

Mark Schemes for the Units

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

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

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CONTENTS

GCSE English (1900)

MARK SCHEMES FOR THE UNITS

Unit/Content	Page
Marking Instructions	1
2431/01 Non-Fiction, Media and Information	7
2431/02 Non-Fiction, Media and Information	21
2432/01 Different Cultures, Analysis and Argument	32
2432/02 Different Cultures, Analysis and Argument	46
2433/01 Literary Heritage and Imaginative Writing	63
2433/02 Literary Heritage and Imaginative Writing	78
Grade Thresholds	93

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

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

Your Mark Scheme consists of the following:

- (A) Assessment Objectives
- (B) Using the Mark Scheme
- (C) Task-specific Marking Notes
- and
- (D) Co-ordination Scripts (issued separately)

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them;
- (ii) distinguish between fact and opinion and evaluate how information is presented;
- (iii) follow an argument, identifying implications and recognising inconsistencies;
- (iv) select material appropriate to their purpose, collate material from different sources, and make cross references;
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects, and comment on ways language varies and changes.

Writing

Candidates must demonstrate their ability to:

- (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;
- (iii) use a range of sentence structures effectively with accurate spelling and punctuation.

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

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. It states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these can be supplemented by others after scrutiny of a range of 'live' scripts.

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

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

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of grades for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INSTRUCTIONS ON MARKING SCRIPTS

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

1 Before the Standardisation Meeting

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

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 marking: the scripts**

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

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.

ANNOTATION OF SCRIPTS – Specific instructions for GCSE English

The purpose of annotation is to enable:

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

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

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

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

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

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

NB: Never refer to grades, only to bands.

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

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: Snow in Britain

QUESTION 1: 1 (a), (b) (5 MARKS)	<p>(a) From paragraphs one and two (lines 1 to 8), write down two different ways in which the writer says the cold weather is likely to affect her family.</p> <p>(b) From paragraph four (lines 14 to 19), give three facts about past British winters.</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • select appropriate material (AO2iv); • distinguish between fact and opinion (AO2ii).

CONTENT	<p>Candidates may draw from the following:</p> <p>(a) Tick any TWO of the following points:</p> <ul style="list-style-type: none"> • More difficult to get her children out of bed in the mornings • An item of outdoor clothing likely to be lost by at least one of her children • Schools will close • Transport chaos • Flooding <p>(b) Tick any THREE of the following FACTS:</p> <ul style="list-style-type: none"> • 1947 experienced the heaviest snowfall (since 1814) • In 1962 the country ground to a halt • 1962 was the coldest winter since 1740 • Until the nineteenth century the River Thames used to freeze over • Until the nineteenth century there had been frost fairs on the Thames
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking **writing** in Section A.
- 2 Tick in the body of the text each point made clearly under the correct heading.
- 3 Record the marks for 1(a) and 1(b) unringed inside the margin.
- 4 **Award 2 marks max for (a) and 3 marks max for (b).** Stop marking after maximum awarded.
- 5 **Award NO MARK for:**
 - a point repeated (ie already correctly given)
 - a point given under the wrong heading
 - a point which is ENTIRELY unclear.

NOTES ON THE TASK

- 1 These tasks offer candidates a relatively gentle way into the paper; candidates may well score full marks here.
- 2 Selective copying is allowed, but not verbatim transcription.

QUESTION 1 (c) (16 MARKS)	<p>From your reading of the passage, what makes the writer so surprised about the ways the British respond to bad weather?</p> <p>Use your own words as far as possible, and do not repeat points made in 1(a) and 1(b).</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • read with insight and engagement (AO2i) • distinguish between fact and opinion (AO2ii) • follow an argument and identify implications (AO2iii) • select material appropriate to their purpose (AO2iv).

CONTENT	<p>Candidates may refer to some of the following points:</p> <ol style="list-style-type: none"> 1 she is astonished that schools will close 2 because they are in inner London/and not a remote part of the country 3 surprised by the extent of traffic disruption 4 mocks the relentless TV coverage 5 amazed that bad weather takes the British by surprise 6 British are like dumbstruck Martians (at the spectacle of snow falling) 7 traffic stops moving (unlike in New York) 8 many schools shut down (unlike in Canada where schools close only in exceptional circumstances) 9 she thinks England is a figure of fun to other countries 10 transport structure in UK inadequate to cope with even slightly abnormal weather 11 little money spent on snowploughs/salting trucks 12 which is a false economy/investment would save money 13 British people dress inappropriately for cold weather/without hats/without coats 14 people have lost 'respect' for snow 15 children have to be encouraged to play outdoors 16 because losing capacity for coping with the cold 17 resigned to the usual exaggerated response to bad weather
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication and is effectively self-penalising.
- 2 Tick valid points, but do not number them.
- 3 Write **R** for a point repeated. Put **OP** for own point.
- 4 Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark per point in this question.
- 6 You **may** (but are not obliged to) write a brief comment at the end of the answer to explain your mark. Do not make comments in the margin or body of the answer.
- 7 Write the unringed mark for 1(c) in the margin. Add marks for 1(a), 1(b) and 1(c) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

NOTES ON THE TASK

- 1 Disregard any points already used in 1(a) and 1(b).
- 2 Features of higher level answers are likely to be an effective organisation of points and an ability to express points in own words (as far as possible). This is reflected in the Band Descriptors.

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

MEDIA TEXT: Snow falls – and much of Britain comes to a pathetic, predictable standstill

QUESTION 2: (21 MARKS)	How does the writer persuade you that that Britain's response to the snow is 'pathetic'? In your answer, you should write about: <ul style="list-style-type: none"> • the information the writer selects to persuade you • the language and the pictures he chooses.
CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts (AO2i) • follow an argument, identifying implications AO2iii) • select material appropriate to their purpose (AO2iv) • understand and evaluate how writers use linguistic and presentational devices (AO2v).

CONTENT	<p>Candidates may refer to some of the following points. See also NOTES ON THE TASK, point 1.</p> <p>A WRITER'S SELECTION OF INFORMATION</p> <ol style="list-style-type: none"> 1 the writer mixes facts and opinions 2 significant use of statistics/or any specific example 3 snow brought much of southern Britain to a standstill 4 three to four inches of snow was a typical fall/ 5 enough to cause major disruption 6 transport (by air/rail/road) affected 7 thousands of schools closed/pupils had day off/numbers of schools closed 8 there had been accurate weather forecasts 9 /which made no difference 10 the snowfall had been the most widespread of the winter so far 11 it resulted in traffic mayhem in the south-east/ 12 in spite of preventative measures (gritting/salt-spreading) 13 some airports closed runways/flights were cancelled/delayed 14 record demands for childminding services <p>B LANGUAGE AND PICTURES POINTS</p> <ol style="list-style-type: none"> 1 title sums up the theme of the article 2 'predictable' (writer's attitude clear from outset) 3 'hardly a Russian winter' (uses comparison to Britain's detriment) 4 'There were no white-outs/ blizzards/ five-foot drifts' 5 'the amount you can sweep off the top of your car with your gloved hand' (dismissive tone about the amount of snowfall) 6 'only deep enough to build snowmen knee-high' (sense of disappointment) 7 'Airports closed.' / 'Roads were blocked.' / 'Trains were cancelled.' / (use of short sentences for effect) 8 'chaos' / '(travel) dangers' (dramatic words) 9 'vast army of pupils' taking the day off (metaphor) 10 'surprisingly large number' of pupils not at school (writer's view) 11 'What would they think of us in Chicago?' (rhetorical question)
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	12 'army of gritters'
	13 'record' number of requests for childminding services
	14 the tone of weary resignation in the last two sentences
	15 use of striking colourful photographs related to text

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication and is effectively self-penalising.
- 2 **Indicate by letter** in the text each point clearly made. Use:
 - letter **A** for INFORMATION points
 - letter **B** for points relating to LANGUAGE and PICTURES.
- 3 Put a **bracket** round the letter if a point has not been made clearly.
- 4 If a point has been repeated, use a capital **R**.
- 5 Put **OP** (own point) for a valid point not included in the Mark Scheme.
- 6 **Tick** explanatory/analytical comment on words and phrases (see point 3, Notes on the Task).
- 7 Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark per point in this question.
- 8 You **may** (but are not obliged to) write a brief comment at the end of the answer to explain your mark.
- 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.
- 2 The task requires candidates objectively to identify features of the text which indicate an appreciation of the text's purpose.
- 3 Response to the use of language will provide the key discriminator:
Band 4 answers will **begin to analyse** language and presentational features
Band 5 answers will **describe** language and presentational features.

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

SECTION B – WRITING TO INFORM, EXPLAIN, DESCRIBE

QUESTION 3: (21 marks) (14 + 7)	Which season do you prefer? Explain what you like about it, and describe a scene or event you associate with it.
GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ for good ideas and ✓✓ for merits of expression, to show how you have formed your judgement. Use a wavy line underneath the candidate's writing, or in the margin for more than one line, to show awkward or incorrect syntax/unclear expression. Use a caret to show omission.
- 2 You may (but are not obliged to) write a brief summative comment drawn from the wording of the descriptors to show how you have arrived at your final marks.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.
- 4 Award TWO marks, one for AOs 3(i) + (ii), one for AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the standardisation scripts as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer the ringed total to the front page of the script.

NOTES ON THE TASK

- 1 The task is phrased in such a way that it does not invite simple personal narrative. Few marks will be awarded to answers that move into narrative and lose control of the overall viewpoint.
- 2 Candidates should address both bullet points, but do not expect equal weighting.

TASK-SPECIFIC CRITERIA:

- the clarity of explanation
- the variety and quality of description.

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) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors		Descriptors
Above 4	15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	7	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

2431/02 Non-Fiction, Media and Information

SECTION A

NON-FICTION TEXT: The Ferry to Palma

QUESTION 1 (30 MARKS)	Outline concisely Paul Theroux's thoughts and feelings about Benidorm and his journey to Palma. Use your own words as far as possible.
CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • follow an argument and identify implications (AO2iii) • identify facts and opinions (AO2ii) • select material appropriate to their purpose (AO2iv) • collate material and make cross references (AO2iv)
CONTENT	Candidates may refer to some of the following points: The writer thought that Benidorm was: <ol style="list-style-type: none"> 1 the worst place he had seen 2 worse than Torremolinos 3 ugly and garish 4 badly built 5 full of hideous/closed hotels 6 contrary to all that Spain stood for 7 very depressing (in the low season) 8 disappointed that the town's traditional image had been lost The writer was: <ol style="list-style-type: none"> 9 delighted by the rain storm 10 hoping that Benidorm would be washed away 11 convinced this would purify the area 12 feeling a sense of loneliness/emptiness 13 disappointed at not being able to see Denia lighthouse 14 puzzled by the emptiness of the ferry 15 wondering if he had got the ferry departure time wrong 16 uncomfortable with the seating on the ferry 17 uncomfortable with the noise/smell on the ferry 18 thrilled by the drama of the storm 19 feeling as if he was on a 'real' ocean

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

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

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

MEDIA TEXT: Benidorm Gets High and Mighty Ugly

QUESTION 2 (30 MARKS)	How does Giles Tremlett convey his views about the Gran Bali Hotel and its impact on Benidorm? In your answer, refer to the way he presents his argument and the tone created by the language he uses.
CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts (AO2i) • evaluate how information is presented (AO2ii) • follow an argument, identifying implications and recognising inconsistencies (AO2iii) • understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2v).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
- 2 The task requires candidates to explore features of the text which indicate the writer's opinion; higher level answers should focus consistently on this aspect. Please note, candidates may decide that the writer has ambivalent feelings about the town – accept well-supported comments which indicate understanding of this ambivalence.
- 3 Perceptiveness of response to and clear understanding of the writer's purpose will provide a clear discriminator.
- 4 Understanding and responding to the use of vocabulary, tone and structural features will be an additional discriminator.
- 5 The ability to write analytically about the writer's treatment of the content of the passage, rather than merely summarising it, will also provide a clear discriminator, particularly between Bands 5 and 4.

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

<p>CONTENT</p>	<p>Candidates may refer to some of the following:</p> <p>Content and presentation of material (A) <i>(Comments made about these features could be either for or against depending on how they are justified.)</i></p> <ul style="list-style-type: none"> • the heading attracts attention; presents a negative impression • initial focus is on the Britishness of the resort – national characteristics are satirised • the new hotel is the tallest in Europe – size is overemphasised • the drinkers are concerned about their safety if the hotel is bombed • Benidorm is the ‘high-rise tourism capital of the world’ – implies criticism • the hotel’s wide range of guest services is tailored to British holidaymakers – suggests lack of taste • the aim of the owners is to turn Benidorm into a gambling resort on the lines of Las Vegas • Joaquin Perez is proud of his hotel; it should attract tourists from all over the world • superstars like Elton John are booked to appear • there is concern that the hotel is already collapsing • it is spectacular (garish?) at night • final paragraphs suggest some ambivalence – should we despise something that pleases the ordinary person? <p>Use of Language (B) <i>(The vocabulary, in general, implies that the writer does not approve of the resort/hotel; reward candidates who use examples to interpret his views).</i></p> <ul style="list-style-type: none"> • the names of the pubs suggest a kind of fake rurality • the tone is generally satirical/dismissive: ‘union-flag bedecked’, ‘legion of beer-drinking British tourists’ etc • there is some directly critical vocabulary: ‘brash standards of Europe’s tackiest resort’; ‘bristling with ugly skyscrapers’; ‘glitzy’; ‘tawdry reputation’ etc • other vocabulary choices imply criticism by association of meaning: ‘dubious distinction’; ‘squeeze’; ‘hurtling’; ‘the battle for sunloungers’ • contrast is used to suggest unpleasantness of man-made structures: ‘enjoying a view of the neighbouring skyscrapers that populate this concrete oasis’; ‘spectacular at night...by day it becomes a dull, grey, concrete and glass giant’.
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SECTION B – WRITING TO INFORM, EXPLAIN, DESCRIBE

<p>QUESTION 3</p> <p>(30 MARKS)</p> <p>(20 + 10)</p>	<p>A family you know well plans to visit a place with which you are familiar. Write a letter to one of the family, in which you describe the place and explain what they might or might not enjoy.</p> <p>Begin your letter ‘Dear...’</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ for good ideas and ✓✓ for merits of expression, to show how you have formed your judgement. Use a wavy line underneath the candidate’s writing, or in the margin for more than one line, to show awkward or incorrect syntax/unclear expression. Use a caret to show omission.
- 2 You may (but are not obliged to) write a brief summative comment **drawn from the wording of the descriptors** to show how you have arrived at your final marks.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader’s interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 4 Award TWO marks, one for AOs 3(i) + (ii), one for AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Candidates are asked to write a friendly letter to give information about a place they know and to give advice as to what a family will enjoy or not enjoy about it. Expect a wide range of interpretations but look for and credit responses which attempt to deal with the topic in an objective way.
- 2 Look for responses which show a clear awareness of the given audience and which adopt a tone and register appropriate to the given context.
- 3 Look to reward positively responses which attempt to consider different aspects of the place chosen in relation to the tastes of different members of the family.

TASK-SPECIFIC CRITERIA:

- clarity of explanation
- effectiveness of description/specific details relating to the suitability of the place chosen for different generations.

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) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors		Descriptors
1	20	<ul style="list-style-type: none"> • A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The audience is clearly in control of the material and fully aware of the audience. 	10	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.
2	19			
	18			
	17		9	

3	16 15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	8	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

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 answer(s) to Section/Qn z'.
- 3 In responding to questions on *Opening Worlds*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
 - Where infringements of this kind are found, please do the following:
 - at the end of the answer write*
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'
 - in the margin*, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it.
 - on the front of the script*, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.
 - You should also act as above for answers in which the candidate has used only ONE story.
Write 'ONLY ONE STORY USED – REDUCE BY 1 BAND' *in the margin*, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it.

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

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	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate references make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the text supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text supported by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task.
8	9 8 7	<ul style="list-style-type: none"> make some comment about the text without relevance to the task.
Below 8	0 – 6	<ul style="list-style-type: none"> not meet any of the criteria above.

Instructions 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	How does someone's kindness affect events here and in one other story from the list above?
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NOTES ON THE TASK

The passage reveals an unexpectedly beautiful, caring and sensitive relationship between the young mother Evelina and her younger brother. Her imagination is fired by Clement's predicament and the cruelty of Mr Chase. She offers more than sympathy; she is practical, inventive and organised, later on providing Clement with the wherewithal to wreak his revenge on his oppressor, much to the reader's delight. The imaginative and gentle playfulness of Sidda, qualities sadly lacking in the mother, is ignored by the Sivasankers. Despite his lack of education and the discomforting obedience he owes to Leela, Sidda is warm and generous. So the fact that, albeit unwittingly, she is responsible for his imprisonment and dismissal, this makes his kindness all the more poignant and upsetting for the reader. *The Red Ball*, perhaps, presents a trickier situation with the kindness of the mother and Bolan's generosity towards his cricketing friends. A wonderfully rich choice would be the effect of the in-laws' kindness towards Cathy which is restricting and stultifying. Savushkin's kindness and protectiveness towards his teacher in the forest allows Nagibin to describe the wonders of the Russian landscape and Anna's re-evaluation of the little boy's character. *Games at Twilight* would be a weak choice.

Higher Band answers will say something about the kindness shown in the stories but link it closely to the resulting outcomes, and will develop that with clear support from the text. They may say something about the writers' choice of language.

Middle Band answers will say something about the kindness and the outcomes. They will have some support from the text.

Lower Band answers will say something about the kindness and/or outcomes presented in the stories.

Question 2 MARKS AVAILABLE 21	How does a change in location affect a character in two of the stories from the list above.
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NOTES ON THE TASK

The intention of the question is to identify links in the stories focussing on location and the impact of two different locations on the events. Candidates will have to identify a change, such as Clement at school and at home, where despite the grinding poverty his sister gives warmly of her time and initiative to outwit Mr Chase. Frederick Square, where Bolan feels comfortable, contrasts with his home which is harsh and unwelcoming, yet full of parental love. *The Young Couple* offers the change for Cathy from England to India as well as from the flat to the in-laws' house. Both affect the young couple's relationship and Cathy's being forced to compromise. In *Games at Twilight*, the safe, adult-controlled house and garden at the end is a dramatic contrast with the shed full of fears for Ravi, yet also a chance to experience some stirring sense of ambition – crushed of course by his failure and insignificance at the end. Stuffy classroom to enchanting forest makes *The Winter Oak* an excellent choice. All allow a real focus on the writers' use of language. *Leela's Friend* would be a trickier choice that refers to Sidda's acceptance into and involvement with the Sivasanker household, and the subsequent, unjust removal.

Higher Band answers will give clear and well-supported accounts of both the changes in location and the effect on the story. They will have a sense of the stories as a whole and use some detail, possibly including reference to the writers' choice of language to support their response.

Middle Band answers will mention both the change in location and the effect in the stories with some detail in support.

Lower Band answers will refer to changes in location in a more general sense.

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

Question 3 MARKS AVAILABLE 21	How does the writer's description help you understand the hardships of Santiago's life, here and at one other moment in the novel?
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NOTES ON THE TASK

The passage (pp9-10), early on in the novel establishes Santiago's extreme poverty. Hemingway presents the bleakness of his life by a typically simple description of the shack, its construction, cooking facilities and furniture. This physical poverty – only one clean shirt – is paralleled by his loneliness – no wife – helping the reader to understand the importance of Manolin to Santiago. The choice of one other moment could come from anywhere but is likely to be the long journey and isolation as Santiago seeks the marlin. There are many details provided of the suffering endured to catch the fish, as there are in the fights against the sharks on the way back. Manolin provides him with food, drink, medicine and bait. Better responses will include the pathos of the tragic hero returning beaten but not crushed, Christ-like at the end.

Higher Band answers may talk about the effect of this early passage and select one passage from which the hardships can be illustrated. They will make some reference to the writer's choice of language.

Middle Band answers will talk about hardship here and somewhere else in the novel. They may say something about the writer's use of language.

Lower Band answers should be able to identify an example or two of Santiago's hard life.

Question 4 MARKS AVAILABLE 21	Why is the marlin so important to Santiago?
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NOTES ON THE TASK

A central question to the novel. Santiago has to prove he can still fish successfully, despite going eighty-four days without a fish. Yet, the marlin is not simply proof of his skills as a fisherman. It is a worthy opponent, a fish deserving of his pity, a fish of beauty. It must be butchered; that is his job. Yet it is a great fish, with strength to match his own. This duality is evident everywhere in the conversation Santiago holds with the fish: 'I love and respect you...But I will kill you dead'. He recognises its nobility and compares the struggle with others, the great DiMaggio and his own defeat of the negro from Cienfuegos, but he himself feels unworthy of this great fish. He feels his pain and that of the fish on the line. In this duel to the death, the killing is both beautiful and horrific. The capture of the marlin could also represent Hemingway's reawakened muse.

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

Middle Band answers will pick one or two reasons and explore them with some support from the text.

Lower Band answers will manage to pick one or two reasons from the novel and say something about them.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 21	What do we learn about the Ibo people from the way they enjoy themselves, here and at one other moment in the novel?
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NOTES ON THE TASK

Until the final, sad demise of the Ibo community so carefully evoked in the final section of the novel, there are many instances of a society that knows how to enjoy itself with confidence. Amongst many examples are the Feast of the New Yam, the descent of the locusts, the betrothal of Akueke, the delight in fables, the ceremony of the Uri and so on. What is required is a sense of the given episode and one other, so as to show a society of enjoyment prior to the falling apart predicted in Part 2 and enacted in Part 3.

Higher Band answers will focus clearly on the given episode and another equally well-chosen episode which communicates a clear sense of enjoyment. There will be well-selected reference to the text and there may be some reference to the writer's choice of language.

Middle Band answers will comment on the issue of enjoyment with some relevant support from the text.

Lower Band answers will say something about enjoyment.

Question 6 MARKS AVAILABLE 21	Write about one or two moments from the novel which show that Okonkwo belongs to the past but not to the future of his people.
--	--

NOTES ON THE TASK

During his exile in Mbanta, Okonkwo learns of the changes to Umuofia and bemoans the womanly response, instead advocating violence, not understanding the tribe's weakness in comparison with the white man. On his return he is clearly out of touch and his tribe are already divided. In the past, his violent actions and his reputation as a warrior have seemed to solve all the problems. Thus according to his beliefs and his traditional behaviour, this is the most obvious solution. There are plenty of moments in Part One where Okonkwo's hard work, accumulation of wealth and titles make him a highly respected member of the tribe. He can't see that this nor any respect for law, tradition or custom will no longer work.

Higher Band answers will focus on one or two moments which reveal Okonkwo's belonging to the traditions of the Ibo culture but being unable to adapt, with clear support from the text and perhaps, some consideration of the language.

Middle Band answers will show awareness of Okonkwo's violent inflexibility with reference to the text.

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

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

<p>Question 7 MARKS AVAILABLE 21 (14 + 7)</p>	<p>How do you present different images of yourself in different situations, and why do you do so?</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Answers will offer some very different ideas of image, which will be whatever that means to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.

TASK-SPECIFIC CRITERIA:

- clarity of presentation of the idea of image (**overview**)
- clarity of explanation of the different presentations of image (**analysis**)
- effectiveness/relevance of personal **comment** on the reasons for the differences.

WRITING TO ARGUE, PERSUADE, ADVISE

<p>Question 8 MARKS AVAILABLE 21 (14 + 7)</p>	<p>Write a letter advising someone you know how they should change their image.</p> <p>Begin your letter: Dear...</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 The choice of someone they know and ways of changing is entirely up to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 Candidates are writing a letter. There is an expectation that the tone and content are appropriate for the intended audience. The writing should also reflect a sense of purpose in organising, systematising, clarifying.

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>(i) Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> <i>(ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		AO3 <i>(iii) Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	7	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

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 answer(s) to Section/Qn z'.
- 3 In responding to questions on *Opening Worlds*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
 - Where infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

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

SECTION A

DIFFERENT CULTURES – Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the full mark range!
		The Band Descriptors which are shaded (footroom) reward performance below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below in a sustained and very consistent answer.
2	27 26 25	<ul style="list-style-type: none"> show clear insight in an explicitly relevant response to the task show a perceptive understanding of the text supported by precise references respond sensitively and in detail to the writer's language and/or techniques, where appropriate.
3	24 23 22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text supported by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
Ungraded on this task	12 – 8	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task
	7 – 3	<ul style="list-style-type: none"> make some comment about the text without relevance to the task
	2 – 0	<ul style="list-style-type: none"> not meet any of the criteria above.

Instructions to Examiners – Section A

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

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

In the margin use ticks (✓) and double ticks (✓✓) to identify acceptable and very apt illustration.

Use **R** for repetition.

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

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

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

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

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

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

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

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

SECTION A

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 30	Explore how writers show the unattractive side of human nature, here and in one other story from the list above.
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NOTES ON THE TASK

Candidates should select incidents and details of characterisation which demonstrate the unattractive side of human nature, and comment on examples of how language helps the reader to experience it. In addition to such details of incident and character, candidates should refer to the writers' use of language by the selection of appropriate quotations (relevant to 'behaving badly') and by analytical comment on them.

Candidates may refer to some of the following:

The Pieces of Silver (the passage)

- the acting Head's unpleasant and threatening appearance ('squat jug...fierce-eyed...'), perspiring
- his sadistic pleasure in tormenting his victims by public humiliation (the chalked symbol...forced to stand in front of the assembly...Clement made to recite)
- the threat of physical violence (Clement's performance encouraged by the threat of the rod)
- his pleasure in controlling the laughter of the school, turning it on and off by a gesture
- the 'cruel laughter' and 'gusts of merriment' (sycophantic or genuine?) from the pupils
- language inviting comment includes: 'sauntered...complete scorn...symbol of shame... more strong than human hand...eyes downcast...threat of the lash'

The Red Ball

- the initial unfriendly name-calling by the local boys (who are soon won over by his skill)
- the father's cruel treatment of Bolan invites a detailed examination of its nature, causes and the mitigating circumstances
- the six lashes unjustly earned when the noise of the market drowned the teacher's voice

The Young Couple

- in-law's behaviour towards Cathy and – to a lesser extent – Naraian (suffocating interference in their lives – the flat, meals, Naraian's job, Cathy's shopping, pregnancy)
- Naraian's treatment of Cathy (neglect in public, ignoring her loneliness, conniving at the family's plans)

Leela's Friend

- treatment of Sidda by the adults (extensive duties for little reward...instant assumption of guilt...made to sleep outside...vague previous convictions)
- Leela's possessive, domineering, self-indulgent treatment of him – explained by her youth and social background, perhaps, but still something 'bad' he has to endure
- the inequalities of wealth and caste which underlie the story

Games at Twilight

- the general violence of the children towards each other (shoving, torn cloth)
- Raghu as 'it' (blood-curdling yell...supercilious kicking of Maru, Ravi's fear of him)
- the thoughtless, unsympathetic treatment of Ravi at the end ('they had quite forgotten him', 'Don't be a baby')

The Winter Oak

- Anna's treatment of Savushkin in the classroom and afterwards (confident he is lying, allowing the class to snigger at his 'winter oak' noun)
- her bad qualities as a teacher (complacency, self-assurance, patronage of older teacher, her 'dry, cold' pedantic approach to language)

Question 2 MARKS AVAILABLE 30	Explore how writers show the attractive side of human nature in any two of the stories from the list above.
--	--

NOTES ON THE TASK

'Attractive' invites candidates to select examples of characters whom they find likeable or with whom they sympathise and to show the reasons for their choice – what makes them 'attractive'. In addition to details of incident and character, candidates should refer to the writers' use of language by the selection of appropriate quotations and by analytical comment on them.

Candidates may refer to some of the following:

The Pieces of Silver

- Clement's generous gesture at the end
- Evelina's motherly warmth and unselfish support
- the unexpected kindness of Mr Megahey

The Red Ball

- the mother's protective and understanding attitude towards Bolan
- the mother's loyal but critical support of her husband makes her the obvious choice

The Young Couple

- Cathy's love for Naraian and their behaviour together will be seen as attractive
- Cathy's qualities of curiosity, independence, sensitivity to surroundings
- the parents' overt love and concern

Leela's Friend

- Sidda's uncomplaining acceptance of his lowly and exploited position of Leela's demands and teaching methods
- Sidda's imaginative entertainment of the little girl

Games at Twilight

- Ravi's courage and determination to be victorious, battling with overwhelming odds
- sympathy for Ravi, especially in his final disillusionment with life itself – as something which draws them towards this fellow human-being

The Winter Oak

- Savushkin's patient acceptance of his teacher's accusations
- Savushkin, in his role of teacher, reveals his modesty and tactfulness in dealing with the student, Anna
- Savushkin's love and respect for nature
- Anna's initial faults in the classroom are finally redeemed by her acknowledgement of them and her recognition of Savushkin's worth.

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

Question 3 MARKS AVAILABLE 30	In what ways is this an effective and appropriate ending to the novel?
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NOTES ON THE TASK

'Effective' invites candidates to explore the emotional impact of the ending and the implications of the tourist episode.

'Appropriate' invites candidates to trace the themes earlier in the novel which occur in the ending.

Good answers will analyse the passage with some thoroughness, refer to the novel in showing its 'appropriateness' and respond to the emotional impact as contributing to its effectiveness.

They may refer to some of the following:

- the relationship between Santiago and Manolin:
 - the boy's practical care for the old man (shirt, food, papers...something for his hands)
 - his concern for the old man's health ('get your hands well', 'get that (chest) well too', 'rest well')
 - Santiago's gruff independence ('I know how to care for them')
 - the master-pupil roles ('much that I can learn and you can teach me everything')
- the importance of Santiago's hands throughout the novel (the treacherous left hand...the cramps...the delicacy of feeling the movement in the line...the pain they endured)
- the request for the papers is a reminder of the importance of baseball to Santiago
- the strong hints of the serious/fatal nature of Santiago's illness ('I spat something strange and felt something in my chest was broken'; the boy was 'crying again')

Candidates may find a number of things 'effective' or 'appropriate' in the last paragraphs:

- the description of the skeleton ('long white spine') recalls the epic struggle to preserve the fish from the sharks
- 'now just garbage' is a powerful comment on the futility of Santiago's efforts – the mistake the tourists make in confusing sharks with marlin puts the whole novel/ Santiago's ambition, achievements into a different/ironic perspective
- some Candidates may explain this ending by referring to Hemingway and his critics: his work savaged by the shark-critics who are as ignorant as the tourists.

Question 4 MARKS AVAILABLE 30	Explore how Santiago's thoughts and feelings about the marlin develop in the course of the novel.
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NOTES ON THE TASK

Good answers will describe a number of thoughts and feelings about the fish, supporting them with well-chosen quotations; references to events will explicitly be shown to illustrate thoughts and feelings rather than narrating parts of the story and leaving the reader to infer their relevance.

Candidates may refer to some of the following:

- before setting out, his desire for a great fish to test his 'greatness' (to compare with DiMaggio) – continuing strength and resolution before it surfaces, his curiosity and empathy (I wish I knew what I have against me...pulls like a male...is he too wise to jump?...hooked before? ...is he as desperate as I am?)
- they are joined together through their choices – his to stay deep, mine to go far out
- both have the pain of the line on their backs: 'I can do it as long as he can'
- his continuing ambiguity of guilt and necessity: 'I love you and respect you...but I will kill you dead', 'I wish I could feed the fish...he is my brother. But I must kill him.' Perhaps it was a 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?'
- his admiration of and respect for the fish: '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', 'Never have I seen a greater or more beautiful...or a more noble thing than you, brother.'
- he sees him as his 'fortune' – calculates how much he will fetch in the market
- his battle to save the marlin from the sharks is partly motivated by profit – he sees his fortune slipping away – partly by his need to preserve the evidence of his great achievement, but also for the dignity and respect due to the fish: 'He did not want to look at the fish...I'm sorry about it, fish. It makes everything wrong'.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 30	In what ways does Okonkwo reflect his culture, here and elsewhere in the novel?
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NOTES ON THE TASK

The question invites candidates to explore Okonkwo's attitudes and behaviour and explore the extent to which these are typical of his society.

Good answers will have a number of things to say about the character of Okonkwo and the culture he lives in, based on the evidence of the passage and showing knowledge and understanding of the novel to support these comments. Cultural references need not be explicitly defined as such nor as prominent as the character discussion, but should be present.

Candidates may refer to some of the following:

Okonkwo's attitudes and behaviour:

- his disappointment in his son, Nwoye
- his belief that a 'man' must not be seen to be weak: 'there is too much of his mother in him'
- his determination to 'lay (the) ghost' of his father – the shame of his weakness and failure to win titles – by achieving great success in his own life
- his decision to 'kill that boy' (the impersonality of the reference shows him blotting out any personal feelings about Ikemefuna, with whom he had developed an almost paternal relationship) was an example of his overpowering need to prove his own 'manliness'
- his respect for the gods is shown in his obedience to their authority expressed through the Oracle
- Obierika's clearly stated disapproval of this decision shows that it was not a normal or necessary obligation and may be seen as a criticism of Okonkwo's suppression of natural feeling and affections in his desire to demonstrate and prove his manly qualities.

The culture he lives in is reflected in:

- the unquestioning acceptance of the authority of the gods – however arbitrary or bloody their demands
- natural disasters, disease etc. are explained as disobedience to their authority: 'It is the kind of action for which the goddess wipes out whole families'
- children are expected to become adults at an early age
- the universal acceptance of the need for violence: 'blood' – even Obierika vigorously subscribes to this: 'if anyone tells you that I am (afraid), he is telling a lie'
- the fondness for proverbs illustrates the strong oral tradition which passes on the traditional wisdom learnt from the world they inhabit: gender differences are universally distinct from birth; the gods are just like parents – they never expose their children to pains beyond their endurance (the yams are never too hot to handle).

Question 6 MARKS AVAILABLE 30	In Part One of the novel, how is an ordered society maintained by the Ibo people?
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NOTES ON THE TASK

Good answers will focus clearly and consistently on the task by referring to a number of the above (or other factors) with some supporting references, or to a few with more detailed support.

Candidates may refer to some of the following:

- the people unquestioningly accept and submit to the all-pervasive influence and power of the gods (the *egwugu*; Chielo – the possessed priestess of Agbala; the killing of the hostage, Ikemefunu; the exposure of twins...)
- they regulate every aspect of life with strictly observed ceremony and ritual (the rites of passage – birth, initiation into adulthood, betrothal, marriage; eating and drinking; feasting and hospitality; planting and harvesting of crops...)
- communication is also ritualised and ordered (the formal organisation and rhetoric of public meetings; conversational formulae – often designed to avoid giving offence; proverbial sayings and folk tales ensure a continuity of experience from generation to generation)
- gender-roles are clearly laid down (an essentially male-dominated culture in matters of war, tribal decisions, food production, family structure, but all worship an earth goddess – Uchendo's sermon on the ultimate supremacy of women)
- their lives are ordered by the predictable rhythms of the seasons which give rise to a calendar of market days, feast days, a 'peace week', wrestling meetings...
- kinship – a complex web of family relationships with clearly defined duties and obligations
- the hierarchic principle is universally observed – in tribal society (elders, titles, officials of various kinds) in religion and in the family
- underlying values in the society such as the respect accorded to individuals on the basis of merit, not birth; a rigid sense of justice and fairness; a respect for life and avoidance of unauthorised bloodshed. These may be seen as the most important factors.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

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

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Candidates should write about how they spend their leisure time and what they regard as their work activities – in school, in the home or in outside employment. Analysis and comment may take the form of calculations about the proportion of time spent on each, opportunities available, what their activities tell them about themselves, value judgements about what they get out of their leisure, or what benefits or satisfactions their work offers them.
- 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 The stimulus material is designed to assist analysis of work and leisure by presenting contrasting views of their desirability and the dangers of devoting one's life exclusively to one or the other. Candidates may well choose to include some of the quotations at appropriate points in their answers
- 4 The purpose of this triplet to analyse and comment – not to inform. Information about candidates' activities should only be seen as relevant where it is offered as the evidence to support analysis and comment.

TASK-SPECIFIC CRITERIA

- clarity of presentation of balance (**overview**)
- clarity of explanation of that balance (**analysis**)
- effectiveness/relevance of personal **comment**

WRITING TO ARGUE, PERSUADE, ADVISE

<p>Question 8 MARKS AVAILABLE 30 (20 + 10)</p>	<p>‘All students should undertake a year’s work in the community after taking GCSE’s’, a politician has suggested in a local newspaper.</p> <p>Write a letter to the editor of the newspaper arguing your point of view.</p> <p>Begin your letter: Dear Editor...</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 The proposal is likely to provoke strong reactions – usually hostile. Convincing letters should examine the possible reasons for such a proposal – to discipline the young, encourage a work ethic, encourage community spirit and responsibility, cheap labour(!), encourage social mobility – and produce arguments against them or other ways of reaching the same objectives. Alternatively, letters may strongly deny the view of the young underlying the proposal and produce a defence of the younger generation.
- 2 Candidates may refer to the stimulus material; there is no premium or penalty for such references.
- 3 The format is that of a formal letter. Appropriate and consistent tone is important.

TASK-SPECIFIC CRITERIA

- clarity of explanation of own point of view;
- effectiveness in persuading audience to share/support point of view.

WRITING MARK SCHEME – Higher Tier

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.				
		AO3 (i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
1	20	<ul style="list-style-type: none"> • A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. 	10	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.
2	19	<ul style="list-style-type: none"> • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. 	9	
	18	<ul style="list-style-type: none"> • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. 		
	17	<ul style="list-style-type: none"> • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience. 		

3	16 15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	8	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent, otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive, syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable, simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.

Below 8	4	<ul style="list-style-type: none"> There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. 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. 	<ul style="list-style-type: none"> Few, if any, recognisable sentence structures are apparent. Spelling and punctuation are mostly so imprecise that very little meaning is communicated.
	3		
	2	2	
	1	1	
	0	0	

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 answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'.
- 3 In responding to questions where there is a requirement to answer on two characters/poems/occasions, a candidate bases their answer on only one. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
 - Where rubric infringements of this kind are found, please do the following:

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

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

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

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

SECTION A

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p>QUESTION 1</p> <p>21 MARKS</p> <p>(14 + 7)</p>	<p>Copy out the sentence below, and then continue the story.</p> <p>SHOW THE THOUGHTS AND FEELINGS OF THE NARRATOR.</p> <p>One look was enough to confirm my worst fears.</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion. 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

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

TASK-SPECIFIC CRITERIA:

- creation of convincing situation with appropriate thoughts and feelings of the narrator
- 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 most elements are fully achieved, award the higher mark in the band.			
		AO3 (i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>	AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Descriptors
Above 4	15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	7 <ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.

4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.
5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.

6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.
7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.

8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

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

- ✓ **in the body of the script** for comment
 - ✓ **in the margin** for textual support
 - ✓✓ **in the body of the script** for comment showing perceptive understanding
 - L **in the margin** for comment on language in support of points made
- use brackets (✓) where comments are implied or vaguely made
 - use **R** for repetition
 - use **D** for distortion
 - where comments are needed to explain how the mark has been awarded, refer strictly to Band Descriptors

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		The Band Descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	11	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
7	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0 – 1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

QUESTION 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10 MARKS	<p>Choose one or two moments in <i>Much Ado About Nothing</i> when you feel strongly about the way Claudio behaves.</p> <p>Explain why you feel strongly by writing about:</p> <ul style="list-style-type: none"> • the situation Claudio is in • how his behaviour affects other characters in the play <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of moment, assessing the answer on the clarification of 'feeling' and the level of argument offered to justify the response. Accept readily any response that modifies 'strongly' to something more balanced, but total absence of opinion suggests lack of engagement with the character, task and text.

Strong disapproval: might be aroused by Claudio's use of Don Pedro to woo Hero on his behalf, which meant he knew her so little that he was an easy victim to the deceit of Don John, and overreacted to her 'betrayal' through hurt pride, causing distress to all; the choice of Hero only after he was sure she was the only heir, again a 'sensible' marriage rather than from the heart but leaving him quick to misjudge her; the ease with which he was deceived about her virtue and the cruelty of the public humiliation he subjected her to both show absence of deep-rooted love and trust, and cause anguish to Hero, her father and her friends; the speed with which he agreed to marry her 'cousin' when he discovers how wrong he has been could suggest love is of little importance, yet ironically does reunite him with Hero and brings happiness to all.

Strong sympathy: might be aroused by Claudio's need to use Don Pedro's help in wooing Hero due to his youthfulness and shyness, a valiant soldier with no experience of women who wishes to do everything correctly and not offend Hero. Yet his use of Don Pedro to woo Hero led to the deception by Don John and ruined the wedding day; when he misjudged Hero, he was not the only one to be deceived by Don John as even his long-suffering brother was taken in by what they both thought they saw, and even her Father believed their word against hers, yet his actions in shaming Hero caused distress to everyone, but ultimately brought him closer to Hero, and Beatrice closer to Benedick; having 'killed' his bride and wronged the family, his offer of marriage to the cousin was a noble sacrifice, not a betrayal of Hero, and ultimately brought reconciliation to all, and happiness to Hero.

The best answers should be mostly focused on precisely what the candidate feels about Claudio's behaviour and why. The bullet alerting to the situation encourages a more sympathetic response, but in this tier, reward fully any consistent engagement with Claudio. A sound understanding will be shown of the character's effect on others, and/or on the outcome of the play. Weaker answers are likely to be very narrative in approach, show little real understanding of the situations Claudio faces, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotations.

QUESTION 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10 MARKS	Write about one or two moments in the play when what the characters say and do reminds you of the title <i>Much Ado About Nothing</i> . <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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) to remind them of the title. Look for an understanding of how the title suggests a lot of fuss about nothing ie, that no matter how serious the obstacles to happiness at first appear to be, they are finally exposed as being trivial, the product of various misunderstandings; all the conflicts in the play are caused by misunderstandings (Beatrice and Benedick), tricks and/or deceptions, not real issues, and they are largely resolved when the truth has been uncovered.

Moment(s) focused on may include: the accusation of Hero – a potentially tragic plight and melodramatic moment for both Hero and Claudio, or just a test of true love? Don John's plotting – is he truly evil, a threat to society or a rather weak, ineffectual villain? In contrast, the well-intended tricking of Beatrice and Benedick makes the couple recognise the reality of their love for each other, and the faking of Hero's death shames Claudio and brings reconciliation. Some answers might focus on 'nothing' as a pun on 'noting' and choose moments illustrating how characters are made to observe others (eg Don Pedro 'wooing' Hero, Margaret appearing to be Hero) and misunderstand what they see.

Differentiation will be achieved through: the ability to show a straightforward understanding of the title and to choose moment(s) that clearly illustrate this, sustaining focus largely on the link to the title rather than just narrating what happens. The best answers may show a sound understanding of the play and some appreciation of the effects on the audience. Weaker answers are likely to be largely a narrative account of moment(s), show at best a simplistic understanding of the title, and thinly developed with little or inappropriate support from text, or conversely, dependent on overlong or inappropriate quotations.

QUESTION 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10 MARKS	<p>Choose one or two occasions when you feel sympathy for Romeo in the play <i>Romeo and Juliet</i>.</p> <p>Explain why you feel sympathy by writing about:</p> <ul style="list-style-type: none"> • the problems Romeo faces • how he deals with them. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of occasion(s). These may include Romeo's discovery that Juliet is a Capulet, his decision being to marry her regardless in secret, thus beginning a chain reaction including the death of Mercutio, and further pressure on Juliet to marry Paris; his desperate attempt to keep the peace with Tybalt, when he cannot explain his real reason for not fighting, which causes Mercutio to intervene, resulting in his death; his mixed feelings when Mercutio is killed, taking revenge on Tybalt because he blames himself for the death of his friend; his despair at his banishment, leading to the poignant moment of departure as he accepts the Friar's plan, and the chain of events culminating in their deaths; the cruelty of Fate that made him believe Juliet to be dead and allowed him to kill Paris and himself needlessly, resulting in Juliet's death and the Friar's confession, but also the reconciliation of the families.

The best answers should be mostly focused on the reasons for sympathy. A sound understanding should be shown of the nature of the problems faced/situations he finds himself in and how he tries to deal with them. The beginnings of an awareness of how language is used to heighten our sympathy will indicate a high level of response. Weaker answers are likely to be very narrative in approach, show little real understanding of the problems faced, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotations.

QUESTION 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10 MARKS	<p>Write about one or two moments in the play <i>Romeo and Juliet</i> which remind you of The Prologue's statement that the love of Romeo and Juliet is doomed.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of moment(s) provided it is developed and supported from the text. These moments could include: the opening brawl between the Houses; Tybalt's reaction to Romeo's presence at the Ball; Tybalt versus Mercutio and Romeo avenging Tybalt's death, all showing the impossibility of peace until the lovers die; any moment indicating the hand of Fate such as the way Mercutio was killed, or the letter goes astray; any of the moments where there are dreams or premonitions of death, or where circumstances suggest Fate is working against the lovers; the final reconciliation between the families which completes the outline by the Prologue.

Differentiation will be achieved through: the ability to select moment(s) that link directly to quotation from The Prologue and to the lovers' deaths, showing a sound understanding of the inevitability of their sacrificial death. The best answers will show understanding of the whole play by being able to identify the chain reaction. They may show the beginnings of an awareness of how language is used to emphasise the link / dramatic effect on the audience. Weaker answers are likely to be largely a narrative account of events, showing at best a simplistic understanding of the reasons for them; they may be thinly developed with little support from text or, conversely relying on overlong or inappropriate quotations.

QUESTION 4	OCR: <i>Opening Lines</i> – Section C: War
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to explore feelings about how war changes men who become soldiers, in two of the following poems?</p> <p style="text-align: center;">Page 42) Hardy <i>The Man He Killed</i> (Page 43) Housman <i>On the Idle Hill</i> (Page 43) Scott <i>The Drum</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Response might include some of the following:

Hardy: it is hoped the best answers might identify feelings about the futility of war from the reflections of the soldier on his experience of killing a man that in other circumstances could have been a friend. Doubt on the point of this killing is shown by expressing the conventional opinion 'he was my foe' immediately followed by 'of course he was' and the use of enjambment on 'although', which leads on to feelings of doubt about the reasons for enlisting ('off-hand like', 'out of work') as unthinking, force of circumstances. Responses might begin to explore the use of dashes to emphasise doubt, the simple colloquial language, the reflective, almost puzzled tone suggesting the innocence of the killer.

Housman: responses might be able to identify feelings of waste and loss expressed through 'food for powder', the contrast between 'lovely lads' and 'dead and rotten', and the emphatic 'all to die', 'None...return again'. Recruitment is seen as a form of seduction, the drummer, almost like a piper, summoning the men out of their sleepy existence to march on to their deaths. There is a nightmare quality about the build up from an easy, complacent, soporific effect of a summer's day, lulled by the gentle sounds of the stream, to the ominous noise growing ever louder until in the last stanza it is a raucous 'hollo...screaming fife'. There is also an implication of the macho appeal of duty in 'Woman bore me' and the attraction of the 'scarlet' coat, all lost in death.

Scott: presents even more strongly the ominous lure of the 'drum's discordant sound', the repetition of 'round, and round, and round' suggesting the mindlessness of the exercise. Feelings that recruitment is wrong/dishonest are suggested by 'lures', the superficiality of 'charms of tawdry lace' and 'glittering arms', the young men being 'thoughtless' and pleasure-seeking, betrayed by the offer to 'sell their liberty'. Feelings that the cause is not worth the sacrifice come out strongly in the savage use of language in the second stanza: 'ravaged plains'/'mangled limbs' and the contrast between 'dying groans' and the earlier 'pleasure'.

Look essentially for understanding of how the content of each poem conveys feelings about how war changes men who become soldiers; appreciation of the use of language will be implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and Above. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

QUESTION 5	OCR: <i>Opening Lines</i> – Section D: Town and Country
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to express strong feelings, in two of the following poems?</p> <p>(Page 48) Tennyson <i>The Eagle</i> (Page 54) Hood <i>The Song of the Shirt</i> (Page 56) Rossetti <i>The World</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Responses might include some of the following:

Tennyson: although this is a very short poem, there is scope to analyse use of language and to work behind the text to identify strong feelings; reward unexpected interpretations of feelings if based on the text. Likely feelings are of awe and admiration for the eagle. Alliteration emphasises his isolated position ('crag') and menacing ugliness ('crooked hands' echoed by 'wrinkled sea'), his majesty ('ring'd with the azure world') as Lord of such a vast landscape, his height emphasised by 'crawls', his menace by 'thunderbolt'.

Hood: strong feelings of sorrow for the woman and anger at the system that allows the rich to exploit the poor workers. There is ample scope to analyse how the relentless nature of her physical work is emphasised (eg repetition of 'work! work! work!', 'stitch! stitch! stitch!'); the use of the 'song'; the references to 'slave'/prisoners'; stark descriptions of her poverty and physical condition; the analogy of the steam engine).

Rossetti: only the title reveals that her strong feelings of suspicion, fear and horror are directed at the world. Responses might comment on the analogy to a seductive woman, with strong contrast between 'woos', 'soft', 'fair', and 'loathsome', 'foul as hidden leprosy'; she could be Eve or a pagan temptress with 'subtle serpents gliding', bribing with not an apple but 'ripe fruits', 'satiety'. More traditional descriptions of devils, the use of alliteration exaggerating the active, desperate force of the temptress, and the closing question offer plenty of scope for discussion.

Look essentially for understanding of how the content of each poem conveys strong feelings, which should be identified rather than left generalised; appreciation of the use of language will be implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and Above. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

QUESTION 6	OCR: <i>Opening Lines</i> – Section G: How it Looks From Here
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to make us question the way we look at things, in two of the following poems?</p> <p>(Page 95) Adcock <i>Things</i> (Page 98) Dunn <i>I Am a Cameraman</i> (Page 99) Cope <i>Engineers' Corner</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Responses might include some of the following:

Adcock: although this is a very short poem, answers might begin to comment on the poet's attempt to put different fears into perspective, and to separate the stereo-typical exaggerated fears (such as 'having behaved foolishly in public') from those more serious threatening ones that 'stand icily' and 'come stalking in'. Yet 'Things' is a vague title, and is never clearly identified (perhaps to suggest that worry makes things appear worse than they really are?) hence, an interesting, ominous repetition of 'things' and 'worse'; a personification of 'things' to suggest a malevolent force hunting down and holding captive. 'Miniature' betrayals (almost a contradiction in terms – can 'betrayal' ever be 'miniature'?) and 'suspected' and not being able to sleep for merely 'thinking about them', could suggest fears are largely vague, unsubstantiated, a product of a disturbed mind rather than a real threat.

Dunn: answers might begin to recognise that he refutes the clichéd idea that 'the camera never lies'; he argues that film can 'catch only the surface'/'is just a reflection of the matchless despair', it can never do justice to life and suffering. Criticism is implied of how the photographer takes away the 'dignity'/'privacy' of the victims of suffering, in a bid to become famous, or keep the watching masses 'happy'. The poem is full of dense imagery and interesting phrases about life and art, culminating in the last stanza. Any attempt to engage with these will be the discriminator.

Cope: answers might begin to see that the poet wants us to think about how little encouragement we offer poets/value the arts. They might recognise the heavy use of irony in appearing to sympathise with the lot of engineers, and reversing their respective situations with 'cheerless garrets' and poets in 'Daimlers'. There is scope to comment on the use of interesting phrases such as 'more fuss of a ballad than a blueprint'/'dream of writing couplets', opening with questions, and the light-hearted tone indicated in the simple rhyme scheme, the almost banal use of language in places, eg 'well-heeled poets', 'earn a crust', 'going down the drain', and the repetition of 'everybody' to show the opposite.

Look essentially for understanding of how the content of each poem makes us question how we look at things; appreciation of the use of language will be implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and Above. Weaker answers are likely to be less focused on how we look at things, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

QUESTION 7	OCR: <i>Opening Lines</i> – Section H: Poetry of the 1914-1918 War (ii)
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to show feelings about the death of soldiers in war, in two of the following poems?</p> <p>(Page 103) Gurney <i>The Target</i> (Page 108) McCrae <i>In Flanders Fields</i> (Page 111) Brittain <i>Perhaps-</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Responses might include some of the following:

Gurney: a soldier is worrying about the fact that he had killed a man in battle, a moral dilemma because he too had a worried mother, and the reasons were not personal, 'it had to be one of us!', it was his 'job'. Far from fearing for his own life, he considers it might be better to die soon to stop his mother worrying about him. His despair is conveyed through the simple language, direct speech, quick changes of topic, the repeated thought that God does not care, let alone help, and the bleakness of the conclusion, 'a bloody mess'. His helplessness is emphasised by active verbs, 'rave'/'shout'/'sob', and his need to 'ask his pardon, if I durst'.

McCrae: uses nature – poppies – to remember the dead, but also to remind others to take their place so that their sacrifice was not in vain. He believes the cause was real, 'our quarrel with the foe' and glorious (symbolism of the torch), even though the cost was high ('row on row', 'short days ago' and the emphatic summary 'lived, felt dawn, saw sunset' of their being alive, and the repetition of 'loved'). The importance is not that they died but that they should be allowed to rest in peace by others taking over. There is scope to comment on how the structure of each stanza and the strong pauses in the middle of lines add emphasis and solemnity to the feelings expressed.

Brittain: answers might recognise that the poet is mourning the loss of her loved one, and believes that although 'perhaps' she may one day appreciate life again, she will never ever experience the 'greatest joy' again, because his death has broken her heart. There is scope to look at how the carefully controlled structure of the poem, the last line of each stanza referring back to 'you', and the final pause before 'long ago', emphasises her sorrow that time will never totally allay, in contrast to the descriptions of Nature around her that traditionally bring happiness. Her poignant reference to Christmas, her resigned choice of language and consistently mournful tone suggest a simple, heart-felt reaction.

Look essentially for understanding of how the content of each poem conveys feelings about the death of soldiers in war; appreciation of the use of language will be implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 and Above. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

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

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

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

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Question 1 30 marks (20 + 10)	Copy out the sentence below, and then continue the story, exploring the thoughts and feelings of the narrator. One look was enough to confirm my worst fears.
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GENERAL CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the 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) 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

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

TASK-SPECIFIC CRITERIA:

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

WRITING MARK SCHEME – Higher Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>				
		AO3 (i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
1	20	<ul style="list-style-type: none"> • A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. 	10	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish.
2	19	<ul style="list-style-type: none"> • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. 	9	<ul style="list-style-type: none"> • Spelling is virtually all correct across a wide range of vocabulary.
	18	<ul style="list-style-type: none"> • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. 		<ul style="list-style-type: none"> • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.
	17	<ul style="list-style-type: none"> • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience. 		

3	16 15	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	8	<ul style="list-style-type: none"> • A good range of sentence structures appropriate to the task are well controlled and suitably varied for effect although there may be the occasional syntactical error. • Spelling is secure across a range of vocabulary. • Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.
4	14 13	<ul style="list-style-type: none"> • A clear attempt to write in the specified writing triplet. • The specified genre will be used in a straightforwardly consistent way. • Content is relevant to the task and is conveyed in an appropriate tone and register. • Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly. • A focused opening leads to clear development with some detail and a suitable ending. • Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points. • Within and between paragraphs ideas are clearly linked. • The writer is mainly in control of the material and has a sound awareness of the audience. 	7	<ul style="list-style-type: none"> • Sentence structures have some variety and are appropriate to the task although there may be a predominance of simple/compound structures and the occasional syntactical error. • Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary. • Punctuation between sentences is usually secure but that within sentences is only partially so.

5	12 11	<ul style="list-style-type: none"> • A recognisable attempt to write in the specified writing triplet. • A generally consistent attempt to write in the specified genre. • Content is relevant to the task and there is usually an appropriate use of tone and register. • Vocabulary conveys ideas generally but will be lacking in shades of meaning. • A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending. • Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence. • Within sentences, references are clearly established. • The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience. 	6	<ul style="list-style-type: none"> • Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors. • Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types. • Punctuation between sentences is often insecure and only sometimes successful within sentences.
6	10 9	<ul style="list-style-type: none"> • There is some awareness of the need to write in the specified writing triplet. • Some evidence that the task has been understood. • Content is generally relevant to the task with an awareness of the need to write in the specified genre and the use of an appropriate tone and register may be present, but only inconsistently. • Vocabulary is likely to be limited and imprecise. • The opening may be focused and offer some direction, but this focus may be lost as the writing progresses with a limited attempt to achieve an ending. • Paragraphing, if present, is likely to be random. • Within sentences, references are not always clear. • The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader. 	5	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly. • Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types. • Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.

7	8 7	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. • There may be some evidence of an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive; syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
8	6 5	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. • There will be very limited evidence of any attempt either to organise ideas into a coherent whole or to show an overall understanding of the task. • Paragraphing, if present, will be haphazard and unhelpful to the reader. • Scripts at this level may be either very short or rambling and uncontrolled. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable; simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> • There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. • Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	2 1 0	<ul style="list-style-type: none"> • Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.

SECTION B: READING**TEXTS FROM THE ENGLISH LITERARY HERITAGE****INSTRUCTIONS TO EXAMINERS - TO BE APPLIED TO THE MARKING OF ALL THE QUESTIONS, 2-7, IN THIS SECTION.**

- ✓ **in the body of the script** for comment
 - ✓ **in the margin** for textual support
 - ✓✓ **in the body of the script** for comment showing perceptive understanding
 - L **in the margin** for comment on language in support of points made
- use brackets (✓) where comments are implied or vaguely made
 - use **R** for repetition
 - use **D** for distortion
 - where comments are needed to explain how the mark has been awarded, refer strictly to Band Descriptors

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	15	<ul style="list-style-type: none"> • demonstrate all of the below • show sustained insight, individuality and confidence
2	14 13	<ul style="list-style-type: none"> • demonstrate engagement and some insight • show a perceptive overview supported by well-selected references to the text • respond sensitively and in detail to the writer's language and/or techniques, if appropriate
3	12 11	<ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate
4	10 9	<ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate
5	8 7	<ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate
6	6 5	<ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate
7	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0-1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	'It is impossible to feel any sympathy for Claudio in <i>Much Ado About Nothing</i> .' How far do you agree? <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

NOTES ON THE TASK

Accept the candidate's judgement of Claudio, although the best responses could well provide a more balanced view.

Reasons for limited or no sympathy might include the fear of failure/sense of inadequacy which prompted him to use Don Pedro to woo Hero on his behalf; the choice of Hero only after he was sure she was the only heir; the ease with which he was deceived about her virtue; the cruelty of the public humiliation he subjected her to; the speed with which he agrees to marry her 'cousin'.

Grounds for sympathy might include his youthfulness and inexperience, a valiant soldier untutored in the arts of courtship and a perfectionist who wishes to do everything correctly; he was not the only one to be deceived by Don John as even his long-suffering brother was taken in by what they both thought they saw; his pride was hurt, sharing the same sense of outrage that prompted Hero's father, Leonato, to wish her dead; his offer of marriage to the cousin was a noble sacrifice seen as compensation to the family he had wronged.

Differentiation will be achieved through: the clarity of the line of argument used, and how perceptive an understanding is shown of the customs of the time (ie marriages in noble families usually involved financial expectations, Benedick's pursuit of the less well-endowed Beatrice for love being unusual; all males feared being made a cuckold, c.f. Benedick's comments about marriage, and a woman's 'purity' was very highly rated). How convincing the support given for points made through aptly selected quotation and/or reference to the play is also significant. Helpful comment explaining how language and/or dramatic devices help to form our judgement of character will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate a lower level.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	Is <i>Much Ado About Nothing</i> a good title for this play? <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i>

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

NOTES ON THE TASK

Look for an understanding of how the title suggests that no matter how serious the obstacles to happiness at first appear to be, they are finally exposed as being trivial, the product of various misunderstandings; all the conflicts in the play are caused by misunderstandings (Beatrice and Benedick), tricks and/or deceptions, not real issues, and they are largely resolved when the truth has been uncovered. However, some perceptive responses could argue that real weaknesses in the relationship between Hero and Claudio have been exposed and not resolved even though the marriage goes ahead, and even Beatrice and Benedick have still to adjust to a warless state, a reallocation of power.

Moments used to support judgement may include: the accusation of Hero – a potentially tragic plight and melodramatic moment for both Hero and Claudio, or just a test of true love? Don John's plotting – is he truly evil, a threat to society or a parody of a villain? In contrast, the benign tricking of Beatrice and Benedick makes the couple recognise the reality of their love for each other, and the faking of Hero's death shames Claudio and brings reconciliation. Some answers might focus on 'nothing' as a pun on 'noting' and refer to moments illustrating how characters are made to observe others (eg: Don Pedro 'wooing' Hero, Margaret appearing to be Hero) and misunderstand what they see.

Differentiation will be achieved through: the clarity and conviction of the line of argument used (whichever viewpoint taken) as opposed to a largely narrative response, and how convincing and thorough the support given for points made through aptly chosen quotation and/or references to the play. Some perceptive understanding of the thematic issues in the play linked to the title and/or a clear explanation of how language and/or dramatic techniques are used to highlight the significance of the title 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: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	How much sympathy does Shakespeare encourage you to feel for Romeo in the play, <i>Romeo and Juliet</i> ? <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

NOTES ON THE TASK

Accept the candidate's judgement of Romeo, although the best responses are likely to provide a more balanced view.

Reasons for limited sympathy might include the speed with which he transferred his affections from Rosaline to Juliet, the foolhardiness of pursuing a girl he knows to be the daughter of his family's arch enemy, the deceit involved in marrying in secret, the madness in killing his wife's cousin, and the weakness shown in the Friar's cell.

Grounds for sympathy might include the frustration of finding true love only to find it forbidden, the commitment that risks all dangers for love's sake, the dilemma in balancing loyalty to his wife against loyalty to friends (ie Mercutio), the generosity to Paris in placing him next to Juliet, the cruelty of Fate, the courage to take his own life.

Differentiation will be achieved through: how focused the response is on Shakespeare's presentation of Romeo and how convincing the line of argument used and the support given for points made through aptly chosen quotation and/or references to the play. The best answers may begin to show a perceptive understanding of thematic issues within the play that have some bearing on a fair assessment of his deserts (eg as pre-destined to take his own life he is doomed to make mistakes/have things not go according to plan) and/or an understanding of the customs of the time (eg marriages were normally arranged, not based on love alone). A clear exploration of how Shakespeare through use of language and/or dramatic techniques heightens our sympathy 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: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Explore some of the ways in which situations and events in <i>Romeo and Juliet</i> remind you of the words of The Prologue to the play. <i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i>

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

NOTES ON THE TASK

This offers candidates the chance to show a perceptive overview of the play and an understanding of the main thematic issues: the nature of the feud that will never be resolved without a tragedy; Fate determining what happens to the 'star-crossed lovers'.

Answers are likely to focus on examples of the feud in action and link them to appropriate quotation from The Prologue. Others might trace different references to Fate, whether through the dreams and premonitions of the lovers, Romeo's realisation 'O I am fortune's fool!', or the curse of Mercutio, or they might collate evidence of Fate working through human error, coincidence and bad timing, eg, the failure of the Friar's message to reach Romeo, and Juliet's waking just too late to prevent Romeo's suicide. Similarly they could discuss the final reconciliation of the families, and the Prince's words to them, in the light of 'Doth with their death bury their parents' strife'.

The best answers will be essentially analytical in approach, able to draw on appropriately chosen quotation from different parts of the play, in support of the points made. A clear explanation of how language and/or dramatic techniques are used to develop the ideas presented by The Prologue will indicate the very 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: <i>Opening Lines</i> : Section C : War
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets explore feelings about how war changes men who become soldiers, in two of the following poems.</p> <p>(Page 42) Hardy <i>The Man He Killed</i> (Page 43) Housman <i>On the Idle Hill</i> (Page 43) Scott <i>The Drum.</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although 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.

Responses should be able to identify specific feelings from the content and begin to explore some of the following uses of language and devices to convey these. Give full credit where the response has engaged fully with the text, even if the interpretation is unusual.

Hardy: most answers should identify feelings about the futility of war from the reflections of the soldier on his experience of killing a man that in other circumstances could have been a friend. Doubt on the point of this killing is shown by expressing the conventional opinion 'he was my foe' immediately followed by 'of course he was' and the use of enjambment on 'although', which leads on to feelings of doubt about the reasons for enlisting ('off-hand like', 'out of work') as unthinking, force of circumstances. Responses might explore the use of dashes to emphasise doubt, the simple colloquial language, the reflective, almost puzzled tone suggesting the innocence of the killer.

Housman: most responses should be able to identify feelings of waste and loss expressed through 'food for powder', the contrast between 'lovely lads' and 'dead and rotten', and the emphatic 'all to die', 'None...return again'. Recruitment is seen as a form of seduction, the drummer, almost like a piper, summoning the men out of their sleepy existence to march on to their deaths. There is a nightmare quality about the build up from an easy, complacent, soporific effect of a summer's day, lulled by the gentle sounds of the stream, to the ominous noise growing ever louder until in the last stanza it is a raucous 'hollo...screaming fife'. There is also an implication of the macho appeal of duty in 'Woman bore me' and the attraction of the 'scarlet' coat.

Scott: presents even more strongly the ominous lure of the 'drum's discordant sound', the repetition of 'round, and round, and round' suggesting the mindlessness of the exercise. Feelings that recruitment is wrong/dishonest are suggested by 'lures', the superficiality of 'charms of tawdry lace' and 'glittering arms', the young men being 'thoughtless' and pleasure-seeking, betrayed by the offer to 'sell their liberty'. Feelings that the cause is not worth the sacrifice come out strongly in the savage use of language in the second stanza: 'ravaged plains'/'mangled limbs' and the contrast between 'dying groans' and the earlier 'pleasure'.

Differentiation will be achieved not necessarily through the number of points made but through: how clearly and consistently the response focuses on feelings about how war changes soldiers, rather than simply summarising each poem; how perceptive an understanding is shown of these changes and the tone explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used to convey feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: <i>Opening Lines</i> : Section D: Town and Country						
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets express strong feelings, in two of the following poems:</p> <table style="width: 100%; border: none;"> <tr> <td style="text-align: center;">(Page 48) Tennyson</td> <td style="text-align: right;"><i>The Eagle</i></td> </tr> <tr> <td style="text-align: center;">(Page 54) Hood</td> <td style="text-align: right;"><i>The Song of the Shirt</i></td> </tr> <tr> <td style="text-align: center;">(Page 56) Rossetti</td> <td style="text-align: right;"><i>The World.</i></td> </tr> </table> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>	(Page 48) Tennyson	<i>The Eagle</i>	(Page 54) Hood	<i>The Song of the Shirt</i>	(Page 56) Rossetti	<i>The World.</i>
(Page 48) Tennyson	<i>The Eagle</i>						
(Page 54) Hood	<i>The Song of the Shirt</i>						
(Page 56) Rossetti	<i>The World.</i>						

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.

Responses should be able to identify feelings from the content and begin to explore some of the following uses of language and devices to convey these. Give full credit where the response has engaged with the text, even if the interpretation is unusual.

Tennyson: although this is a very short poem, there is scope to analyse use of language and to work behind text to identify strong feelings; reward unexpected interpretations of feelings if based on the text. Likely feelings are of awe and admiration for the eagle. Alliteration emphasises his isolated position ('crag') and menacing ugliness ('crooked hands' echoed by 'wrinkled sea'), his majesty ('ring'd with the azure world') as Lord of such a vast landscape, his height emphasised by 'crawls', his menace by 'thunderbolt'.

Hood: strong feelings of sorrow for the woman and anger at the system that allows the rich to exploit the poor workers. There is ample scope to analyse how the relentless nature of her physical work is emphasised (eg, repetition of 'work! work! work!', 'stitch! stitch! stitch!'; the use of the 'song'; the references to 'slave'/prisoners'; stark descriptions of her poverty and physical condition; the analogy of the steam engine).

Rossetti: only the title reveals that her strong feelings of suspicion, fear and horror are directed at the world. Responses might comment on the analogy to a seductive woman, with strong contrast between 'woos', 'soft', 'fair', and 'loathsome', 'foul as hidden leprosy'; she could be Eve or a pagan temptress with 'subtle serpents gliding', bribing with not an apple but 'ripe fruits', 'satiety'. More traditional descriptions of devils, the use of alliteration exaggerating the active, desperate force of the temptress, and the closing question offer plenty of scope for discussion.

Differentiation will be achieved through: how consistently the response focuses on the ways of expressing feelings, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' feelings explicit or implicit within each poem; how convincing the support offered for each point, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to express feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 6	OCR: <i>Opening Lines</i> : Section G: How it Looks From Here
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets make us question our values and how we look at things, in two of the following poems:</p> <p>(Page 95) Adcock <i>Things</i> (Page 98) Dunn <i>I Am a Cameraman</i> (Page 99) Cope <i>Engineers' Corner</i>.</p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

Candidates must focus on **two** poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although 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.

Give full credit to responses that show engagement with the text, a willingness to explore ambiguities, associations and thoughts, and include some of the points below.

Adcock: although this is a very short poem, answers should be able to comment on the poet's attempt to put different fears into perspective, and to separate the stereo-typical exaggerated fears (such as 'having behaved foolishly in public') from those more serious threatening ones that 'stand icily' and 'come stalking in'. Yet 'Things' is a vague title, and is never clearly identified (perhaps to suggest that worry makes things appear worse than they really are?) hence, an interesting, ominous repetition of 'things' and 'worse'; a personification of 'things' to suggest a malevolent force hunting down and holding captive. 'Miniature' betrayals (almost a contradiction in terms) and 'suspected' and not being able to sleep for merely 'thinking about them', could suggest fears are largely vague, unsubstantiated, a product of a disturbed mind rather than a real threat.

Dunn: answers may recognise that he refutes the clichéd idea that 'the camera never lies'; he argues that film can 'catch only the surface'/'is just a reflection of the matchless despair', it can never do justice to life and suffering. Values/moral dilemmas are implied in taking away the 'dignity'/'privacy' of the victims of suffering, in a bid to become famous, or keep the watching masses 'happy'. The poem is full of dense imagery and interesting phrases about life and art, culminating in the last stanza. Quality of comment on a few of these will be the discriminator.

Cope: it is hoped answers will see that the poet wants us to think about how little encouragement we offer poets/value the arts. They might comment on the heavy use of irony in appearing to sympathise with the lot of engineers, and reversing their respective situations with 'cheerless garrets' and poets in 'Daimlers'. There is scope to comment on the use of interesting phrases such as 'more fuss of a ballad than a blueprint'/'dream of writing couplets', opening with questions, and the light-hearted tone indicated in the simple rhyme scheme, the almost banal use of language in places, eg 'well-heeled poets', 'earn a crust', 'going down the drain', and the repetition of 'everybody' to show the opposite.

Differentiation will be achieved not necessarily through how many points are made but through: how consistently the response focuses on the ways in which the poets make us think, rather than simply summarising each poem; how perceptive an understanding is shown of the values or ways of looking at things that are being questioned explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to convey these feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 7	OCR: <i>Opening Lines</i> : Section H: Poetry of the 1914 -18 War (ii)
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets explore feelings about the death of soldiers in war, in two of the following poems.</p> <p>(Page 103) Gurney <i>The Target</i> (Page 108) McCrae <i>In Flanders Field's</i> (Page 111) Brittain <i>Perhaps-</i></p> <p><i>Support your answer by referring to and quoting from the poem. Remember to put quotation marks round any words or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

Candidates must focus on **two** poems, but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although 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. Although these are complex poems, responses should be able to identify feelings about death of soldiers in war, from the content, and begin to comment on some of the following uses of language and devices to explore these.

Gurney: a soldier is worrying about the fact that he had killed a man in battle, a moral dilemma because he too had a worried mother, and the reasons were not personal, 'it had to be one of us!', it was his 'job'. Far from fearing for his own life, he considers it might be better to die soon to stop his mother worrying about him. His despair is conveyed through the simple language, direct speech, quick changes of topic, the repeated thought that God does not care, let alone help, and the bleakness of the conclusion, 'a bloody mess'. His helplessness is emphasised by active verbs, 'rave'/'shout'/'sob', and his need to 'ask his pardon, if I durst'.

McCrae: uses nature – poppies – to remember the dead, but also to remind others to take their place so that their sacrifice was not in vain. He believes the cause was real, 'our quarrel with the foe' and glorious (symbolism of the torch), even though the cost was high ('row on row', 'short days ago' and the emphatic summary 'lived, felt dawn, saw sunset' of their being alive, the repetition of 'loved') The importance is not that they died but that they should be allowed to rest in peace now others take over. There is scope to analyse how the structure of each stanza and the strong pauses in the middle of lines add emphasis and solemnity to the feelings expressed.

Brittain: answers might recognise that the poet is mourning the loss of her loved one, and believes that although 'perhaps' she may one day appreciate life again, she will never ever experience the 'greatest joy' again, because his death has broken her heart. There is scope to look at how the carefully controlled structure of the poem, the last line of each stanza referring back to 'you', and the final pause before 'long ago', emphasises her sorrow that time will never totally allay, in contrast to the descriptions of Nature around her that traditionally bring happiness. Her poignant reference to Christmas, her resigned choice of language and consistently mournful tone suggest a simple, heart-felt reaction.

Differentiation will be achieved not necessarily through the number of points made but through: how consistently the response focuses on the ways the feelings are explored, rather than simply summarising each poem; how perceptive an understanding is shown of the feelings explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to convey these feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Grade Thresholds

General Certificate of Secondary Education
English (Specification Code 1900)
January 2009 Examination Series

Unit Threshold Marks

Unit		Maximum Mark	A*	A	B	C	D	E	F	G	U
2431/1	Raw	63				52	44	37	30	23	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	72	67	61	56	50	47			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				57	49	42	35	28	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	56	48	44			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				34	28	23	18	13	0
	UMS	41				36	30	24	18	12	0
2433/2	Raw	60	52	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
	3.4	10.2	21.9	52.4	83.2	93.9	98.6	99.6	100.0	4700

4700 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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