GCSE

English

General Certificate of Secondary Education **GCSE 1900**

Mark Schemes for the Units

June 2008

1900/MS/R/08

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GCSE English (1900)

MARK SCHEMES FOR THE UNITS

Marking Instructions

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 Mark Scheme.

You should ensure 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 read carefully, **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.

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(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 answers which are not covered by the Mark Scheme: these answers 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.

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**.

2   After the standardisation meeting

a)   Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.

b)   All scripts must be marked in accordance with the version of the Mark Scheme agreed at the Standardisation Meeting.

c)   **Annotation of scripts**

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

Annotation consists of:

- the use of ticks against responses to show where marks have been earned or not earned
- the use of specific words or phrases as agreed at standardisation and as contained in the final Mark Scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (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.

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.

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.

2431/01 Non-Fiction, Media and Information

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.

SECTION A

NON-FICTION TEXT: Texas Prepares for Hurricane Rita

QUESTION 1 (a), (b) (5 marks)	(a)	**From paragraph three**, beginning 'At one home', write down **one** thing which Danny Schroder is interested in, and **one** thing which Christopher Schroder is interested in. **[2]**
	(b)	**From paragraphs one and two**, write down **three** things which people do to prepare for the hurricane. **[3]**
CRITERIA		Candidates should demonstrate that they can: • follow an argument, identifying implications (AO2 iii) • select material appropriate to their purpose (AO2 iv).
CONTENT	(a)	Award **1 mark each** for the following points up to a **maximum of 2**: • Danny is interested in Power Rangers <u>or</u> (electronic) toys • Christopher is interested in Harry Potter books <u>or</u> reading.
	(b)	Award **1 mark each** for any of the following points, up to a **maximum of 3**: • people flee in vehicles <u>or</u> in cars and/or vans and/or trucks • people take with them belongings (refrigerators/bedding/suites/ barbecues/bikes/push-chairs) • shopkeepers board up their windows • shopkeepers lock their doors • some shopkeepers leave their neon signs running • some shopkeepers leave messages • travel North/make way out.

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

1   This task offers candidates a relatively gentle way into the paper. Candidates may well score full marks here.
2   Candidates do not have to use their 'own words' in this task. Selective copying is, therefore, acceptable for 1(a) and 1(b), but not verbatim copying of paragraphs.

QUESTION 1(c) **(16 marks)**	How do Mr and Mrs Schroder and Tim Hughes react to the threat of the hurricane? You should consider what they do, what they say and what their worries are. Use **your own words** as far as possible.
CRITERIA	Candidates should demonstrate that they can: • read with insight and engagement (AO2i) • distinguish between fact and opinion (AO2ii) • follow an argument and identify implications (AO2iii) • select material appropriate to their purpose (AO2iv).

CONTENT	Candidates **may** refer to **some** of the following points:
	
	 1 Mrs Schroder: (a) has a final drink with neighbours;
	
	                                   (b) says the boys misunderstand lack of electricity;
	
	                                   (c) fears the power of wind & surge/no electricity;
	
	 2 Mr Schroder: (a) jokes about Mrs Schroder wearing geo-socks;
	
	                                   (b) mentions his realism/destruction of the seabed;
	
	                                   (c) worries about losing his boat/his livelihood;
	
	 3 Tim Hughes: (a) loads his cattle to drive them north/out of danger;
	
	                                   (b) mentions losing home/being last out/ experience of his wife's grandmother/mentions telegraph pole;
	
	                                   (c) worries about losing home/losing cattle/ safety of himself and his wife/making it out of (Gilchrist) in time.
	
	 <u>Reaction</u>
	
	 The question asks how the people 'react' to the hurricane threat, and if candidates try to deal with 'reaction' in a general way, probably making the 'content' points subordinate to it, they should be given credit, for it will indicate a good quality answer.

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, what each person does.
3   Indicate by a tick in the body of the text, what each person talks about.
4   Indicate by a tick in the body of the text, what are each person's worries.
5   If a candidate mentions 'reaction' to the hurricane threat in a general way, as distinct from the content of the passage, credit this with a letter **D**. This will prove a good discriminator.
6   Write **R** for a point repeated.
7   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.
8   Use the Band Descriptors in conjunction with the Standardisation Scripts to arrive at your mark but do not reward mark-for-point in this question.
9   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.
10   Write the unringed mark for 1(c) in the margin. Add marks for 1(a), 1(b) and 1(c) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

NOTES ON THE TASK

1   It is not possible to predict every response from every candidate to this type of question. Look carefully for, and credit, valid alternative points.
2   Effective organisation is likely to be a feature of higher band responses.
3   The candidates should attempt to use their own words in this answer. This is reflected in the Band Descriptors.

		QUESTION 1(c) BAND DESCRIPTORS ***Be prepared to use the FULL range!****
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
BAND	**MARKS**	**DESCRIPTOR**
Above 4	17	A thorough understanding of the material with a good appreciation of the different actions, statements and anxieties of the people affected by the hurricane. There will be a very good understanding of the overall reaction of each person. The answer will be effectively organised, with consistent use of own words.
4	16 15 14	A clear understanding of the reading material and an ability to express answers in their own words. There will be a range of actions, statements and worries of the people identified and a generally clear focus on each person's reaction to the hurricane.
5	13 12 11	A secure understanding of the reading material, although answers may lack focus. There will be a concentration on the actions and statements rather than the people's concerns and their reactions to the hurricane. Candidate's own words will generally be used but there is likely to be some selective lifting.
6	10 9 8	A straightforward understanding of actions and statements is shown, without achieving a clear focus on the reactions of each person. There will be some narration and there will be lifting, sometimes indiscriminate.
7	7 6 5	There will be some grasp of the people's actions and statements, but candidates will slip into narration and organisation may be haphazard. There will be indiscriminate lifting.
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 the passage. Answers will be unstructured, predominantly narrative and will contain much indiscriminate lifting.
Below 8	1 0	Answers will be brief and hesitant. Material selected from the text has little bearing on the task and will lack substance and coherence.

MEDIA TEXT: New Orleans takes a battering

QUESTION 2 [21 marks]	How does the article show the power of the hurricane? In your answer you should write about: • the headlines and the photograph • what we learn about what happened and what people said • how particular **words** and **phrases** show the power of the hurricane.
CRITERIA	Candidates should demonstrate that they can: • read with insight and engagement, making appropriate references to texts (AO2 i) • follow an argument and identify implications (AO2 iii) • select material appropriate to their purpose (AO2 iv) • understand and evaluate how writers use linguistic and presentational devices (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 points relating to LAYOUT (Headlines and Photograph)
   •   letter **B** for the CONTENT
   •   letter **C** for LANGUAGE: IDENTIFIED WORDS AND PHRASES.
3   Where candidates have attempted an **explanation** of **Words and Phrases,** rather than simply identifying or copying them, **put the letter E to indicate this.** This is a most important discriminator.
4   Put a **bracket** round the letter if a point has not been made clearly.
5   If a point has been repeated, use a capital **R**.
6   Put **OP** (own point) for a valid point not included in the Mark Scheme.
7   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.
8   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.
9   Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

NOTES ON THE TASK

1   It is impossible to predict every response from every candidate to this type of question. Look for, and credit, valid alternative points and reactions.
2   Response to the use of language will provide an important discriminator, and it is vital to indicate **E** wherever possible.
   •   Band 4 answers will **begin to analyse** language and presentational features;
   •   Band 5 answers will tend to **describe** language and presentational features.

QUESTION 2 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	**MARKS**	**DESCRIPTOR**
Above 4	**22**	A wide range of relevant points is made, supported by some analytical comment which shows a secure understanding of the ways in which language and layout are used and content is organised in relation to the writer's purpose. Appropriate supporting references are given. The answer shows a sound awareness of the task.
4	**21** **20** **19**	A good understanding of a range of points is shown, supported by appropriate textual reference. There is some evidence of a sound analytical approach and an understanding of the ways in which content, language and layout are used in relation to the writer's purpose. The task has for the most part been addressed.
5	**18** **17** **16**	A sound understanding is shown, but the easier content or layout points are likely to be made. Comments may be descriptive of the effects of the hurricane rather than analytical, and unsupported by textual reference. Language and layout points may be superficial, with an incomplete awareness of the task.
6	**15** **14** **13**	There is limited understanding of the simpler content points made which are likely to be assertions, with little or no textual evidence in support. Lists of words (or lifting) will be used rather than objective comments, and there may be some narration of events or effects.
7	**12** **11** **10**	Some simple descriptive content points will be made, and there will be much indiscriminate re-telling of the effects of the hurricane. The answer is likely to reveal considerable misunderstanding of both the passage and the task.
8	**9** **8** **7**	There may be glancing references to the task and there will be an indiscriminate re-telling of the events and the effects of the hurricane, with no explanation or comment. There may be an almost complete misunderstanding of the passage and task.
Below 8	**0 – 6**	The answer will be brief and almost totally lacking in relevance although some contact with the demands of the task may be discernible.

CONTENT	Candidates **may** refer to **some** of the following points.
	A Headlines and Photograph
	1　Large font headline, immediately under the picture/in central position, attracts the eye
	2　The headline dramatises the event and sets the tone of the article
	3　The picture attracts attention with a vivid white swirl against a dark green/blue background, showing force/power
	4　The view from space right across the gulf coast attracts attention
	5　The statement above the picture reinforces the facts and the drama
	6　The layout in columns makes easy reading
	7　The sub-headings/article take the reader through the event, the ruin, the clean-up and the overall effects
	8　Structure of article: give special credit to any candidate who says that, in structural terms, the passage alternates between statements and events/effects. This will indicate a good quality answer.
	B Content
	What happened:
	1　the arrival of Katrina, with high winds and rain
	2　a million evacuees/parts of city submerged/people on rooftops
	3　40,000 homes flooded/destroyed
	4　possibility of storm surge caused fear
	5　torrents of water poured through city/winds howled
	6　office block windows shattered
	7　cars hurled across streets
	8　trees blown down
	9　power supplies failed
	10　roads blocked
	11　floods in French quarter/buildings boarded up
	12　Biloxi: deep floods/roofs gone/power stations explode
	13　damage across four states
	14　hurricane effects were 125 miles wide
	15　oil workers evacuated rigs
	16　rigs very important: a quarter of U.S. oil and gas production
	17　oil prices rose.
	What people said:
	18　Ray Nagin: 'The city is under siege' (because of flood)
	19　state of emergency declared by Bush/Bush asking for prayers
	20　the 'witnesses' who reported high winds/floods etc
	21　Haley Barbour's 'ton of bricks'
	22　Mayor Nagin referring to the significant floods
	23　the police announcing that they were about to organise search and rescue
	24　the Red Cross/David Ruddock announcing that volunteers were ready
	25　experts predicting fourteen billion pounds' worth of damage.

C Language: Identified Words and Phrases

1.   Titles: torrential rain/lash/battering;
2.   huge destruction;
3.   loss of life…feared;
4.   smashed/lashing/145 mph winds/torrential rain;
5.   calls for help/clambering onto rooftops/escape rising waters;
6.   40,000 homes flooded/city 'under siege';
7.   state of emergency/devastated regions;
8.   storm surge/overwhelm New Orleans;
9.   torrents of water/pouring through streets;
10.   winds howled/almost deserted city;
11.   shards of glass littered streets/windows shattered;
12.   cars hurled/trees felled;
13.   road links destroyed/storm hit;
14.   'ton of bricks';
15.   significant flooding;
16.   sheets of water/tearing down streets/buildings boarded up;
17.   streets engulfed/up to ten feet of water/roofs torn off/power stations explode;
18.   roads and buildings in four states damaged;
19.   hurricane-force winds 125 miles wide;
20.   clean-up operation.

SECTION B - Writing to **INFORM, EXPLAIN, DESCRIBE**

QUESTION 3 21 marks (14 + 7)	**'It made me so afraid!'** **Describe** any situation that caused you fear, **explaining** what it was that made you afraid. For example, this could be an illness or an injury. It could be a fear of the unknown, a physical test of some kind, an examination or a journey.
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 a caret to indicate omission.
2   You **may** write a brief summative comment **drawn from the wording of the descriptors** to show how you have arrived at your final marks.
3   For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 AO 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 photocopied examples as guides to your assessment.
6   At the end of the answer 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   Note that there is no specified audience.
       The register will therefore be 'neutral' ie objective and impersonal continuous writing.
2   TASK-SPECIFIC CRITERIA
       •   clarity of description and explanation
       •   accuracy of expression at word, sentence and text level as defined in the assessment criteria.

WRITING MARKING SCHEME – Foundation Tier

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

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

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

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

2431/02   Non-Fiction, Media and Information

SECTION A

NON-FICTION TEXT: BRAVO TO ARMY TRAINING

Question 1 (30 marks)	From this article, outline what Andy McNab was like before he joined the army and explain concisely how his army experience changed him. **Use your own words** as far as possible.
CRITERIA	Candidates should demonstrate that they can: 1 follow an argument and identify implications (AO2iii) 2 identify facts and opinions (AO2ii) 3 select material appropriate to their purpose (AO2iv) 4 collate material and make cross references (AO2iv)
CONTENT	Candidates **may** refer to **some** of the following points:
	Before 1 Gullible/Naïve 2 law breaker 3 Not interested in education 4 In a remedial class 5 Low self-esteem/proud to be considered unintelligent 6 Wasted time/opportunities: 'mucking about'
	How the army changed him 7 turned him into a 'smart man' 8 made him mentally tough 9 developed him intellectually 10 enabled him to 'take in information' 11 enabled him to 'take (critical/important) decisions' 12 taught him to think for himself 13 taught him technical language: 'I didn't know what a syllable was' 14 taught him basic skills 15 led to him becoming a trainer himself 16 taught him discipline/the importance of a disciplined learning environment/ to be responsible 17 developed 'an ability to take and absorb huge amounts of disparate information' 18 led to him being a role model/mentor for young soldiers 19 made him value education/understand value of being educated/made up for deficiencies in his education (cf 5) 20 made him confident/gave him increased self-esteem 21 led to him becoming a successful author

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

*   **The ability to focus clearly on appropriate points and to avoid irrelevance
    (concision)** is a criterion. Look to reward answers which clearly reveal the ability to be
    concise.
*   **The ability to manipulate and reorganise material** to show an overall understanding
    may well be a feature of higher level responses (Band 3 and above).
*   Be prepared to acknowledge and reward well responses which, although **comparatively
    deficient in the number of points, nevertheless show clear understanding of the
    passage through a high order of skill in synthesis and structuring.**
*   Allow candidates flexibility with regard to where they might allocate a point; for example,
    point 14 'learnt basic skills' might be presented as a 'before' point 'had no basic skills'.

QUESTION 1 BAND DESCRIPTORS ***Be prepared to use the FULL range!***		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	**MARKS**	**DESCRIPTOR**
1	30 29 28	A **comprehensive range of points** is identified with **complete clarity almost entirely in the candidate's own words**. Responses are **focussed**, **synthesised and organised very effectively** demonstrating **clear understanding with little or no blurring of the points. Both before and changes have been covered fully** with a **complete overview** of the material.
2	27 26 25	A **very good range of points** is identified **clearly and concisely**, **mostly in the candidate's own words. Focus is clear** and there is **no excess material**. Responses demonstrate **good organisation**, linking points from different areas of the passage. **Both before and changes have been covered** and there is a **clear overview** of the material although there may be occasional blurring of points.
3	24 23 22	A **good range of points** is identified clearly with, perhaps, selective lifting from the original. **Focus on the task is clear** but **there may not be an attempt at concision**, or **there may be over-condensation and some blurring of points**. Responses may contain over-elaboration of introduction, linking phrases and summative **conclusion. Both before and changes** have been covered but not evenly. There is **some attempt to organise and to focus on relevant points rather than adopting a narrative approach**. There is an **overview of the material**.
4	21 20 19	Responses are **relevant**, **covering a range of points**. There is a **focus on the task** but responses **may be very long** owing to the **inclusion of unnecessary detail** and **will be close to the wording of the passage**. Organisation is likely to be **over-reliant on the sequence of the original and may tend towards a narrative approach. Understanding is demonstrated**, possibly by selective lifting. **Understanding of the straightforward points is generally secure** but the response shows **only a partial overview**.
5	18 17 16	Only **a limited number of points** are identified clearly. There may be **direct quotation from the passage and/or excessive lifting**. Points are likely to be **listed without connection to each other**. Responses may **lack focus and organisation and likely to be over-reliant on a narrative approach**. There is some **general understanding of the straightforward points contained in the passage**.
6	15 14 13	A **simple understanding of a few points** may be shown but there is **likely to be a general lack of understanding of text and/or 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 and/or copying, 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/copying.
Below 8	0-6	Does not meet the criteria for Band 8.

MEDIA TEXT: Why Schools Don't Educate

QUESTION 2 (30 marks)	Explore the ways in which John Gatto presents his ideas and the language he uses to persuade his audience that the reform of schools is necessary.
CRITERIA	Candidates should demonstrate that they can: 1 read with insight and engagement, making appropriate references to texts (AO2i) 2 evaluate how information is presented (AO2ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2v).

INSTRUCTIONS TO EXAMINERS

1   We are not marking writing in Section A unless the expression is so bad that it impedes communication.
2   **Letter (A = content; B = language)** each valid point clearly made. These may include points not in the Mark Scheme. Use a tick to indicate supporting quotations/references and explanatory comments.
3   **Bracket** the letter if a point has not been made clearly. Write **R** for a point repeated.
4   Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark.
5   Indicate the band and mark with a brief comment, taken from the Band Descriptors, if appropriate.

NOTES ON THE TASK

1   It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
2   The task requires candidates to consider the ways in which the author presents his ideas; higher level answers are likely to comment on the author's stance and attitude; be prepared to reward this consistently on this aspect.
3   Understanding the significance of particular features will provide a clear discriminator, eg the ways in which the intention to influence the reader are achieved both explicitly and implicitly.
4   Perceptiveness of response to the writer's purpose 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 may well feature. There is **a very clear understanding of the writer's use of language and the overall content of the speech.**
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 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 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 content of the speech**.
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 opinion/attitude are deployed** in relation to the writer's purpose but **less understanding of the overall content of the speech.** However, 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 content of the speech. 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 speech 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 speech 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 Content
	• Includes all teachers in the award in order to establish that teachers are not the problem as he sees it; school as an institution is the problem.
	• 2nd para is unexpected in the context of an acceptance speech for a teaching award, strong attack on schools as an institution
	• Use of a vignette at the end of 2nd para to illustrate his point.
	• A single sentence paragraph is used to emphasise the point made about the speaker's view on the purpose of schools.
	• The 4th para strongly reinforces/elaborates his view.
	• The repetitive start to three consecutive sentences builds on/reinforces the idea of the '*absurdity*' of the present school model.
	• The positioning of the question '*What can be done?*' indicates that the listener is about to be presented with the solution to the problem.
	• The final 4 paragraphs offer 4 aspects of the solution.
	• The ending is abrupt to leave the focus of the listener on the solution and to have maximum impact on the audience.
	B Language
	• Use of the first person to open the acceptance speech and to establish personal contact with the audience.
	• Use of speech-like contractions '*I've*' to establish an appropriate register for the audience.
	• The predominant use of the present tense throughout the speech reinforces the urgency of the present situation.
	• Short sentences '*Well-schooled people are irrelevant*' and one word sentences '*Irrelevant*' are used to emphasise and, by repetition, to emphasise the speakers views.
	• Use of non-finite clauses '*Useless to others and useless to themselves*' to reinforce the shocking implications of his views.
	• Use of single sentence paragraphs to allow the listeners to focus on key points.
	• Use of rhetorical questions to guide the listener through his solution to the problem.
	• Use of repetition – '*It is absurd…*' in order to make his point forcefully.
	• Emotive language such as '*our children are dying like flies*' or the proposition that school is an institution '*cell*'; whereas home is a '*sanctuary*' or the statement that school is a '*parasite*' shocks the listener and challenges the idea that school is a place where the individual can grow.
	• Use of 1st person for connection – '*I*'/ '*Our*' and 3rd person for distance – '*it*'/ '*they*' allows the speaker to manipulate the listener.

SECTION B

WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3 (30 marks) 20 + 10	**Write the words of an article** for a teenage magazine in which you **describe** your best teacher, **explaining** what and how your teacher taught you. Remember, a teacher need not be someone whom you have met in school. A teacher may be a person whom you have met during leisure activities or, indeed, a parent or friend.
CRITERIA	Candidates should demonstrate that they can: 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

1   Candidates are asked to describe their best teacher, explaining what and how the teacher taught. Expect a wide range of interpretations.
2   Be prepared to accept a range of interpretations of 'article'. However, we should expect a consistent and appropriate tone from responses in Band 4 and above.
3   TASK-SPECIFIC CRITERIA:
   •   clarity of description of best teacher
   •   clarity of explanation of what and how the teacher taught.

WRITING MARK SCHEME – Higher Tier

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

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

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

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

2432/01 Different Cultures, Analysis and Argument

RUBRIC INFRINGEMENTS

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

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

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

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

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

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

  at the end of the answer write
  'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'
  in the margin, record the <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.

4   Similarly, if a candidate answers on only one of the prescribed stories, mark the answer at full value and reduce, as above, by a band.

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

2432/1 Foundation Tier Marking

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

- In respect of individual questions, this is fine. Please give the full reward for each question.

- The problem arises on the paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

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

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

- NB you must not record a mark higher than the maximum mark on the MS2.

- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner. These scripts are to be reviewed at the Marking Review.

SECTION A

DIFFERENT CULTURES – Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	22	• **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 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 on Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrive at your assessment.
In the body of the answer use ticks (✓) and double ticks (✓✓) to identify implicit and explicit relevant points.
In the margin use ticks (✓) and double ticks (✓✓) to identify acceptable and very apt illustration.
Use **R** for repetition.
Use **N** for narrative (where the answer is doing no more than reproducing the story).
Use **L** for language where the precision of the quotation or the quality of the comment shows a real engagement with the language of the text.

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

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

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

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

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

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

Question 1 MARKS AVAILABLE **21**	Remind yourself of the passage (the final lines of *The Pieces of Silver*) and then answer the question which follows. How do the writers show characters ending up in situations they did not expect, here and in **one other story** from the list above?

NOTES ON THE TASK

Candidates may start either with Clement's unexpected and complete upstaging of the bully Chase or Chase's own unanticipated comeuppance or both. Either or both lines of analysis are appropriate. In *The Red Ball*, Bolan can hardly expect the concluding scene of the, unexpected expressions of paternal love. Similarily Anna Vasilevna's lacerating self-criticism in *The Winter Oak* and Ravi's terrible sense of failure in *Games of Twilight*. Cathy (and, indeed, Naraian) end up in very unexpected circumstances given all that they both have to say at the start of the story. And Leela takes it for granted that she can have Sidda or anything else she wants as long as she wants it: she is disabused of this by the ignorance and prejudice of her elders in *Leela's Friend*.

Higher Band answers will deal thoroughly and confidently with both what is unexpected and why that is, and will be supported with relevant references to each text.

Middle Band answers will address the task and provide some support for what is said. They will be unlikely to move away from a literal sense of the story.

Lower Band answers will say something that is relevant.

Question 2 MARKS AVAILABLE **21**	How do the writers show the importance of family conflicts in any **two** of the stories in the list above?

NOTES ON THE TASK

In *The Pieces of Silver*, the conflict is between the Dovecot parents and children and the way in which Evelina averts the further potential humiliation of Clement by Chase, to which his parents were oblivious. Importantly they remain, nonetheless, a united and happy family. In *The Red Ball* the conflicts are both between Bolan's parents and between Bolan and his father. Candidates will have their own views on the extent to which they are resolved by the end of the story. In *Leela's Friend*, a similar generation/class role reversal is embodied and in *Games at Twilight*, the conflict between Ravi and the other children leads to his insights into mortality at the end. In *The Winter Oak*, Anna Vasilevna's expectation of a family conflict between Savushkin and his mother is the basis of the behaviour she learns to eschew at the end the story.

Higher Band answers will deal thoroughly and confidently with family issues, and will be supported with relevant references to each text.

Middle Band answers will address the task and provide some support for what is said. They 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 end of the story: the outcome of the final attack by the sharks prior to his return to Havana) and then answer the question which follows. How does Santiago's attitude to his fishing expedition here differ from his attitude at **one** or **two** other moments in the novel?

NOTES ON THE TASK

Throughout the story, Santiago is given a variety of attitudes to what he is doing and why. Here his contempt for the shark (on the one hand) leads to a sense of resignation, defeat and stoical indifference to all except survival, admittedly to fight another day. But these are only some of his many moods and attitudes. On occasion there is admiration and love for his prey and at others a great sense of rivalry. Then again he treats the expedition as a test of his physical and moral stamina; of his fishing and navigational skills; and so on. The question invites candidates to pick episodes from the novel that they feel confident and comfortable with, to talk about Santiago's character as revealed by his response to his changing circumstances.

Higher Band answers will see some of the many 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 and attitudes.

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

Lower Band answers will say something relevant about his attitude to the fishing trip.

Question 4 MARKS AVAILABLE **21**	Why were the Old Man's attempts to bring the marlin to port always bound to fail?

NOTES ON THE TASK

The facts of the matter are that the Old Man makes the catch of his life and all he has to show for it by the time he reaches port are the skeletal remains of the great fish. All sorts of reasons for this may be adduced: he went out too far; he was on his own; he was too old; he lacked the right equipment; he was very unlucky in all sorts of ways; he overestimated himself and his skills, and so on.

Higher Band answers will select some of the reasons (which may well not be included in what is mentioned above) and develop them. They will support what is said with well-selected references to specific points of the story. They may also challenge the prompt's assertion. If the response is relevantly and appropriately supported, then that is acceptable.

Middle Band answers will make some points about the assumed failure of the Old Man with some support.

Lower Band answers will say something relevant to the task.

Text: CHINUA ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE **21**	Remind yourself of the passage (the tricking of the six leading men of Umuofia by the District Commissioner, leading to their incarceration and the imposition of corrupt and heavy fines before their release) and then answer the question which follows: How do things fall apart in Umuofia here and at **one** or **two** other moments in the novel?

NOTES ON THE TASK

This episode is the result of the burning down of Mr. Smith's church by the Umuofians after the unmasking of the *egwugwu* by Enoch. 'For a moment the spirit of the clan was pacified.' The DC, in turn, presides over the trickery of Okonkwo and his companions, their imprisonment, humiliation and eventual release after the payment of grossly inflated fines. 'Okonkwo was choked with hate.' It is this that leads to his murder of the court messenger and subsequent suicide, marking the shameful demise of a previously 'great man of Umuofia'. Candidates can write about moments which show an element of self destruction in the Umuofians **or** the behaviour of the white men, to support a response which understands the portrait of the inevitable disintegration of the society presented in the opening part of the novel.

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 Band 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 the way in which the community falls apart.

Question 6 MARKS AVAILABLE **21**	How does the writer show that Okonkwo's character and behaviour lead to disasters?

NOTES ON THE TASK

Candidates may, of course, use any part of the novel they wish to support a response to the task. Okonkwo's disasters with his gun; his taking on and subsequent killing of Ikemefuna; his treatment of Nwoye are all very appropriate. The question asks candidates to link cause and effect and develop a sense of Achebe's development of character in the process. It is one in which we are told at the outset 'was dominated by fear, the fear of failure and of weakness…it was the fear of himself, lest he should be found to resemble his father'. This less than balanced conspectus is what leads to his rather maverick approach to the restraining influences of Umuofian custom and tradition, and his despair and agony at the end of the story.

Higher Band answers will link cause and effect clearly, place it in an understanding of Okonkwo's character and offer well-selected support.

Middle Band answers will make some relevant comments about Okonkwo and his actions with some support.

Lower Band answers will say something about Okonkwo.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

Question 7 MARKS AVAILABLE **21** (14 + 7)	Do you think that men and women have equal opportunities in 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

1   **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
2   A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
3   For writing tasks, LENGTH is not in itself a criterion.
4   Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7.
5   Award TWO marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
6   Use the photostat examples as guides to your assessment.
7   At the end of the response write and total the two separate marks (eg 11 + 5 = 16). Ring this total and transfer it to the front page of the script.

NOTES ON THE TASK

1   Answers will make their own choices/definitions of equal opportunities. The better answers will use one or more examples to develop a clear and well-balanced sense of the task. Others may simply give a direct response with some example. (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 chose 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 MARKS AVAILABLE **21** (14 + 7)	Should boys and girls be taught separately? Write the words of a speech to your fellow students 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

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

NOTES ON THE TASK

1 Answers will be strongly coloured by the candidates' personal experiences. They will be well-informed about issues of personal relevance to them: but some may simply be no more than informative which this triplet does not ask for. Best answers will articulate convincing and persuasive reasons for one system or the other.

2 An effective tone will be one that links the writer 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-type. - 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

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.

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 task supported by some references** • **possibly make limited 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 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 3 marks in the Higher Tier and 2 marks in the Foundation Tier.

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

Support: should consist of quotations and references to events and speech.
- <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 (30 Marks)	How do the writers make the settings of their stories interesting and important, here and in **one** other story from the list above?

NOTES ON THE TASK

'Interesting' invites candidates to explore the writer's language and technique in the presentation of their stories.
'Important' invites candidates to consider ways in which the setting contributes to the atmosphere and events of the story and its effects on characters.
'Setting' may include the physical or cultural background of the story.

Here are some examples of things candidates might write:

***Games at Twilight* (the passage)**
Interesting:
- emphasis on extremes/excess ('too hot, too bright'; walls glare 'stridently'; flowers are 'livid'; 'sizzling air')
- exotic/vivid colour (purple, magenta, red, various metallic colours)
- thread of lifelessness/death ('no life stirred'; birds droop like 'dead fruit'; squirrels 'lay limp'; dogs 'as if dead…like dying travellers')
- violence (garden like a tray of 'beaten' brass; shrieks of children; parrots in battle formation).

Important:
- some of these features – especially the violence and death – may be seen as anticipating or contributing to the behaviour of the children and their funeral game.

The Red Ball
Interesting:
- Woodford Square (fountain; 'green and mossy' statuary; buildings left by Colonial past etc)
- Market School (the noise of screaming animals, buyers and vendors)
- Frederick Street (the cramped squalor, smells of cooking and grass, rum and tobacco).

Important:
- the Neptune figure and the female statue represent Bolan's feelings about his parents
- in the square he feels safe, but isolated; it recalls his rural life in Tunapuna
- the Frederick Street setting reflects the poverty which blights the marriage of his parents.

The Young Couple
Interesting:
- the flat and its views (the domed mausoleum, birds wheeling above – magnificent sunsets)
- the family house ('heaviness' – ornate furniture, food, foliage in the garden)
- the bazaars (sick cows, pickpockets, obtrusive hawkers, sly men touching her with dirty fingers)
- places of historical interest (green grass, old stone, silence).

Important:
- the flat is where Cathy desperately tries to cling onto her independence and marriage; the scene of her loneliness; the birds' freedom contrasting with her 'imprisonment' in the family
- the exotic and repulsive elements of the wider scene underline culture shock for Cathy

cont…

The Winter Oak

Interesting:
- similes and metaphors (branches like paws…etched in Indian ink; hare-tracks like watch-chains; armour of ice; bubbles like a spray of lily of the valley; slush like green jelly…algae; oak majestic as a cathedral…embroidered with silver thread)
- personification (malevolent eye of the ice; soaring weeping birches; trees respectfully stood aside for their elder brother; the oak magnanimously waved an arm in greeting to her)
- the teeming life of the forest (magpies, crows, hare, elk, hedgehog, frog, beetles…)

Important:
- this poetic, vivid evocation of the forest is essential to the theme of the story: Anna Vasilevna's discovery of her inadequate understanding of life as experienced by her pupils; the richness of the language contrasts with the arid, grammatical approach to words which she adopted in her classroom
- the presentation of the oak tree explains Savushkin's holistic concept of a 'winteroak'.

The Pieces of Silver

Interesting:
- the atmosphere of fear, humiliation, harsh discipline in the classroom and playground
- the poverty of the Dovecote's house.

Important:
- the school and home settings emphsise the contrasts between the wealth & power of teachers & poverty and subjugation of their pupils
- the white moonlight road where they sing anticipates the 'thrilling as a star's light' image.

Leela's Friend

Interesting:
- very few physical details (a veranda, garden, servant sleeping outside)
- candidates may concentrate on the cultural setting of the caste system which permeates the story and underlines the humiliating and unjust treatment of Sidda.

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

Question 2 (30 marks)	How far do the writers make you feel sympathy for children in any **two** stories from the list above?

NOTES ON THE TASK

'How' invites candidates to explore the writer's use of language and techniques in evoking sympathy for children.
'How far' invites candidates to consider any unsympathetic aspects of the children presented in the stories.

Candidates may refer to the following:

The Pieces of Silver
Sympathy may be evoked by:
- the behaviour of the teachers (cruel, sarcastic, physical punishment, unfeeling...)
- the unfairness of Clement's situation
- the poverty of the Dovecot's squalid home and unsympathetic attitude of his parents
- the warm, resolute character and actions of Evelina
- the generous nature of his triumph 'clear and thrilling as a star's light'
- there seems to be no unsympathetic aspects in this story.

The Red Ball
Sympathy may be evoked by:
- Bolan's initial feelings of isolation and exclusion; his longings for his home
- his longing for a father-figure like the Neptune statue
- his pleasure and pride in his cricketing success and the status it gives him
- the beatings by his teacher for day-dreaming of home (started by the cattle noises)
- the harsh punishment he endures from his father
- his father's confession of love is only a 'dreamed' experience at the end.
Lack of sympathy may arise from:
- his dishonesty in taking the precious family savings
- his proud refusal of 'charity' black pudding from the kindly vendor
- his foolish extravagance in paying for 'all the black pudding they could eat'.

Leela's Friend
Sympathy may be evoked by Leela's extreme youth, the pleasure she takes in Sidda's stories and her real fondness for him, but probably the main response would be unsympathetic: her misguided efforts to teach him to write (motivated by 'pity' for his ignorance but keeping him 'pinned to his seat until his wrist cracked' and her failure to remember/own up to her knowledge of the chain's whereabouts.

Games at Twilight
Sympathy may be evoked by:
- the effect of the extreme heat on the children's behaviour (exaggerating their natural quarrelsomeness and roughness?)
- the contemptuous kicking of small Manu by Raghu
- Ravi's experience in the shed, the frustration of his anticipated victory, his final experience of insignificance.
Lack of sympathy may be caused by the rough bullying behaviour of the children to each other and especially the younger ones.

Cont…

The Winter Oak
Initial sympathy for Savushkin's experience of injustice at the hands of Anna is soon transformed into admiration for his behaviour in the wood; the quality of writing gives ample opportunity to demonstrate 'how' the writer evokes this 'sympathetic' admiration.

The Young Couple
Sympathy for Cathy in an alien culture, suffocated by her new family, gradually disillusioned with her husband; perhaps some for him, but mixed with condemnation of his succumbing to the pressures of the family and his neglect of Cathy.

HEMINGWAY: The Old Man and the Sea

Question 3 **(30 marks)**	How does Hemingway capture Santiago's feelings about his role as a fisherman, here and elsewhere in the novel?
NOTES ON THE TASK	

NOTES ON THE TASK

From the passage candidates may refer to some of the following:

- Santiago's sympathy with and fellow-feeling for the fish (explored in the story of the marlin's 'grief/faithfulness')
- the cruelty necessarily involved in fishing
- the unfairness of 'traps and treacheries'
- Santiago's questioning of his vocation as a fisherman – his guilt against his pride in his skill and the nobility of the fight
- Santiago's independence – (candidates may explore the symbolism of the man/artist who explores beyond known frontiers, and Santiago's identification with the independence of the 'great fish' who also was moving towards a destiny 'he (the fish) had chosen')
- the basic imperative of hunger and survival in the reference to eating the tuna.

From elsewhere in the novel, here are some examples of the sort of references candidates might relevantly make:

- Santiago's curiosity about and empathy for the unknown catch – 'I wish I could see him' is he wise? Experienced? Male? – profitable?
- both have the pain of the line on their backs: 'I can do it as long as he can'
- 'I love you and respect you...but I will kill you dead'
- 'he is hungry while I eat...I wish I could feed the fish...he is my brother. But I must kill him'
- 'they are not as intelligent as we who kill them; although more noble and more able'
- 'no one is worthy of eating him from the manner of his behaviour and great dignity'
- 'it is enough to live on the sea and kill our true brothers'
- 'you are killing me, fish, but you have a right to'
- 'he is my fortune – but that is not why I want to see and touch him'
- 'I am only better than him through trickery and he meant me no harm'
- perhaps it was sin to kill the fish: 'you killed him for pride and because you are a fisherman...if you love him it is not a sin to kill him. Or is it more?'
- he did not want to look at the fish. He knew that half of him had been destroyed.

HEMINGWAY: *The Old Man and the Sea*

Question 4 (30 marks)	The novel describes the events of just a few days. How does Hemingway increase the reader's understanding of Santiago and Manolin by references to the past, to memories and to dreams?
NOTES ON THE TASK References candidates may usefully make include: • Santiago's previous 84 days without a catch explain his reputation as *salao*, and Manolin being ordered to sail with another fisherman • memories of 5-year-old Manolin being nearly killed by a 'green' fish cement their relationship • the religious pictures and removed photograph of his wife – his loneliness • Santiago's memories and dreams of African lions on the beach – the seeds of his attitude to the neutral world and his ideal of pride, courage, nobility...? • memories of baseball (visits of great managers, heroic exploits on the pitch) which give Santiago a role model to test himself against – DiMaggio • years in turtle boats gave him an affectionate understanding of the various species, ranging from love to 'friendly contempt' for creatures who have feet and hands like his • the incident of the female marlin (see task 3) • the epic arm-wrestling match in Casablanca: his reputation as *El Campeon* – a contest which may be seen to prefigure his contest with the fish and show his endurance and will to win • the religious symbolism, likening Santiago to Christ, may be seen as a way in which Hemingway uses the past to throw light on aspects of his hero: the man alone; the teacher with his disciple, Manolin; the upholder of traditional values against the exploitive new ways...	

CHINUA ACHEBE: *Things Fall Apart*

Question 5 **(30 marks)**	How far does the picture of Okonkwo presented here reflect the way in which his character is portrayed elsewhere in the novel?
NOTES ON THE TASK From the passage candidates may infer some of the following things about Okonkwo: • his sudden rise to prominence • his acceptance as an admired leader of the clan • his capacity for hard work ('industry') • his contempt for weaklings • overpowering force of character ('he knew how to kill a man's spirit'... he 'said yes very strongly') • prepared to apologise – genuinely or expediently? • earned his good fortune – man makes his own luck • fame as a wrestler • warrior reputation made him the war envoy of the 9 villages Answers should show how some of these qualities are revealed elsewhere in the novel and refer to some other things about Okonkwo not shown in the passage, which may include: • his capacity for affection (Ezinma, Ekwefi, Ikemefuna) • his friendship with Obieirika • his sense of humour • his titles and status as an *egwugwu* • his hash treatment of his wives and his son • his underlying fear of failure (the haunting example of his father)	

CHINUA ACHEBE: *Things Fall Apart*

Question 6 (30 marks)	How does Achebe show the importance of ceremonies and rituals in Umuofia?

NOTES ON THE TASK

Answers should show an understanding of the concepts of ceremony and ritual, and illustrate these by a number of examples. These may include:

- the ceremonies of preparation and serving of food – by wives to their husbands, at feasts…
- drinking ceremonies (strict observation of age-precedence; the wives, in order of seniority, genuflect, drink and retire)
- entertainment of guests – always begins with the presentation of kola nut
- cyclical feasts, such as the Peace Week and the Feast of the New Yam – painting patterns on the huts and on themselves – destruction of old yams, conspicuous over-eating, singing and dancing
- betrothal ceremony (girl wears elaborate coiffure, patterned skin, necklace, bangles, rows of jigida or waist-beads – shakes hands with suitor and withdraws)
- dowry negotiation (oblique approach – bride price settled by adding and subtracting sticks from a bundle)
- the justice ritual (titled men and elders await the arrival of the 9 *egwugwu* – the ancestral spirits of the 9 villages – ritual shouts of greeting and replies; formal phraseology 'Uzowulu's body, I salute you...words are good...'
- a warrior's funeral rites (violent, chaotic dancing, shooting, destruction of trees and animals; appearance of frightening *egwugwu* from the underworld, completely covered in raffia)
- the ceremonies of speech – conventional speech idioms used on formal occasions (addressing a meeting, individual greetings) to avoid an evil spirit; to express the inexpressible ('I cannot yet find a mouth to tell the story').

The importance of such ceremonies should be explained in some way. Explanations may include:

- the whole Ibu culture is based on tradition, the preservation of established order, precedent. This continuity of life from one generation to another is expressed in the presence of the 'living dead' – the ancestral spirits of the *egwugwu*
- conflict is avoided, or at least controlled, by the use of formalities in negotiation, resolution of disputes etc
- the authority of leaders and of men over women is assured by the rigid adherence to laid-down forms of address, behaviour etc
- religious ceremonies in which the ways the gods may be approached are matters of formal ritual and are frequently a part of everyday activities.

Section B

WRITING TO ANALYSE, REVIEW, COMMENT

Question 7 **(30 marks)** **(20+10)**	How far does your own experience lead you to believe that men and women have equal chances in life? You could comment on your experience at home, or in school, or your knowledge of the wider world.
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 responses which have informed your judgement.

3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50 – 100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.

4 Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.

5 Use the photostat examples as guides to your assessment.

6 At the end of the responses write the two separate marks (eg 17 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

1   Candidates should present a range of examples to illustrate ways in which men and women, boys and girls, are treated, opportunities open to them, their relative rates of success in various fields etc, which support a view that they are or are not given 'equal chances in life'. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)

2   'How far...' requires a balancing of evidence on both sides to produce a final viewpoint.

3   Candidates may choose to concentrate on one or two of the sources of experience and knowledge, or include all three of them. Which ever sources they use, answers which produce a range of contrasting experiences are likely to present a more convincing basis for a point of view.

4   Candidates who partially or wholly mistake the genre and write to persuade the reader that equality or inequality exists should be assessed for A03 (i) at the appropriate level; the assessment of A03 (ii & iii) will not be affected.

5   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.

TASK-SPECIFIC CRITERIA:

1   clarity of presentation of examples of equality/inequality **(overview)**

2   clarity of explanation of how these demonstrate equal or unequal chances **(analysis)**

3   effectiveness/relevance of personal **comment.**

WRITING TO ARGUE, PERSUADE, ADVISE

Question 8 (30 marks) (20+10)	"Boys and girls should be taught separately." Write the words of a speech to your fellow students 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 CRITERIA of linguistic and structural features (A0O3ii); • 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   **Use 'T'** in the margin against successful exmples of tone appropriate to the task.

3   A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.

4   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.

5   Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.

6   Use the photostat examples as guides to your assessment.

7   At the end of the responses write the two separate marks (eg 17 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

1   Candidates should argue persuasively either for or against the proposal, but they may well wish to consider the contrary arguments in order to expose their fallacy or weakness.
2   Candidates may refer to the stimulus material; there is no penalty or premium for such references.
3   A tone appropriate for a 'speech to your fellow students' should be consistent throughout. The ideal tone will hit a happy medium between the one which contains an overt address to the audience in every other sentence, and the one which is indistinguishable from an essay.

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

WRITING MARK SCHEME – Higher Tier

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

| 3 | 16

15 | • A secure attempt to write in the specified writing triplet.
• The specified genre is used confidently, consistently and with a positive purpose.
• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.
• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.
• A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending.
• Confident use of paragraphing structures and controls content.
• Within and between paragraphs a range of devices links ideas clearly and consciously.
• The writer is in control of the material and consistently aware of the audience. | 8 | • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error.
• Spelling is secure across a range of vocabulary.
• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects. |
| 4 | 14

13 | • A clear attempt to write in the specified writing triplet.
• The specified genre will be used in a straightforwardly consistent way.
• Content is relevant to the task and is conveyed in an appropriate tone and register.
• Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly.
• A focused opening leads to clear development with some detail and a suitable ending.
• Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points.
• Within and between paragraphs ideas are clearly linked.
• The writer is mainly in control of the material and has a sound awareness of the audience. | 7 | • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error.
• Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary.
• Punctuation between sentences is usually secure but that within sentences is only partially so. |

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

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

2433/01 Literary Heritage and Imaginative Writing

RUBRIC INFRINGEMENTS

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

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

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

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

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

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

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

   in the margin, record the <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.

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Question 1 21 MARKS (14 + 7)	Copy out the sentence below, and then continue the story. Create a **mood and atmosphere** appropriate to this opening. **As more and more people arrived the noise level grew, until…**

	Candidates should demonstrate their ability to: • 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).
GENERAL CRITERIA	

INSTRUCTIONS TO EXAMINERS

1   Ring errors and ✓or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.

2   A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.

3   For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.

4   Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.

5   Use the photostat examples as guides to your assessment.

6   At the end of the response write the two separate marks (eg 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

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

2   **TASK-SPECIFIC CRITERIA:**
•   creation of convincing situation with appropriate mood/atmosphere
•   effective use of detail to create/sustain mood/atmosphere
•   effective use of language, imagery, etc.

WRITING MARK SCHEME – Foundation Tier

Use 'best-fit', within and across columns: If all 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 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 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-type. - Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	- There may be some awareness of the need to write in the specified writing triplet. - Some attempt to respond to the task showing an occasional awareness of audience. - Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. - Vocabulary is limited and lacking in any attempt at precision. - There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. - Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. - Within sentences, there may be limited use of referencing.	4	- Sentence structures are simple and repetitive; syntactical faults are frequent. - Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. - Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

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

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

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

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

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

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

Section B

Question 2(a)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 10	Choose **one** or **two** moments in *Much Ado About Nothing* which clearly show Benedick's character. Write about how his character is shown in: • what he does and why • the words he uses. *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 moment(s). Answers may focus on aspects of Benedick's character being referred to, or showing, for example, his quick wit and powers of articulation, his pride and his ideas about love and relationships, with particular reference to his growing attachment to Beatrice on overhearing his friends discussing her/him/them. They may also select occasions where interest is created because of Benedick's reaction to tension in the play such as the masked ball or the accusation against Hero, or where Beatrice demands that Benedick 'kill Claudio'.

Differentiation will be achieved through: the focus and discussion of the character of Benedick, as opposed to a merely narrative account of what he says and does; how clear an understanding there is shown of the selected moments and what they show about Benedick in the play; and how frequent and aptly chosen are the quotations and references to the play, offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices show Benedick's character most clearly will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 2(b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 10	Write about **one or two** moments in *Much Ado About Nothing* which you find amusing. In your answer you should write about what you find amusing in: • the situations the characters are in • the words they use. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of moment(s). Answers may focus on one or two moments/scenes involving Beatrice and Benedick, for example when they overhear their friends discussing them, and the banter between them at various points throughout the play. The Dogberry/Verges scenes may be referred to and should include reference to both the visual and verbal humour of the scenes.

Differentiation will be achieved through: the degree of focus on what the candidate finds amusing as opposed to a merely narrative account of what happens; the level of understanding shown of the moments and their contribution to the humour in the play; and how frequent and aptly chosen are the quotations and/or references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help to create amusement will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 3(a)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 10	In what ways is the character of Tybalt important in the play, *Romeo and Juliet?* In your answer you should write about: • what Tybalt does and why • the effect of his death on both 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 view of importance, quality of comment being paramount. They may comment on Tybalt's fiery nature and sense of family honour as shown at the Capulets' feast and the fatal consequences this has as he kills Mercutio and is killed at the hands of Romeo. In terms of the effects their deaths have, answers may focus on the banishment of Romeo, the effect of Tybalt's death on Juliet and the Capulets, and the way these lead ultimately to the deaths of Romeo and Juliet.

Differentiation will be achieved through: the degree of focus on the importance of Tybalt in the play and the consequences of his death for both Romeo and Juliet as opposed to a merely narrative account of what they say and do; the level of understanding of the significance of the role of Tybalt; how frequent and aptly chosen are the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices show the importance of Tybalt will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 3(b)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 10	Write about how **one** or **two** moments in *Romeo and Juliet* show the relationship between an older and a younger character. In your answer you should write about: • what the characters do and why • the words they use. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of characters. Answers may focus on two characters, or may consider several in order to arrive at a judgement. Juliet and her Nurse may be an obvious choice to show that the latter performs a motherly role and acts as confidante to both Juliet and Romeo. Juliet and her father may be chosen to show his patriarchal attitude to his daughter in forcing her to marry Paris. Answers may refer to the lack of a real bond or understanding between Juliet and her mother. The Friar may also be seen as 'father' to Romeo and confidante to Juliet, and important to them in marrying them and helping them to be together even after Romeo's banishment. Young people may be seen as fiery and impetuous, quick to fall in love and to fight. The older generation may be seen as unreasonable and domineering, at times verging on the tyrannical.

Differentiation will be achieved through: the degree of focus on the relationship(s) between the generations; the level of understanding shown of the roles of the characters as opposed to a merely narrative account of what they say and do; and how frequent and aptly chosen are the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices show the relationship between characters will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 4	OCR: *Opening Lines* – **SECTION C: War**
MARKS AVAILABLE 10	How do the poets use words and images to show people's reactions to war, in **two** of the following poems? (Page 38) Southey *After Blenheim* (Page 41) Brontë *Song* (Page 42) Hardy *The Man He Killed* *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. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the ways in which each poem shows different people's reactions to war. Southey's poem uses a conversation between Old Kaspar and his two grandchildren about the Battle of Blenheim to explore whether any 'good came of it at last' in spite of its being a 'famous victory'. Old Kaspar describes the destruction and suffering caused, while still expressing the conventional belief that these are the inevitable consequences of war; his granddaughter reflects that it was a 'wicked thing'.

Brontë's poem expresses the destruction and futility of war by using images from the natural world. It begins with metaphorical imagery connected with winter and immediately paints a very bleak picture with 'snow' and 'frost winds'. This leads on to war with the use of 'outlaw', 'hunted' and 'foes'. The 'hare' and the 'hound' are shown in the last stanza as representing opposing armies emphasising the destructive yet futile aspects of war.

Hardy's poem uses a soldier as his narrator who expresses the futility of war by reflecting on his own experience of killing a man who, in any other circumstances, could have been a friend. He shows how much as a human being he had in common with the dead man and questions the purpose of war by expressing the conventional opinion, 'Just so: my foe of course he was', before expressing doubt about its validity through the use of enjambement on 'although'.

Differentiation will be achieved through: not only the clear identification of different people's reactions to war rather than simply summarising each poem, but also how consistently the response focuses on how words and images are used to express the reactions; how frequent is the support offered for each point made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment explaining how language is used effectively to express these reactions to war (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response at this tier. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: *Opening Lines* – **SECTION D: Town and Country**
MARKS AVAILABLE 10	How do the poets use words and images to show how hard life can be, in **two** of the following poems? (Page 46) Ralegh *The Nymph's Reply to the Shepherd* (Page 54) Hood *The Song of the Shirt* (Page 56) Blake *London* *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. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on different ways in which each poem describes how hard life can be. Ralegh's *Reply* deals with the passing of time, 'flowers do fade', nothing human remains the same, creating a sense of pessimism that love and truth will not survive either.

In Hood's poem, the plight of women is shown very starkly, for political ends, where relentless physical work, poverty and ill-health result in 'poor spirits' and death is seen as a happy release.

Blake's poem focuses on the harshness of people's lives as seen on their faces and in their voices in the face of oppression, immorality, poverty and disease.

Differentiation will be achieved through: not only the clear identification of what the poets say about how hard life can be, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to convey this; how frequent is the support offered for points made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment beginning to explain the effects of language in showing how hard life can be (rather than mere 'translation' or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 6	OCR: *Opening Lines* – **SECTION G: How It Looks From Here**
MARKS AVAILABLE 10	Show how the poets use words and images to help the reader think about life in a new way, in **two** of the following poems: (Page 88) Porter *A Consumer's Report* (Page 98) Dunn *I am a Cameraman* (Page 100) Pugh *Sometimes.* *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. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the different ways life is considered in each poem. In Porter's poem, life is considered as a consumer product, something material that can be bought although 'the price is much too high'. The use of modern phrases such as 'heat resistant', 'economical' and the references to 'market researchers' and 'consumers' supports the poet's mainly negative ideas about life.

In Dunn's poem, the pain and suffering in life is seen through the medium of film, 'a reflection', but is not felt or understood by the cameramen. They think they can see the 'truth' but they do not.

Pugh's poem strikes a more positive note saying that wars may be prevented, strangers helped and that goodness and kindness may succeed and be rewarded. However the fact that this is only 'sometimes' reminds the reader of the negative side to life and human behaviour that is all too often seen.

Differentiation will be achieved through: not only the clear identification of the poets' feelings about life, rather than simply summarising each poem, but also how consistently the response focuses on how words and images are used to express these feelings; how frequent is `the support offered for points made, through aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of language in bringing out these feelings (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 7	OCR: *Opening Lines –* **SECTION H: Poetry of the 1914-1918 War (ii)**
MARKS AVAILABLE 10	How do the poets use words and images to show the effects of war on women, in **two** of the following poems? (Page 111) Nesbit *Spring in War-Time* (Page 111) Brittain *Perhaps-* (Page 112) Keown *Reported Missing* *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. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the different ways in which the effects of war on the lives of women are shown in the poems. Nesbit is speaking indirectly to her dead lover using the imagery of spring to describe her intense sorrow at his unnatural death.

Brittain focuses on raw grief at the loss of her lover using the imagery of nature and time and attempts to look forward to appreciating life once more, although she knows that she can never love in the same way again.

Keown refuses to accept that her loved one is dead, and therefore she cannot move forward in her life; the positive and human aspects are relied upon to reinforce her conviction that he 'will come again'.

Differentiation will be achieved through: not only the clear identification of the poets' views of the effects of war on women, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to make these effects clear; how frequent is the support offered for points made, through aptly selected quotation (rather than overlong chunks). The occasional helpful comment to explain the effects of language (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

2433/02 Literary Heritage and Imaginative Writing

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.

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Question 1 30 Marks (20+10)	Copy out the sentence below and then continue the story, establishing a **mood and atmosphere** appropriate to this opening. **As more and more people arrived the noise level grew, until…**

	Candidates should demonstrate that they can: • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (A03i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (A03ii); • use a range of sentence structures effectively with accurate spelling and punctuation (A03iii).
GENERAL CRITERIA	

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

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

WRITING MARK SCHEME – Higher Tier

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

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

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

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

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 (footroom) reward performance 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 present the character of Benedick in *Much Ado About Nothing*? 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:

Candidates should be able to offer some discussion of Benedick's character and how this is presented, either ranging throughout the play or focusing on one or two moments. Characteristics may include his quick wit, his ability to be articulate, his pride, his changing attitude to Beatrice during the play, and his ideas about love and relationships between other characters. Candidates may relevantly extend this to include an examination of his role in the play as a whole.

Differentiation will be achieved through: the degree of focus in the presentation of Benedick rather than just a character study; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response; how perceptive an understanding is shown of Benedick's character, including his role in the play, and how convincing is 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 his presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 2(b)	SHAKESPEARE: *Much Ado About Nothing*
MARKS AVAILABLE 15	In what ways does Shakespeare create humour in *Much Ado About Nothing*? You may choose to focus your answer on **one** or **two** scenes in the play. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

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

NOTES ON THE TASK:

Accept the candidate's choice of scene(s), the quality of comment being paramount. Candidates should be able to offer some discussion of the way in which Shakespeare creates humour, either ranging throughout the play or focusing on one or two scenes. They may explore the 'merry war' between Beatrice and Benedick, and the comedy of the scenes in which they are deceived by their friends. They may focus on the way Dogberry and the Watch are made comical, both physically and verbally. Candidates may relevantly extend their discussions to examine more widely the use of word play and banter by other characters such as Don Pedro in the play.

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

Question 3(a)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	How does Shakespeare make the character of Tybalt important 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:

Candidates should be able to offer some discussion of the character of Tybalt and his importance in the play. They may comment on Tybalt's fiery nature (seeing him as representative of the aggression which sustains the feud) and sense of honour as shown at the Capulets' feast, and the fatal consequences as he kills Mercutio and is then killed by Romeo. In terms of the effects his death has, answers may focus on the banishment of Romeo, the effect of Tybalt's death on Juliet and the Capulets, and the way these lead ultimately to the deaths of Romeo and Juliet. Overall, they may comment on the ways in which he sustains the feud, drawing Romeo in with tragic consequences. The death of Tybalt marks the point where the tragedy really begins.

Differentiation will be achieved through: the degree of focus on the importance of Tybalt and the tragic consequences of his death for both Romeo and Juliet rather than just a character study; the clarity of the line of argument used in determining his importance as opposed to a largely narrative response; how perceptive an understanding is shown of the character of Tybalt, including his role and significance in the play and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of his 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 a lower level.

Question 3(b)	SHAKESPEARE: *Romeo and Juliet*
MARKS AVAILABLE 15	Explore some of the ways in which Shakespeare presents the relationship between older and younger generations in *Romeo and Juliet*. You may choose to focus your answer on **one** or **two** scenes 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 characters for whom they can justify a relationship between the generations. Some answers may consider a few or even many characters to arrive at a judgement. Juliet and her Nurse may be chosen to show how the latter performs the role of confidante and 'mother' much more readily and successfully than Juliet's own mother does. The Nurse is also very ready to protect Romeo's interests if they coincide with Juliet's. Juliet and her father may be chosen to show his patriarchal attitude to his daughter in forcing her to marry Paris. Answers may refer to a lack of a real bond of understanding between Juliet and both of her parents. The Friar may also be seen as 'father' to Romeo and confidante to Juliet in marrying them and helping them to be together, even after Romeo's banishment. Young people may be seen as fiery and impetuous, quick to fall in love and to fight. The older generation may be seen as unreasonable and domineering, at times verging on the tyrannical.

Differentiation will be achieved through: the degree of focus on exploring the relationship(s) between the generations rather than just separate character studies; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response; how perceptive an understanding is shown of the relationships between the generations including their roles and significance in the play as a whole, and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in exploring the relationships will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 4	OCR: *Opening Lines*: **SECTION C: War**
MARKS AVAILABLE 15	Explore some of the ways in which the poets present different reactions to war, in **two** of the following poems: (Page 38) Southey *After Blenheim* (Page 41) Brontë *Song* (Page 42) Hardy *The Man He Killed.* *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 of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the ways in which each poem shows different people's reactions to war. Southey's poem uses a conversation between Old Kaspar and his two grandchildren about the Battle of Blenheim to explore whether any 'good came of it at last' in spite of it being a 'famous victory'. Old Kaspar describes the destruction and suffering caused while still expressing the conventional belief that these are the inevitable consequences of war; his granddaughter reflects that it was a 'wicked thing'.

Brontë's poem expresses the destruction and futility of war by using images from the natural world. It begins with metaphorical imagery connected with winter and immediately paints a very bleak picture with 'snow' and 'frost winds'. This leads on to war with the use of 'outlaw', 'hunted' and 'foes'. The 'hare' and the 'hound' are shown in the last stanza as representing opposing armies emphasising the destructive yet futile aspects of war.

Hardy's poem uses a soldier as his narrator who expresses the futility of war by reflecting on his own experience of killing a man that in any other circumstances could have been a friend. He shows how much as a human being he had in common with the dead man and questions the purpose of war by expressing the conventional opinion, 'Just so: my foe of course he was', before expressing doubt about its validity through the use of enjambement on 'although'.

Differentiation will be achieved through: how consistently the response focuses on the ways the feelings are expressed through the use of images from nature as opposed to a summary of each poem; how perceptive an understanding is shown of these feelings, both explicit and implicit; how convincing 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 express feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: *Opening Lines*: **SECTION D: Town and Country**
MARKS AVAILABLE 15	Explore some of the ways in which the poets reveal the harsh realities of life, in **two** of the following poems: (Page 46) Ralegh *The Nymph's Reply to the Shepherd* (Page 54) Hood *The Song of the Shirt* (Page 56) Blake *London.* *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 of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the different aspects of the harsh realities of life and how these are created. Ralegh's *Reply* deals with the passing of time, 'flowers do fade', nothing human remains the same, creating a sense of pessimism that love and truth will not survive either.

In Hood's poem, the plight of women is shown very starkly, for political ends, where relentless physical work, poverty and ill-health result in 'poor spirits' and death is seen as a happy release.

Blake's poem focuses on the harshness of people's lives as seen on their faces and in their voices in the face of oppression, immorality, poverty and disease.

Differentiation will be achieved through: how consistently the response focuses on the ways in which the harsh realities of life are revealed as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' presentation of the harsh realities of life, explicit and implicit within each poem; and 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 reveal the harsh realities of life 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 lower levels.

Question 6	OCR: *Opening Lines:* **SECTION G: How It Looks From Here**
MARKS AVAILABLE 15	Explore some of the ways in which the poets make the reader to think about life in a new way, in **two** of the following poems: (Page 88) Porter *A Consumer's Report* (Page 98) Dunn *I am a Cameraman* (Page 100) Pugh *Sometimes.* *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 of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the different ways life is considered in each poem. In <u>Porter's</u> poem, life is considered as a consumer product, something material that can be bought although 'the price is much too high'. The use of modern phrases such as 'heat resistant', 'economical' and the references to 'market researchers' and 'consumers' supports the poet's mainly negative ideas about life.

In <u>Dunn's</u> poem, the pain and suffering in life is seen through the medium of film, 'a reflection', but is not felt or understood by the cameramen. They think they can see the 'truth' but they do not.

<u>Pugh's</u> poem strikes a more positive note saying that wars may be prevented, strangers helped and that goodness and kindness may succeed and be rewarded. However the fact that this is only 'sometimes' reminds the reader of the negative side to life and human behaviour that is all too often seen.

Differentiation will be achieved through: how consistently the response focuses on the ways in which poets help the reader see life in a new way rather than simply summarising each poem; how perceptive an understanding is shown of the poets' ideas about life explicit and implicit within each poem and 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 show life in a new way 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 a lower level.

Question 7	OCR: *Opening Lines*: **SECTION H: Poetry of the 1914-1918 War (ii)**
MARKS AVAILABLE 15	Explore some of the ways in which the poets show the effects of war on women, in **two** of the following poems: (Page 111) Nesbit *Spring in War-Time* (Page 111) Brittain *Perhaps-* (Page 112) Keown *Reported Missing.* *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 of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

Candidates should be able to make some comment on the different ways in which the effects of war on the lives of women are shown in the poems. <u>Nesbit</u> is speaking indirectly to her dead lover using the imagery of spring to describe her intense sorrow at his unnatural death.

<u>Brittain</u> focuses on raw grief at the loss of her lover, using the imagery of nature and time and attempts to look forward to appreciating life once more, although she knows that she can never love in the same way again.

<u>Keown</u> refuses to accept that her loved one is dead, and therefore she cannot move forward in her life; the positive and human aspects are relied upon to reinforce her conviction that he 'will come again'.

Differentiation will be achieved through: how consistently the response focuses on the ways the effects of war on women are expressed rather than simply summarising each poem; how perceptive an understanding is shown of the effects of war, explicit and implicit within each poem; and 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 show the effects of war 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 a lower level.

Grade Thresholds

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

Unit Threshold Marks

Unit		Maximum Mark	A*	A	B	C	D	E	F	G	U
2431/1	Raw	63				53	45	37	30	23	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	75	69	62	56	47	42			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				56	48	40	32	24	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	56	46	41			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				34	29	24	19	14	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	51	46	40	34	28	25			0
	UMS	60	54	48	42	36	30	27			0
2434	Raw	40	38	34	29	24	18	13	8	3	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
6.3	17.4	24.3	23.4	15.7	7.6	5.1	0.2	0.0	53842

53842 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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