poems, responses might <u>begin</u> to include some of the following:
Duffy: makes you question the source and veracity of what is going on in your mind. 'Is the other country', never named, your mind itself, a place you dream of, or a place made up from a kaleidoscope of past impressions ('anticipated or half remembered')? The attraction is heightened by the contrast between the dull present – Autumn in England, rain all afternoon – and the simple idylls in 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish'. Appeal to senses of sight, hearing and smell, sense of familiar territory, almost 'certainty'; yet returns to concrete reminders of the dreary present in the abrupt repetition of 'And then a desk. A newspaper. A window. English rain.' Many thought-provoking touches (eg 'photographs on the wrong side of your eyes').
Plath: uses the thoughts of the mirror as a symbol of truth, a measure of how we, in contrast, subjectively interpret what we see, or are taken in by 'those liars, the candles or the moon'. Clever use of language to balance cold, but not cruel, 'silver and exact', 'unmisted by love', never mistaken ('The eye of a little god'), but ominously suggesting that as we age we do not wish to see that we have become 'like a terrible fish'.
McGough: questions the value of preserving life when all quality is lost. Typically jokey treatment, moving in its understatement. Responses might comment on the initial conceit embedded in the title; the use of extended metaphors, enjambement, alliteration and irony; the precise choice of image (eg 'arranges him'), the contrast between the real man and the 'armful of bones', 'a box of left-overs', and between the freedom he gains in death while the mourners are 'weighted down' (by gravity but also a sense of loss and continued suffering).

Weaker responses are likely to be less focused on questioning how we think, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 7	OCR: *Opening Lines* - **SECTION H: Poetry of the 1914-1918 War (ii)**
MARKS AVAILABLE 10	**How do the poets use words and images to show feelings about death in war, in** two **of the following poems?** (Page 108) Cole *The Falling Leaves* (Page 109) Herbertson *The Seed-Merchant's Son* *(*Page 110) Owen *The Parable of the Old Man and the Young.* *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.*

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

NOTES ON THE TASK:

Candidates must focus on TWO poems, but do not penalise uneven treatment in length, provided there is substantial reference to the second. There is no requirement for comparison, although the best candidates may choose to structure their responses in this way. If only one is attempted, but in depth and detail, apply a penalty of -2 max.

Look essentially for understanding of how the content of each poem conveys feelings about death in war, an appreciation of the use of language implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and above.

Although these are complex poems, responses might begin to include some of the following:
Cole: feelings of sorrow/mystification at the loss of life: use of the extended metaphor of falling leaves dropping without apparent agent or cause; an ominous feeling in the analogy of snow falling 'thickly, silently', resulting in 'wiping out the noon', the warmest, brightest part of day; the similarities to the fallen soldiers, emphasising numbers lost, the 'gallant' all 'withering' without a natural cause, age or pestilence; contrast between light flake and 'Flemish clay' showing loss of beauty carelessly 'strewed'.
Herbertson: acute sorrow at the death of his son: how special he was is emphasised in 'His dear, his loved, his only one', and the idealised memories of optimistic childhood times symbolised by references to dreams, red cheeks and bright eyes; references to his youth, hardly out of school; 'child's surprise' show he was too young to die; contrast with the aging effect on the father; the ambiguity of the last section where he murmurs thanks for the seed; yet his seed will beget no more sons.
Owen: the use of a parody, the story of the intended sacrifice of Isaac, to reinforce a bitter attack on war as causing unnecessary loss of life; Abram, the 'old man', symbolising the older generation that send the young out to fight, the ram of pride they will not sacrifice; 'half the seed of Europe' embraces the loss of generations to come, and 'one by one' suggests the long drawn out process. Effects of Biblical language – warning/chilling...

Weaker responses are likely to be less focused on feelings about death in war, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

2433/02 Literary Heritage and Imaginative Writing

INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

(A)   ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

- (i)   read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;

- (ii)   distinguish between fact and opinion and evaluate how information is presented;

- (iii)   follow an argument, identifying implications and recognising inconsistencies;

- (iv)   select material appropriate to their purpose, collate material from different sources, and make cross references;

- (v)   understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on ways language varies and changes.

Writing

Candidates must demonstrate their ability to:

- (i)   communicate clearly and imaginatively, using and adapting forms for different readers and purposes;

- (ii)   organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;

- (iii)   use a range of sentence structures effectively with accurate spelling and punctuation.

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

(B) USING THE MARK SCHEME

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

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

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

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

In your marking, you will encounter **valid** responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of 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 Examiner booklet (revised September 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 difficulties 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, 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 Marks**

i)   Marked scripts must give a clear indication of how marks have been awarded, as instructed in the Mark Scheme.

ii)   All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.

iii)   The ringed totals should be transferred to the front page of the script, where they should be totalled.

iv)   Every page of a script on which the candidate has made a response should show evidence that the work has been seen.

v)   Every blank page should be crossed through to indicate that it has been seen.

(Section 9a – d, page 8)

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 6 page 5)

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

(Appendix 5, para 19, page 29)

RUBRIC INFRINGEMENTS

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

 • Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.

2   A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.

 • Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'.

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

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

 at the end of the answer write
 'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'

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

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

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.

- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.

- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

    EG *"Good use of (xyz), but not enough (abc) to move into <u>Band 0</u>"*
    N.B. Never refer to grades, only to Bands.

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

(C)   TASK-SPECIFIC MARKING NOTES

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Question 1 (30 marks) (20 + 10)	**Copy out the sentences below, and then continue the story, EXPLORING THE THOUGHTS AND FEELINGS OF THE NARRATOR.** **After much delay, the train slowly pulled out of the station. Sighing with relief, I ...**

GENERAL CRITERIA	Candidates should demonstrate their ability to: (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) (iii) use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

1   A complete answer is NOT required. Candidates may choose to end at any appropriate point.

2   TASK-SPECIFIC CRITERIA:
- creation of convincing thoughts and feelings/situation
- effective use of detail to create/sustain mood/atmosphere/feelings
- effective use of language, imagery, etc.

WRITING MARK SCHEME – Higher Tier

		AO3 (i) *Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.* (ii) *Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.*		AO3 (iii) *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 **2**	**20** **19** **18** **17**	• A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience.	**10** **9**	• A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.

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

3	16 15	- A secure attempt to write in the specified writing triplet. - The specified genre is used confidently, consistently and with a positive purpose. - Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. - Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. - A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. - Confident use of paragraphing structures and controls content. - Within and between paragraphs a range of devices links ideas clearly and consciously. - The writer is in control of the material and consistently aware of the audience.	8	- A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. - Spelling is secure across a range of vocabulary. - Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	- A clear attempt to write in the specified writing triplet. - The specified genre will be used in a straightforwardly consistent way. - Content is relevant to the task and is conveyed in an appropriate tone and register. - Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. - A focused opening leads to clear development with some detail and a suitable ending. - Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. - Within and between paragraphs ideas are clearly linked. - The writer is mainly in control of the material and has a sound awareness of the audience.	7	- Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. - Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. - Punctuation between sentences is usually secure but that within sentences is only partially so.

5	**12** **11**	- A recognisable attempt to write in the specified writing triplet. - A generally consistent attempt to write in the specified genre. - Content is relevant to the task and there is usually an appropriate use of tone and register. - Vocabulary conveys ideas generally but will be lacking in shades of meaning. - A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. - Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. - Within sentences, references are clearly established. - The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.	**6**	- Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. - Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. - Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	**10** **9**	- There is some awareness of the need to write in the specified writing triplet. - Some evidence that the task has been understood. - Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. - Vocabulary is likely to be limited and imprecise. - The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. - Paragraphing, if present, is likely to be random. - Within sentences, references are not always clear. - The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.	**5**	- Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. - Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. - Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	**8** **7**	- There may be some awareness of the need to write in the specified writing triplet. - Some attempt to respond to the task showing an occasional awareness of audience. - Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. - Vocabulary is limited and lacking in any attempt at precision. - There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. - Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. - Within sentences, there may be limited use of referencing.	**4**	- Sentence structures are simple and repetitive; syntactical faults are frequent. - Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. - Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	**6** **5**	- There is little, if any awareness of the requirement to write in the specified writing triplet. - Content is likely to be unfocused on the task with no identifiable register or awareness of audience. - Vocabulary will be very limited and frequently inappropriate for the task. - There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. - Paragraphing, if present, will be haphazard and unhelpful to the reader. - Scripts at this level may be either very short or rambling and uncontrolled.	**3**	- Sentence structures are recognisable; simple structures are sometimes correct. - The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. - Punctuation is largely haphazard, inconsistent or absent.
Below 8	**4** **3** **2** **1** **0**	- There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. - Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. - Scripts at this level are likely to be either very short or show very limited linguistic ability. - Marks in this band should be reserved for scripts from which only very limited sense emerges.	**2** **1** **0**	- Few, if any, recognisable sentence structures are apparent. - Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

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**	• **demonstrate all of the below** • **show sustained insight, individuality and confidence**
2	**14** **13**	• **demonstrate engagement and some insight** • **show a perceptive overview supported by well-selected references to the text** • **respond sensitively and in detail to the writer's language and/or techniques, if appropriate**
3	**12** **11**	• **make a sustained personal response** • **show a clear understanding supported by careful and relevant reference to the text** • **respond with some thoroughness to the writer's language and/or techniques, if appropriate**
4	**10** **9**	• **make a reasonably developed personal response** • **show straightforward understanding supported by appropriate reference to the text** • **make some response to the writer's language and/or techniques, if appropriate**
5	**8** **7**	• **begin to develop a response** • **show some understanding with some reference to the text** • **make some reference to the writer's language and/or techniques, if appropriate**
6	**6** **5**	• **make some relevant comments** • **show a little understanding with a little support from the text** • **possibly make limited reference to the writer's language and/or techniques, if appropriate**
7	**4** **3**	• **make a few straightforward points** • **occasionally refer to the text**
8	**2**	• **make some comment but without relevant reference to the text**
Below 8	**0-1**	• **not meet the criteria for Band 8**

SECTION B

Question 2(a)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	**How does Shakespeare make a friendship or relationship between** two **characters interesting in** ***Much Ado About Nothing*?** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:
Accept the candidate's choice provided that the line of argument is convincingly supported and rooted in the text, but the best answers are likely to offer an example that has thematic significance and/or scope to analyse dramatic devices.

Interesting friendships:
Beatrice and Hero: the attraction of opposites, the representation of very different approaches to love and marriage, yet each is involved in a plot to secure the happiness of the other, and Beatrice's loyal support of the disgraced Hero helps her relationship with Benedick.
Claudio and Don Pedro: the agreement to woo Hero on behalf of Claudio exposes the inexperience/lack of confidence of the younger man; both are deceived by Don John, despite Don Pedro's experience of his brother's untrustworthiness and bitterness.

Interesting relationships:
Beatrice and Benedick who to the end find it hard to admit openly their love for each other, the situation only saved when they abandon 'words' for a kiss, but we are still left wondering whether peace will last; their 'merry war' is highly entertaining; the contrast they present to Claudio and Hero is significant. They provide support for Hero, but there is the dilemma to tell Claudio.
Claudio and Hero: the nature of their love and courtship, the savagery of his public disgracing of her at the wedding, the deception that reunites them and her unwillingness to marry him, even though he thinks he is marrying her cousin.
Leonato and Hero: the role and status of women in a patriarchal society; his willingness to believe her accusers shows how little he really knew her/throws doubt on his sense of values.
Don John and Don Pedro: the nature and consequences of bastardy, the battle between good and evil, loyalty and deception.

Differentiation will be achieved through: the focus on how the friendship or relationship is made interesting, as opposed to a merely narrative account of what happens; how perceptive an understanding is shown of the underlying/thematic issues in the play; how convincing is the support given for points made through aptly chosen quotations and/or references to the play. Helpful comment explaining how language and/or dramatic devices affect our interest will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 2(b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	**Explore some of the different ways in which Shakespeare presents men in *Much Ado About Nothing.*** *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

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

NOTES ON THE TASK:

Candidates should be able to offer some discussion of the presentation of the main male characters, but are unlikely to be able to look closely at all of them in the time allowed: a mere character study would be unlikely to score above Band 4.

They may include:

Benedick and the immediate impact he has on the audience with his 'merry war' with Beatrice, the contrast his apparent cynicism about marriage presents with Claudio, the tension between his love and respect for Beatrice and his male pride and sense of duty towards Claudio, all revealed through dialogue and the trick played on him.

Claudio: the stereotypical, inexperienced 'lover' attracted to Hero for her looks and her fortune, and so easily deceived as to her fidelity, yet later full of remorse, revealed through his comments on Hero, the questions he asks about heirs, his need for Don Pedro's help in wooing her, his bitter shaming of her, his gullibility in deception, and his offer to marry her 'cousin', having established 'she alone is heir to both of us'.

Leonato: typical father in a patriarchal society as revealed in his references to Hero as a possession, his readiness to believe the accusations against her, his shame at her disgrace.

Don John: the problems of illegitimacy in that society; his ability to deceive reflects weaknesses in that society, especially that the men, led by Don Pedro, believe his word against Hero's.

Dogberry & Co: typical working man comic role, though their bumbling incompetence is used to add tension to the plot.

Friar Francis: adds sanctity to the final plot that restores harmony, reflecting the role of the Church in society.

Differentiation will be achieved through: the focus on the ways men are presented rather than a largely narrative response, how perceptive an understanding is shown of their place in society, and/or their role and/or thematic significance in the play, and how convincing the support given for points made through aptly chosen quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in their presentation will indicate the highest level of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 3(a)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	**Explore the importance of pride and honour to** one **or** two **male characters in the play,** *Romeo and Juliet.* *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of characters. The most likely choices will include: Tybalt, Mercutio, Romeo, but highly analytical answers may be structured around themes/attributes. These may be seen in the context of a society where the feud is so dominant that even the aged Heads of the two houses have to be restrained from taking part. The pride is so powerful a motive that the force of the Prologue's warning can be seen in action: peace cannot be achieved without a sacrifice. In itself pride and family honour is part of the battle between good and evil, love and hate, and makes it impossible for the lovers to marry openly.

Tybalt: pride in his prowess as a fighter, ('the fiery Tybalt'), professes a hatred of peace, swift to insult others ('Have at thee coward'), swift at the ball to defend 'honour of my kin' by wishing to kill the intruder, Romeo, yet prevented by Capulet to preserve the honour of the house ('Am I the master here or you?'). He challenges Romeo to fight, instantly takes on Mercutio in the interim, and resists all efforts to make peace.

Mercutio: pride drives him to accept Tybalt's challenge on behalf of Romeo, who appears to be acting like a coward in refusing to fight, but his dying curse suggests ....

Romeo: resists Tybalt's challenge for love of Juliet, but dilemma when Mercutio killed in his stead: 'my reputation stained with Tybalt's slander'; 'Thy beauty hath made me effeminate'. Kills Tybalt to restore honour: 'take the "villain" back again'. Dichotomy between own decision to avenge and instant awareness of being controlled by Fate, 'Fortune's fool'.

Capulet: honour in preventing a brawl during the ball; but sense of honour outraged at the opposition of his daughter to the proposed marriage, 'so worthy a gentleman to be her bride'. Threatens to disown her: 'I'll not be forsworn', hence pushing Juliet into the desperate policy of faking her death, with tragic consequences.

Even in grief, Capulet and Montague are seen vying for the most generous display of honouring the other family in recognition of the 'Poor sacrifices of our enmity'.

Differentiation will be achieved through: the wise choice of one or two characters that allows scope for analysis of how far their words and actions are motivated by pride and/or honour, the consistency of focus on how this significantly affects the dramatic tension in the play and/or the outcome as opposed to a largely narrative account of what they say and do, how perceptive an understanding is shown of their characters and/or thematic significance in the play as a whole, and how convincing is the support offered for points made through aptly selected quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used to convey this importance will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 3(b)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	**How does Shakespeare make the friendship or relationship between any** two **characters interesting in the play,** *Romeo and Juliet*? **You may choose to focus your answer on** one **or** two **moments in the play.** *Support your answer by referring to and quoting from the play.* *Remember to put quotation marks round any words or phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's idea of friendship or relationship and choice of example, but expect more depth of analysis from those choosing only one moment.

Friendships:

The most likely examples are:

Mercutio and Romeo: their shared sense of fun, the bawdy wit, the light-hearted attitude to life, the irresponsible and arrogant exuberance of their shared youth, yet the contrast once Romeo meets Juliet, his ultimate courtesy to the Nurse, his attempt to make peace, not war with Tybalt, yet his shame when Mercutio is killed in his place, and his need to avenge this. Hence scope to explore entertainment value, the creation of tension and suspense, the sense of Fate using them both, and the fearful curse uttered by the dying Mercutio.

Romeo and Friar Lawrence: counsellor, father-figure, conspirator in the secret marriage, held together by love, and Friar Lawrence's wish to promote peace between the Houses. Interesting for the contribution to the tragedy, the representation of good versus evil, the parallel between Juliet and the Nurse, and the contribution to the build up of tension when the letter miscarries and the Friar needs to reach the tomb in time to prevent disaster.

Juliet and the Nurse: interesting for entertainment value of the teasing and other exchanges, for the contribution to the marriage of the lovers, the drama of the announcement of the death of Tybalt; the parallel to Romeo and Friar Lawrence as mother figure/counsellor; the effect of the rift over the advice to marry Paris.

Relationships

Answers might explore:

Juliet and Lord Capulet: the catalyst to the tragic deaths, the drama of his outburst and Juliet's dilemma; the impossibility of confiding in him about her love of Romeo.

Romeo and Juliet: look for attempts to show how language as well as situation and tragic end make this interesting, or to place the relationship fully in the context of the play, hence exploring how it is fated, and/or how surprising it is, given Romeo's love of Rosaline, and the risks taken by the Nurse, the Friar and the lovers to continue in the face of the power of the feud.

Juliet and Lady Capulet: lack of closeness/warmth shown in scene with the Nurse; product of social standing and/or fear of Capulet? Lack of understanding when Juliet refuses to marry Paris, again fear of Capulet/grief and bitterness over Tybalt/fears for the future? Yet expresses strong grief when thinks Juliet is dead.

Differentiation will be achieved through: the clarity of the line of argument used and the consistency of focus on how it is made interesting as opposed to a largely narrative account of what the characters say and do, how perceptive an understanding is shown of thematic issues reflected in this relationship, and how convincing is the support offered for points made through aptly selected quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used to add interest to the relationship will indicate the highest level of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

Question 4	OCR: *Opening Lines*: **Section C : War**
MARKS AVAILABLE 15	**Explore some of the ways in which the poets convey suffering and loss caused by war, in** two **of the following poems:** (Page 37) Byron *The Destruction of Sennacherib* (Page 39) Whitman *'Come up from the fields father...* *'* (Page 40) Dobell *Tommy's Dead.* *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 poems.*

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

NOTES ON THE TASK:
Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference 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.

Although these are complex poems, responses should be able to identify kinds of suffering and loss caused by war, and begin to explore some of the following uses of language and devices to convey these:

Byron: offers considerable scope for analysis of language and analogy for effect. Responses could include the opening simile, 'like the wolf on the fold', preparing us for the destruction heralded by the title; the contrast between the fearsome richness and beauty of his army and the vivid descriptions of dying horses, 'distorted and pale' riders, completed by the analogy of summer and autumn leaves; the horror and completeness of the loss caused by the blast of the Angel of Death and the 'melted like snow in the glance of the Lord!'; the contrast between the 'wail' of the bereaved and the silence from the fallen army.
Whitman: the suffering of the family is conveyed in many ways: the contrast between the rich, serene autumnal scene and the dramatic tension in the mother's haste, and sense that something is wrong; the use of present tense and complex alternation between narration and an empathic exploration of the mother's impressions, feelings and actions; the contrast between the daughter's expression of hope and the description of the mother denoting despair, confirmed by the omniscient narrator; the use of repetition; the final vivid description of the mourning mother.
Dobell: the strong sense of waste and loss conveyed in the details of the land becoming useless ('mildew and a mould', 'seed's waste', 'cow's dry and spare'); the emotional suffering at the loss of his son seen in the repetition, the use of pathetic fallacy, and the reminders of dead soldiers in references to the landscape (eg 'bone by bone' and 'teeth of the land').

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

Question 5	OCR: *Opening Lines*: **Section D: Town and Country**
MARKS AVAILABLE 15	**Explore some of the ways in which the poets create a sense of sadness and regret, in** two **of the following poems:** (Page 48) Hardy *Beeny Cliff* (Page 50) Hopkins *Binsey Poplars* (Page 53) Meynell *A Dead Harvest – In Kensington Gardens.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.
NOTES ON THE TASK:
Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty on -2 max.

Although these are complex poems, responses should be able to identify feelings of sadness and regret from the content and begin to explore some of the following uses of language and devices. Give full credit where the response has engaged with the text even if the interpretation is unusual.

Hardy: Beeny is essentially beautiful to Hardy through his happy associations of time spent there with 'the woman whom I loved so'. Regret is clear in the contrast between the sensuous language expressing joy, freedom and the heaviness, the almost threatening strength and solidity ('bulks old Beeny', 'wild, weird, western shore') once she is 'elsewhere'. Much alliteration, onomatopoeia, pathetic fallacy and a steady rhythm and rhyme scheme to explore, including the finality and positioning of 'nevermore'.
Hopkins: regret for the loss of the trees through building up a strong picture of their beauty, the shelter they gave from the sun, their delicacy and vulnerability (analogies to a slender woman and a fragile eyeball), and how easily they are destroyed, even with good intentions. Regret is reinforced by the harsh language and sounds used to describe the cutting down, the repetition, alliteration, rhyming, and the associations conjured by 'folded rank'. Plenty of scope to explore his idiosyncratic use of words, the unusual coinages and the cumulative effect of their sounds.
Meynell: Sadness at the transience of life in general symbolised by the raking of leaves for an autumn bonfire ('so go the town's lives on the breeze'). Also a sense of regret at the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre' and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of red and brown, – Dead leaves' (not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'. Scope also to comment on the positioning of words, repetition, and punctuation used for effect.

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

Question 6	OCR: *Opening Lines:* **Section G: How it Looks From Here**
MARKS AVAILABLE 15	**Explore some of the ways in which the poets make us question how we look at things, in** two **of the following poems:** (Page 92) Duffy *In Your Mind* (Page 95) Plath *Mirror* (Page 97) McGough *Defying Gravity.* *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 poems.*

REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.
NOTES ON THE TASK:
Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference 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.

These are very complex poems, containing many ambiguities. Give full credit to responses that show engagement with the text, a willingness to explore associations and thoughts, and include some of the points indicated below:
Duffy: makes you question the source and veracity of what is going on in your mind. Is 'the other country', never named, your mind itself, a place you dream of, or a place made up from a kaleidoscope of past impressions ('anticipated or half-remembered')? The attraction is heightened by the contrast between the dull present – Autumn in England, rain all afternoon – and the simple idylls in 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish'. Appeal to senses of sight, hearing and smell, sense of familiar territory, almost 'certainty'; yet returns to concrete reminders of the dreary present in the abrupt repetition of 'And then a desk. A newspaper. A window. English rain.' Many thought-provoking touches (eg 'photographs on the wrong side of your eyes').
Plath: uses the thoughts of the mirror as a symbol of truth, a measure of how we, in contrast, subjectively interpret what we see, or are taken in by 'those liars, the candles or the moon'. Clever use of language to balance cold, but not cruel, 'silver and exact', 'unmisted by love', never mistaken ('The eye of a little god'), but ominously suggesting that as we age we do not wish to see what we have become 'like a terrible fish'.
McGough: questions the value of preserving life when all quality is lost. Typically jokey treatment, moving in its understatement. Responses might comment on the initial conceit embedded in the title; the use of extended metaphors, enjambment, alliteration and irony; the precise choice of image (eg 'arranges him'), the contrast between the real man and the 'armful of bones'/'a box of left-overs', and between the freedom he gains in death and the mourners, who are 'weighted down' (by gravity, but also a sense of loss and continued suffering).
Differentiation will be achieved through: how consistently the response focuses on how we are being made to question how we look at things, as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' thoughts and feelings explicit or implicit; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively in expressing these thoughts and feelings will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems, will indicate the lowest levels.

Question 7	OCR: *Opening Lines*: **Section H: The 1914-1918 War (ii)**
MARKS AVAILABLE 15	**Discuss some of the ways in which** two **of the following poems explore feelings about death in war:** (Page 108) Cole *The Falling Leaves* (Page 109) Herbertson *The Seed-Merchant's Son* (Page 110) Owen *The Parable of the Old Man and the Young.* *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 poems.*

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

NOTES ON THE TASK:
Candidates must focus on **two** poems, but do not penalise uneven treatment in length provided there is substantial reference 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.

Although these are complex poems, responses should be able to identify feelings about death in war, from the content, and begin to comment on some of the following uses of language and devices to explore these:

Cole: feelings of sorrow/mystification at the loss of life: use of the extended metaphor of falling leaves dropping without apparent agent or cause; an ominous feeling in the analogy of snow falling 'thickly, silently', resulting in 'wiping out the noon', the warmest, brightest part of day; the similarities to the fallen soldiers, emphasising numbers lost, the 'gallant' all 'withering' without a natural cause, age or pestilence; contrast between light flake and 'Flemish clay' showing loss of beauty carelessly 'strewed'.
Herbertson: acute sorrow at the death of his son: how special he was is emphasised in 'His dear, his loved, his only one.', and the idealised memories of optimistic childhood times symbolised by references to dreams, red cheeks and bright eyes; references to his youth, hardly out of school, 'child's surprise' show he was too young to die; contrast with the ageing effect on the father; the ambiguity of the last section where he murmurs thanks for the seed; yet his seed will beget no more sons.
Owen: the use of a parody, the story of the intended sacrifice of Isaac, to reinforce a bitter attack on war as causing unnecessary loss of life; Abram, the 'old man', symbolising the older generation that send the young out to fight, the ram of pride they will not sacrifice; 'half the seed of Europe' embraces the loss of generations to come, and 'one by one' suggests the long drawn out process. Effects of Biblical language ─ warning/chilling...

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

Grade Thresholds

General Certificate of Secondary Education
English (Specification Code 1900)
January 2008 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A*	A	B	C	D	E	F	G	U
2431/1	Raw	63				48	40	32	25	18	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	73	67	61	55	49	46			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				56	48	40	33	26	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	56	49	45			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				34	28	22	17	12	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	53	47	40	33	27	24			0
	UMS	60	54	48	42	36	30	27			0
2434	Raw	40	37	33	28	23	17	12	7	2	0
	UMS	60	54	48	42	36	30	24	18	12	0
2435	Raw	40	37	33	27	21	16	11	7	3	0
	UMS	60	54	48	42	36	30	24	18	12	0

Specification Aggregation Results

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

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

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

A*	A	B	C	D	E	F	G	U	Total No. of Cands
3.7	14.6	29.2	57.4	82.9	92.6	97.6	99.8	100	3602

3602 candidates were entered for aggregation this series

For a description of how UMS marks are calculated see:
http://www.ocr.org.uk/learners/ums_results.html

Statistics are correct at the time of publication.

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