

Mark Schemes for the Units

June 2009

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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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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.

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

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.***

- N.B. 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: Death of a Great Racehorse

QUESTION 1 (a), (b) (5 marks)	<p>(a) Where did Desert Orchid die? [2]</p> <p>(b) From paragraph three, beginning ‘Dessie spent...’, give three ways in which Desert Orchid has been honoured at Kempton Park racecourse. [3]</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • follow an argument, identifying implications (AO2 iii) • select material appropriate to their purpose (AO2 iv).
CONTENT	<p>(a) Award 1 mark each for the following points:</p> <ul style="list-style-type: none"> • In his stable • At Newmarket. <p>(b) Award 1 mark for any of the following points:</p> <ul style="list-style-type: none"> • His ashes were scattered at Kempton Park • A life-size statue is near the parade ring • A race named after him was run on 27th December 2006.

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

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

QUESTION 1(c) (16 marks)	<p>From your reading of the passage, what qualities and achievements gave Desert Orchid his reputation as a great racehorse?</p> <p>Use your own words as far as possible. 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> <p>His reputation derived from these general qualities:</p> <ol style="list-style-type: none"> 1 his style of running 2 his enthusiasm/determination to win 3 his bravery/courage 4 his colour 5 ambassador. <p>It also derived from these achievements:</p> <ol style="list-style-type: none"> 6 he won 34 races 7 out of 71 starts 8 he won £654,000 prize money 9 he held the record for prize money winning 10 he won the 1989 Cheltenham Gold Cup 11 he won the greatest race of all time 12 he was the winner of the King George VI steeplechase (four times) 13 he won seven races for Richard Dunwoody 14 the champion jockey said he was his best horse 15 he had a world-wide fan club 16 he succeeded from humble beginnings 17 his grandmother cost only £175 18 his mother was unknown 19 his father was little known 20 he was a favourite of the Queen and/or Royal Family 21 he was ridden by Princess Anne 22 he was in a pageant for the Queen Mother's 100th birthday.

INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 Indicate by the letter **Q** in the identified **qualities 1,2,3,4,5**.
- 3 Indicate by the letter **A** the horse's **achievements** (which are factually identifiable).
- 4 Write **R** for a point repeated.
- 6 Use **OP** (own point) for valid points not in the mark scheme, ie inferences that can be legitimately drawn from the candidate's reasonable reading of the text.
- 7 Do not reward mark-for-point in this question. **Review the amount of As & Qs and refer to the Band descriptors and standardisation scripts** to arrive at your mark.
- 8 You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the band descriptors.
- 9 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 Effective organisation is likely to be a feature of higher band responses; indeed, the **criterion of organisation is a discriminator** throughout the range.
- 2 The candidates should attempt to use their **own words** in this answer. This is reflected in the Band descriptors, and is a discriminatory criterion.
- 3 The **clarity of identification** of qualities and achievements will also discriminate, as will the **proportion of qualities to achievements**, because qualities may well be more difficult for average candidates to identify.

QUESTION 1(c) BAND DESCRIPTORS ***Be prepared to use the FULL range!***		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	17	A thorough understanding of the material with a good appreciation of the different qualities and achievements of the horse. The answer will be effectively organised, with consistent use of own words.
4	16 15 14	A clear understanding of the reading material and an ability to express answers in their own words. There will be a generally clear focus on the different and separately identified qualities and achievements of the horse. This clear focus will produce a well-organised answer.
5	13 12 11	A secure understanding of the reading material, although answers may lack focus. There will be a concentration on the achievements rather than the qualities of the horse. Candidates' own words will generally be used but there is likely to be some selective lifting. The organisation is not so strong.
6	10 9 8	A straightforward understanding of the horse's achievements is shown, without achieving a clear focus. Few qualities will be mentioned. There will be some narration and there will be lifting, sometimes indiscriminate. The organisation is becoming weak.
7	7 6 5	There will be some attempt at separate identification of the horse's achievements, but candidates will slip into narration and organisation may be haphazard. There will be indiscriminate lifting.
8	4 3 2	The passage and/or task will have been misunderstood. At the top of the band, there will be a rudimentary understanding of the passage. Answers will be unstructured, predominantly narrative and will contain much indiscriminate lifting.
Below 8	1 0	Answers will be brief and hesitant. Material selected from the text has little bearing on the task and will lack substance and coherence.

MEDIA TEXT: Goodbye, Glorious Grey

QUESTION 2 [21 marks]	How does the writer celebrate the qualities of Desert Orchid? In your answer, you should write about: <ul style="list-style-type: none"> • the presentation of the article • what everyone admired about the horse • the words and phrases chosen by the writer.
CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts (AO2 i) • follow an argument and identify implications (AO2 iii) • select material appropriate to their purpose (AO2 iv) • understand and evaluate how writers use linguistic and presentational devices (AO2 v).

INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in this question unless the expression is so bad that it impedes communication.
- 2 **Indicate letter (A/B/C)** in the text each point clearly made. Use:
 - letter **A** for points relating to HEADLINES, PHOTOGRAPHS and CAPTIONS
 - letter **B** for the ASPECTS OF ADMIRATION
 - letter **C** for LANGUAGE: (IDENTIFIED) WORDS AND PHRASES.
- 3 Where candidates have attempted an **explanation of Words and Phrases**, rather than simply identifying or copying them, **put the letter E to indicate this**. This is a most important discriminator.
- 4 Put a **bracket** round the letter if a point has not been made clearly.
- 5 If a point has been repeated, use a capital **R**.
- 6 Put **OP** (own point) for a valid point not included in the Mark Scheme.
- 7 Review the letters **A, B, C and E** in the answer. Then 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 to explain your mark. Any comment **must** draw on the wording in the Band Descriptors.
- 9 Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

NOTES ON THE TASK

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

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

CONTENT	<p>Candidates may refer to some of the following points.</p> <p>A. Presentation: Headlines, Photographs and Caption</p> <ol style="list-style-type: none"> 1 large headline attracts attention 2 alliteration makes for easy reading 3 “goodbye” gives a personal note at the beginning 4 sub-headings take the reader through the main emotions 5 caption: very strong praise 6 caption: includes three characteristics: speed, strength, style 7 photograph: dramatic action: conveys energy and power (what the photograph shows/implies) 8 photograph: direct, head-on shot (the quality of the photograph) 9 rhetorical question starts the article <p>B. Aspects of admiration</p> <ol style="list-style-type: none"> 10 his popularity: everyone felt he was their horse (not had many owners) 11 world-wide appeal: fallible: people admired him and felt for him 12 conspicuous and recognisable because grey 13 front-runner 14 versatility: short, fast races and long tests of stamina 15 he was as courageous as he was talented 16 he was a winner: King George VI Chase four times + Cheltenham 17 his manner of winning in 1989: weather & ground against him, but he won by sheer courage and bravery 18 he inspired such deep, wide affection, he could not run in the National 19 he was inspiring about horseracing, sport and life in general. <p>C. Language: Words and Phrases</p> <ol style="list-style-type: none"> 20 millions felt a surge of joy, pride in ownership 21 captured the world’s imagination 22 fallible: aroused tenderness and concern as well as admiration 23 tributes flowed with tears 24 glamorous career 25 his adoring public 26 his legend grew 27 uncommon ability 28 speed-orientated two-mile sprint races 29 lung-burning tests of stamina 30 steeplechase icon 31 courage to match his talent 32 Cheltenham was an infinitely tougher task 33 his greatest achievement 34 driven on by his unconquerable spirit 35 battled on 36 an awesome sporting achievement 37 he “dug as deep as he could go” 38 national love affair...was so huge and widespread 39 love had grown too deep 40 he was inspiring not just about horseracing, but sport and life itself 41 resilience, courage, flair, brilliance, savage determination 42 beautiful, courageous, powerful, athletic, charismatic individual.
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SECTION B – Writing to INFORM, EXPLAIN, DESCRIBE

QUESTION 3 21 marks (14 + 7)	Describe an occasion when you were impressed by someone's behaviour. Explain what you learned from this experience.
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 sufficiently to show how you have formed your judgement. Put a wavy line for awkward syntax/unclear expression. Use a caret to indicate omission.
- 2 You **may** write a brief summative comment **drawn from the wording of the descriptors** to show how you have arrived at your final marks.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas, structure, maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.
- 4 Award TWO marks, one for AO 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photocopied examples as guides to your assessment.
- 6 At the end of the answer write the two separate marks (eg 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer a ringed total to the front page of the script.

NOTES ON THE TASK

- 1 Note that there is no specified audience.
The register will therefore be 'neutral' ie objective and impersonal continuous writing.
- 2 **TASK-SPECIFIC CRITERIA**
 - clarity of description and explanation
 - accuracy of expression at word, sentence and text level as defined in the assessment criteria.

WRITING MARK SCHEME – Foundation Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
		AO3	AO3
		i) Communicate clearly and imaginatively, using and adapting forms for different readers and purposes. ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.	iii) Use a range of sentence structures effectively with accurate spelling and punctuation.
Band	Marks	Descriptors	Marks Descriptors
Above 4	16	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • 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
	15		<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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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 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: How I Became an Englishman

<p>QUESTION 1 (30 marks)</p>	<p>Outline concisely the problems George Alagiah encountered while at school and his thoughts and feelings about them. Use your own words as far as possible.</p>
<p>CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • follow an argument and identify implications (AO2 iii) • identify facts and opinions (AO2 ii) • select material appropriate to their purpose (AO2 iv) • collate material and make cross references (AO2 iv)
<p>CONTENT</p>	<p>Candidates may refer to some of the following points:</p> <p>Problems</p> <ol style="list-style-type: none"> 1 had not yet learned to laugh/pretend to laugh at himself 2 could not shower everyday 3 references to family/mother can result in teasing 4 was seen to be physically different from other boys (tan line) 5 was subjected to sarcastic banter 6 mutual incomprehension/didn't understand one another 7 had never had a communal shower before 8 was not used to English food/could not appreciate it 9 found becoming accustomed to the climate (cold loo seats) difficult 10 continually encountering something new 11 becoming accustomed to new clothes/friends/habits/lessons 12 understanding the vocabulary <p>Thoughts and Feelings</p> <ol style="list-style-type: none"> 13 realised he became vulnerable if he mentioned his mother 14 did not like being the centre of attention 15 felt nervous/embarrassed 16 confused: could not explain why he looked different/his cultural practices 17 (disliked everyone looking at him) but felt he could not ask them to stop 18 felt hurt/unhappy 19 felt scared/wanted to run away 20 felt like crying 21 decided it was easiest to hide his feelings 22 felt that everything he did was being done for the first time

NOTES ON THE TASK

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

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 , linking points from different areas of the passage. Both elements of the task have been covered and there is a clear overview of the material although there may be occasional blurring of points. There is a secure understanding of the passage .
3	24 23 22	A good range of points is identified clearly with, perhaps, selective lifting from the original. Focus on the task is clear but there may not be an attempt at concision, or there may be over-condensation and some blurring of points . Responses may contain over-elaboration of introduction, linking phrases and summative conclusion . Both elements of the task have been covered but not evenly. There is some attempt to organise and an overview of the material . The passage has been understood .
4	21 20 19	Responses are relevant, covering a range of points . There is a focus on the task but responses may be very long owing to the inclusion of unnecessary detail and will be close to the wording of the passage . Organisation is likely to be over-reliant on the sequence of the original and may tend towards a narrative approach . Understanding is demonstrated, possibly by selective lifting . Details of problems 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 and/or be over-reliant on a narrative approach . 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 a general lack of understanding of text and/or task . Responses may be very short or of excessive length owing to inappropriate comment or anecdote. Focus on the task may be intermittent .
7	12 11 10	Some grasp of the material is shown. Organisation may be weak or even haphazard. There is indiscriminate lifting 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: What Are the French Really Like?

QUESTION 2 30 marks	How does Peter Mayle persuade the reader to share his view of the French? In your answer you should 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 (AO2 i) • evaluate how information is presented (AO2 ii) • follow an argument, identifying implications and recognising inconsistencies (AO2 iii) • understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).

INSTRUCTIONS TO EXAMINERS

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

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

CONTENT	<p>Candidates may refer to some of the following:</p> <p>Presentation/Content (A)</p> <ul style="list-style-type: none"> • writer lives in France and so speaks from personal observation • acknowledges the truth of some stereotypes • summarises the French ‘superiority complex’ • lists the glories of France (humour in inclusion of Catherine Deneuve) which most English will acknowledge • recognises the French willingness to despise government • examples of French bureaucracy, particularly frustrating to the English • emphasises that the friendliness and nature of the French people undermines the clichés • gives example of the Parisian waiter – a figure familiar to the English – but points out that he’s almost certainly rude to the French as well and may even deserve sympathy • personal account of his own experience of being accepted by his French neighbours • French character is summed up in neighbour’s comment about the Parisians <p>Tone/Use of Language (B)</p> <ul style="list-style-type: none"> • the overall tone is affectionate, slightly satirical/humorous/light; amused by the idiosyncracies and attitudes of both nations • opening paragraph conveys a sense of reassurance that the writer knows what he is talking about • colloquial, chummy tone, ‘Let’s start with...’ etc. • emphasis on the cultural superiority of things French conveyed by vocabulary: ‘elegant’, ‘refined’, ‘aristocratic’ etc. • use of French vocabulary to show writer’s familiarity with the country but also to emphasise difference • effective use of short sentences/pithy statements: ‘probably with his wife as well’ etc. • use of direct quotation of actual speech to establish character and credibility • use of one sentence concluding paragraph; somewhat laconic in effect
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SECTION B

QUESTION 3 30 MARKS (20 + 10)	Describe an occasion when you felt like an outsider. Explain how you dealt with this situation.
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 (AO3 i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (e.g. 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 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 about a time when they felt like an outsider. Expect a wide range of interpretations of the term 'outsider' 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 experience, which adopt an appropriate tone and which attempt to both describe and explain.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation
 - effectiveness of description / specific details relating to adapting to new circumstances appropriate to the audience.

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. 	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. 		

Band	Marks	Descriptors		Descriptors
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.

Band	Marks	Descriptors		Descriptors
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.

Band	Marks	Descriptors		Descriptors
	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.

Band	Marks	Descriptors		Descriptors
Below 8	4	<ul style="list-style-type: none"> There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. 	2	<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	<ul style="list-style-type: none"> 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. 	1	
	1		0	
	0			

2432/01 Different Cultures, Analysis and Argument

SECTION A

DIFFERENT CULTURES – Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The Band Descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the 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 to Examiners – Section A

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

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

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

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

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

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

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

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

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

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

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

TEXT: OCR: Opening Worlds

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

Question 1 MARKS AVAILABLE 21	How does the description of a place help you to understand a character, here and in one other story from the list above?
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NOTES ON THE TASK

The passage develops, stylishly and skilfully, the presence of both fear and pleasure. Each is communicated through the evocation of sense experiences (sounds, smells, touch, (lack of) sight) and imagination. Ravi is trapped in the shed by his wrongheaded will to be the winner and attempts to overcome his childish fear of the dark. This central section of the story is the precursor of Ravi's emergence into the garden at sunset and the bitter realisations that flood upon him at the end of the story. Whilst he is in the shed he can nurture his childish illusions despite or because of his fears: when he emerges the very different sense of his mortality takes over.

All the other stories provide rich opportunities to examine the importance of place. The Dovecots' shack, Bolan's tenement, the contrast between what Sidha is given and the Sivasankers' home, Naraian's family home and Cathy's reaction to it, the forest and its effect on Anna and Savushkin.

Higher Band answers will make some links between what is described and the reactions of the characters involved, possibly linking them to what happens next. They will support what is said with clear and well selected reference to the text. They may pick up some of the detail of the writers' choice of language.

Middle Band answers will say something about the places that are described and the characters that inhabit them but may make only tenuous reference to what links them. There will be some textual support.

Lower Band answers will make some reference to the places that are described.

Question 2 MARKS AVAILABLE 21	What does the ending show you about a character in any two stories from the list above?
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NOTES ON THE TASK

So long as what is said is well supported by reference to the text, the importance of the ending is whatever candidates deem it to be. Nor is there any prescription on whether it is the last sentence, paragraph or page. What is wanted is a sense of the detail of the chosen passages and what they do in terms of the rest of the story. The endings of all six stories have acute and clearly recognisable significance. 'Clear and thrilling as a star's light' encapsulates the triumph of charity over Chase's mean, small minded self promotion. The end of *The Red Ball* clearly takes Bolan's attitude and feelings towards his father into a new dimension. The conclusion of *Leela's Friend* – 'we couldn't have kept a criminal like him in the house' is the final summative irony of the role reversals developed in the story. Cathy's sense of true love compromised by the unremitting monolith of an utterly oppressive culture and Ravi's burgeoning sense of his frail mortality all reflect on what precedes. The conclusion of *The Winter Oak* speaks for itself and takes the story on further than any of the other five.

Higher Band answers will give a clear and well supported account of the end of two of the stories which make some link with what leads up to them. They may well have reference to the writers' choice of language.

Middle Band answers will have a sense of the end of two stories with some support from the text.

Lower Band answers will say something, however limited, about the end of two stories.

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

Question 3 MARKS AVAILABLE 21	How does the writer show that Santiago understands what is going to happen, here and at one or two other moments in the novel?
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NOTES ON THE TASK

In the final third of the story and the final third of Hemingway's account of the voyage, Santiago is increasingly conscious of the hubris which surrounds his epic trip. The dual relationships/attitudes he holds with the sea and all its creatures are developed to their natural conclusions. Here he recognises the reality of his attempts to do the impossible: there are many others. Answers simply need to touch on the ironic dualities here (the better the fish, the likelier its destruction) and the words Hemingway uses to describe it and then go to one or two other, similar moments. There are many, for example, each time the diminishing hulk of the dead fish is threatened.

Higher Band answers will respond to the duality of Santiago's situation, however simply. They will support the response with clear understanding of the text. They may refer to the author's choice of language.

Middle Band answers will say something which supports the Santiago's sense of demise once he has caught the great fish.

Lower Band answers will say something which relates to the task and may link that to something somewhere else in the novel.

Question 4 MARKS AVAILABLE 21	What do you find to admire about Santiago?
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NOTES ON THE TASK

What is to admire is entirely the choice of the candidate. What is needed is the close examination of 'one or two moments' so as to support a developed response with a clear sense of the text. Candidates may well admire Santiago's endurance/ perseverance/ courage/ self respect/ promotion of love and respect from others (Manolin, most obviously) / sailing & fishing skills etc. It really is an opportunity for candidates to pick favourite passages and comment on them.

Higher Band answers will respond to two or more aptly chosen moments which evoke something (whatever it may be) to be admired; give support from the text and, possibly, go into the language the writer has used to embody this.

Middle Band answers will select one or more moments and say something about what might be admired with some support.

Lower Band answers will say something about something admirable.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 21	How does violence make things fall apart, here and in one other moment in the novel?
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NOTES ON THE TASK

The passage is really the only violent response by the Ibo tribe to the takeover by the white man, excepting Okonkwo's murder of the messenger. The central point is a total lack of understanding between the two cultures: 'he does not understand our customs'. Although no one is hurt, the immediate reaction to this is the humiliating capture and treatment of the leaders, which leads to Okonkwo's act of revenge. This decapitation and suicide provide the most obvious other moment in the novel. Earlier in the novel the killing of Ikemefuna and the treatment of twins will encourage some of the tribe to choose the new, more accommodating religion. Other moments like Okonkwo's fame, his beating of Ojiugo in Peace Week, and the accidental killing of Ezeudo's son are all handled successfully. It is violence against the powerful white man which will fail.

Higher Band answers will explain how this and other examples of violence contribute to the tribe's downfall. They will support what is said by reference to the text, and there may be some consideration of the language used.

Middle Band answers will identify violent moments and comment on them with reference to the text.

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

Question 6 MARKS AVAILABLE 21	Okonkwo has high expectations of Nwoye. How does Nwoye fail to live up to those expectations on two or three occasions in the novel?
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NOTES ON THE TASK

Nwoye becomes Isaac and turns his back on the Ibo society which has formed his father's conscious and sub-conscious self. Candidates may pick on any episode which involves the two to explore this. More obvious examples are the moment Okonkwo beats Nwoye (and is immediately rebuked for doing so); Okonkwo's private preference for Ikemefuna over Nwoye, his fear of effeminacy in the boy and concern that he resembles his grandfather Unoka, etc. Very good answers will explore the inner reasons for Nwoye's desertion of all his father holds so dear.

Higher Band answers will explore aptly chosen moments of tension between the two, concentrating on Nwoye's feelings. There will be clear support from the text and there may be some reference to the writer's choice of language.

Middle Band answers will recognise Nwoye's behaviour and make some attempt to explain it with some support.

Lower Band answers will say something about Nwoye and Okonkwo.

SECTION B: Writing**WRITING TO ANALYSE, REVIEW, COMMENT**

Question 7 MARKS AVAILABLE 21 (14 + 7)	Why are some people more popular than others?
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 <ol style="list-style-type: none"> 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement. 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement. 3 For writing tasks, LENGTH is not in itself a criterion. 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 7. 5 Award TWO marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set. 6 Use the photostat examples as guides to your assessment. 7 At the end of the response write and total the two separate marks (eg 11 + 3 = 14). Ring this total and transfer it to the front page of the script. 	
NOTES ON THE TASK <ol style="list-style-type: none"> 1 Answers will offer some different ideas, which will be whatever that means to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.) 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying. 3 TASK-SPECIFIC CRITERIA: <ul style="list-style-type: none"> • clarity of presentation of the idea of popularity (overview) • clarity of explanation of the reasons for an individual's popularity (analysis) • effectiveness/relevance of personal comment on the relative impact of popularity. 	

WRITING TO ARGUE, PERSUADE, ADVISE

<p>Question 8 MARKS AVAILABLE 21 (14 + 7)</p>	<p>Write the words of a talk you would give to new students advising them how best to fit in to the school or college community.</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Some may refer back to the stimulus material; there is no premium or penalty for such reference.
- 2 Candidates are writing the words of a speech. The writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of own point of view
 - effectiveness in persuading audience to share/support point of view.

WRITING MARK SCHEME – Foundation Tier

Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.				
		AO3		AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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 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.
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 the significance of the place where the characters live, here and in one other story from the list above.
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NOTES ON THE TASK

The passage clearly identifies the extreme poverty which the Dovecots suffer and highlights the reasons for Clement's inability to donate to the retiring headmaster. Candidates may refer to:

- The writer's use of the word 'coop' – linking to their surname with significant irony.
- The holes in the roof that prevent any real protection from the elements.
- The negative vocabulary and consequent imagery that indicates a family living on the edge of existence – wretched/water stained/dicoloured/stained/rotting/worm eaten/threadbare/faded'.
- The contrast of their entrapment with the soaring seagulls.
- The faded gay pictures of the magazine seem to imitate the family's decline.
- Clement sits on the floor, his sister on the one decrepit table.
- Their food is meagre, the father eating with his peeling metal spoon.
- The mother, emaciated, described as a foraging hen, her own bones picked over – the family falling prey to their poverty.

Further examples of the significance of the place in which the characters live can be found in abundance in all of the short stories.

- The poverty, disillusion and sense of sense of rejection in *The Red Ball*.
- Cathy's contentment within her life in England contrasted beautifully with the misery of suppression and sense of loss in India in *The Young Couple*.
- The huge gulf between those who have and those who have not and their attitudes to one another in *Leela's Friend*.
- The uncomfortable world of Ravi, in spite of its material possessions in *Games at Twilight*.
- The wonderful contrast between the order of the classroom and the spectacular opportunities to learn in the forest in *The Winter Oak*.

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

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

Lower level responses will show at least a superficial understanding of the significance of the place where the characters live and refer to another story which is, in parts, a recognisable response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the range of ways that the writers help us to understand the significance of the place where the characters live.

QUESTION 2: MARKS AVAILABLE 30	In any two of the stories from the list above, what makes the endings particularly effective for you?
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NOTES ON THE TASK

The endings are tremendously effective in all six stories. Candidates may refer to:

- The fact that the love of a sister and perseverance can help Clement overcome the injustice he has experienced and reveal a nobility of spirit that is indomitable in the face of humiliation in *The Pieces of Silver*.
- The fact that in *The Red Ball*, Bolan is indeed loved by his father in spite of the terrible beating that he takes from him, revealing much about his father's sense of failure and his mother blind love for her son.
- *The Young Couple* which clearly focuses on the shattered world of Cathy as the cultural impact of their move to India sees the collapse of her relationship with Naraian under the weight of family intervention.
- *Leela's Friend* in which the accusations against Sidda reveal the dismissive arrogance and prejudice of the rich and the corrupt society in which to be poor is to be criminalised.
- *Games at Twilight* which presents the tragic inadequacies of Ravi as he finds himself very much dismissed as a consequence of his naïvety and the realisation that his self-importance will not be tolerated.
- *The Winter Oak* which should be a popular choice with Anna's voyage of discovery in the forest, under the expert guidance of Savushkin, providing a rich vein of study as he innocently makes Anna reassess her life and inadequacies of her 'classroom'.

Good answers will focus very clearly on the question by defining, with explicit illustrations, what makes the endings effective in both stories selected.

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

Lower level answers will at least show a superficial understanding of what makes the endings effective although the insights may be largely implied in the selections of details produced.

Differentiation is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety with which the effectiveness of the endings is examined in both stories.

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

QUESTION 3: MARKS AVAILABLE 30	How does Santiago reveal his respect for the sea, here and elsewhere in the novel?
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NOTES ON THE TASK:

From the extract candidates may refer to:

- The beauty and generosity of the sea is initially contrasted with its awesome power and cruelty – Santiago revealing his respect for this wonder of nature, realising that the relationship he enjoys with it is a fragile one.
- His genuine love for the sea expressed in the words 'la mar'.
- The contrasting attitudes of the younger fishermen who pollute the sea with their motor boats and buoys.
- The fact that these younger men call the sea 'el mar' (masculine) so that it can be seen as a rival or enemy rather than as something to cherish and respect.
- His understanding that the sea is both bountiful and wicked, performing her acts 'because she could not help them', Santiago absolving the sea of any responsibility for her actions.
- The fact that he acknowledges the influence of the moon upon the sea, again understanding the varied fortunes that time and tides may bring.

From the rest of the novel candidates may illustrate his respect for the sea by referring to:

- The fact Santiago's eyes are the same colour as the sea as well as being cheerful and undefeated.
- The obvious point that the sea gives him a purpose for and a means of living, however fraught with danger.
- His friends he finds upon the ocean, the flying fish, the birds and the turtles who share this environment with him in a natural balance of co-existence.
- The fact that the sea provides all his sustenance – even the shark oil enables him to avoid colds and gripes and helps his eyesight.
- The marlin which is both friend and foe whilst it shares this world. Santiago feeling the pain of the fish as he realises that it is the sea which has made him the man he is with the ability to endure pain and hardship.
- His sadness that he has killed so fine an adversary, a beautiful creature of the sea from which he takes only out of necessity.

Good answers will respond to the extract with some subtlety, making explicit how Santiago reveals his respect for the sea. From the rest of the novel they will range quite widely to illustrate his respect.

Middle band answers will respond to the extract in some detail, making some explicit comments regarding how Santiago's respect for the sea is revealed. From the rest of the novel they will select detail which is clearly intended to illustrate his respect while not always making the reasons for the selection explicit.

Lower level answers will show at least a superficial understanding of how the extract reveals Santiago's respect for the sea and will refer to the rest of the novel in ways which, in part, are recognisably relevant to the question.

Differentiation is likely to spring from the extent to which the answer shows a clear and consistent understanding of how Santiago's respect for the sea is revealed in both elements of the question.

QUESTION 4: MARKS AVAILABLE 30	How does Manolin support Santiago during the course of the novel?
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NOTES ON THE TASK

Candidates may refer to:

Manolin is the disciple who helps maintain Santiago's self belief throughout the early part of the novel, and indeed thoughts of him sustain the old man at sea. Most candidates are likely to focus on;

- the companionship he provides and his love for Santiago
- his positive belief in the old man and faith that he will again catch great fish in spite of the lull in his fortunes
- his constant practical service to Santiago, ignoring the wishes of his family and the normal diversions of a boy of his age, devoted to the well-being of his friend
- the memories they share that bring amusement in these hard times
- Manolin gives the old man a reason to continue, a confidence that he is not entirely alone
- Manolin supports him with buying the bait for the next day's fishing and helps him with the gear
- he respects the dignity of Santiago even to the point of the daily fiction regarding the pot of yellow rice
- he shares Santiago's fascination with baseball
- he puts the old man to sleep with a blanket and wakes him gently to encourage him to eat, remarking that Santiago will never fish without eating whilst he is alive
- Manolin affirms the uniqueness of the old man

Good answers will very clearly demonstrate how the writer captures Manolin's support of Santiago, ranging quite widely over the novel with relevant and explicit references.

Middle band answers will clearly focus on how the writer captures Manolin's support of Santiago, giving a few examples, although at times they may be implicit rather than explicit.

Lower level answers will at least show a superficial understanding of Manolin's support of Santiago, potentially without reference to how this is conveyed by the writer.

Differentiation is likely to spring from the extent to which the answer consistently focuses on how Manolin supports Santiago and the effectiveness with which this is illustrated and demonstrated.

Text: ACHEBE: *Things Fall Apart*

QUESTION 5: MARKS AVAILABLE 30	How do moments of violence influence events, here and elsewhere in the novel?
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NOTES ON THE TASK

From the extract candidates may refer to:

- Okonkwo's participation in this display of violent ceremony and manhood reflect his own nature and his desire to be seen publicly as a man to be feared. The statement that darkness was just around the corner reflects not only on the light of day but on his fortunes.
- The misfortune that his own gun, symbolic of his aggression, should be instrumental in his downfall is of huge ironic significance here.
- It turns his world upside down forcing him to flee in shame, leaving behind the reputation he so industriously worked for.
- The fact that this crime is considered to be of the female harkens back to his fear of repeating his father's unmanly demise, again the crime so full of poignancy and consequence.
- His inadvertent crime and fall from grace is so appropriate for a man who has so engineered his rise.

From the rest of the novel candidates may refer to a variety of moments of violence which dominate Okonkwo's life;

- from the very outset Okonkwo embraces violence in fear that he may be perceived as being weak like his father – this begins on the first page where it is made clear that his reputation is based upon his wrestling talents, throwing the 'Cat'.
- He is a man of war, the first to bring home a human head of the enemy.
- His violence extends to his wives and children who live in perpetual fear of his temper.
- A murder brings Ikemefuna into his life, whom he treasures as a real son, only to have to murder him to save face.
- He beats Ojiugo during the Week of Peace, unable to prevent his anger getting the better of him and knowing that this is an act that will bring shame upon him.
- The arrest and humiliating violence Okonkwo suffered at the hands of the District Commissioner's officers leaves him with no option but to prepare for revenge in the only way he knows, slaughtering the messenger with his machete.
- His own death is in itself an act of violence, marking the end for a man with no place in the new world.

Good answers will explore the extract in detail with a consistent focus on the terms of the question, and range quite widely over the novel, making consistently clear how moments of violence influence events.

Middle band answers will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how moments of violence influence events.

Lower level answers will show at least a superficial understanding of how moments of violence influence events, and refer to other parts of the novel in ways which are, generally, recognisable as a response to the question.

Differentiation is likely to spring from the extent to which the answer focuses on how moments of violence influence events and the effectiveness of the illustrations and explanation.

QUESTION 6: MARKS AVAILABLE 30	Explore the range of emotions Achebe reveals in Okonkwo during the course of the novel.
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NOTES ON THE TASK

Candidates should be able to cite a range of emotions Achebe reveals in Okonkwo. They may refer to:

- His lack of patience with unsuccessful men, particularly his father.
- His aggression and violent temper as a man of action and warring.
- The fear of weakness and the shame he felt for his father which gives rise to the cruelty he inflicts upon his own family.
- His pride in surviving the harshest of harvests which he puts down to his inflexible will.
- The fondness for Ikemefuna who becomes the son he always desired, even though his reputation will not allow him to express this openly.
- His anger which surfaces so regularly, illustrated perfectly in his beating of Ojiugo during the Week of Peace, Okonkwo unable to restrain his temper.
- The fear of losing face, resulting in the murder of Ikemefuna his principal joy.
- The sadness which follows this act causing him to refuse food for two days.
- His passion to be one of the lords of the clan, an office so appropriately stripped from him following the accidental killing at the funeral, followed by his tremendous sense of loss.
- The grieving for the loss of the clan to the white man's ways, a mourning for the warlike men of the past.
- His happiness that the clan appeared to listen to him and stand up to the white men's rule swiftly followed by the realisation that they will not follow his example, leading to him taking his own life in despair.

Good answers will very clearly demonstrate the range of emotions Achebe reveals in Okonkwo, ranging widely over the latter stages of the novel.

Middle band answers will clearly focus on the range of emotions Achebe reveals in Okonkwo, though at times this may be implicit rather than explicit.

Lower level answers will at least show a superficial understanding of the range of emotions in Okonkwo.

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

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

<p>Question 7 MARKS AVAILABLE 30 (20+10)</p>	<p>How do you think we could all take better care of our planet and the people on it?</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

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

NOTES ON THE TASK

- Candidates will make their own choices regarding the greater care that could be taken. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.

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

TASK-SPECIFIC CRITERIA:

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

WRITING TO ARGUE, PERSUADE, ADVISE

<p>Question 8 MARKS AVAILABLE 30 (20 + 10)</p>	<p>Life was simpler in the past, so people must have been happier. Write the words of a speech to your class arguing your point of view.</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

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

NOTES ON THE TASK

- Candidates will make their own choices with regard to whether or not the simplicity of life in the past led to happier lives. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- The format is that of a speech to their class; tone should be appropriate.

TASK-SPECIFIC CRITERIA:

- clarity of explanation of own point of view;
- effectiveness in persuading audience to 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> <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
1	20	<ul style="list-style-type: none"> • A successful attempt to write in the specified writing triplet. • A thoroughly consistent use of the specified genre. • Content shows a complete understanding of the task and is skilfully adapted and crafted with detail conveying a fully confident and sustained tone and register. • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. • A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending. • Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses. • Within and between paragraphs a range of varied linking devices reinforces cohesion. • The writer is clearly in control of the material and fully aware of the audience. 	10	<ul style="list-style-type: none"> • A full range of sentence structures appropriate to the task are fully controlled and confidently varied for effect although there may be the occasional syntactical blemish. • Spelling is virtually all correct across a wide range of vocabulary. • A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.
2	19		9	
	18			
	17			

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
7	8	<ul style="list-style-type: none"> • There may be some awareness of the need to write in the specified writing triplet. • Some attempt to respond to the task showing an occasional awareness of audience. • Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively. • Vocabulary is limited and lacking in any attempt at precision. 	4	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive, syntactical faults are frequent. • Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise. • Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.
	7			
8	6	<ul style="list-style-type: none"> • There is little, if any awareness of the requirement to write in the specified writing triplet. • Content is likely to be unfocused on the task with no identifiable register or awareness of audience. • Vocabulary will be very limited and frequently inappropriate for the task. 	3	<ul style="list-style-type: none"> • Sentence structures are recognisable, simple structures are sometimes correct. • The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so. • Punctuation is largely haphazard, inconsistent or absent.
	5			

Band	Marks	Descriptors	Marks	Descriptors
Below 8	4	<ul style="list-style-type: none"> There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. 	2	<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	<ul style="list-style-type: none"> 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. 	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

Question 1 21 MARKS (14 + 7)	Copy out the sentence below and then continue the story. Create a strong sense of atmosphere . At that moment the screen went blank.
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GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).
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INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

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

WRITING MARK SCHEME – Foundation Tier

Use 'best-fit', within and across columns: If all elements are fully achieved, award the higher mark in the band.				
		AO3		AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> (ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors	Marks	Descriptors
Above 4	16	<ul style="list-style-type: none"> • A secure attempt to write in the specified writing triplet. • The specified genre is used confidently, consistently and with a positive purpose. • Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register. • Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning. • 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.
	15			

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

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

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

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

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

Section B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Write about two moments in <i>Much Ado About Nothing</i> which show you different sides of Beatrice's character.</p> <p>Write about how her character is shown by:</p> <ul style="list-style-type: none"> • what she does and why • the words she uses. <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 moments and what they see as 'different' sides to her character. Answers may focus on aspects of Beatrice's character being referred to or showing, for example, her quick wit and powers of articulation, her pride and her ideas about love and relationships with particular reference to her growing attachment to Benedick on overhearing her friends discussing her/him/them. They may also select occasions where different aspects to her character are seen because of Beatrice's reaction to tension in the play, such as the masked ball or the accusation against Hero, or where she demands that Benedick 'kill Claudio'.

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

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Write about one moment in <i>Much Ado About Nothing</i> where something is overheard or misunderstood. Explain how it affects what happens later in the play.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of moment. Answers may focus on one moment/scene involving Beatrice and Benedick, for example, when they overhear their friends discussing them and the effects of this moment in developing their relationship. They may refer to the masked ball and the happenings there for Hero and Claudio. The use of Margaret and Borachio by Don John to deceive Claudio regarding Hero and the subsequent accusation of her may be considered; the chance overhearing of the drunken Borachio adds suspense and exposes the evil of Don John while vindicating Hero. Better answers may identify thematic links in the examples of what is overheard or misunderstood: the desire for love; the upholding of honour.

Differentiation will be achieved through the degree of focus on what the candidate finds significant in what is overheard or misunderstood as opposed to a merely narrative account of what happens; the level of understanding shown of the moments and their contribution to what happens later in the play; and how frequent and aptly chosen the quotations and/or references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices contribute to what is overheard or misunderstood 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 10	<p>What makes the Nurse an important character in the play <i>Romeo and Juliet</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> • what the Nurse says and does • how her behaviour affects other characters. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's view of importance, quality of comment being paramount. They may comment on the Nurse's motherly relationship with Juliet and her role as a go-between for her and Romeo. In terms of the effects of her behaviour, answers may focus on how she enables Romeo and Juliet to be together and how her advice to Juliet to marry Paris can be seen to lead to the deaths of the lovers. The Nurse offers scope to explore her comic role in the play.

Differentiation will be achieved through the degree of focus on the importance of the Nurse in the play and the consequences of her actions for both Romeo and Juliet as opposed to a merely narrative account of what she says and does; the level of understanding of the significance of the role of the Nurse; how frequent and aptly chosen the quotations and/or references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices show the importance of the Nurse 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 10	<p>Choose one moment in the play <i>Romeo and Juliet</i> when a character shows anger or hatred.</p> <p>Write about:</p> <ul style="list-style-type: none"> • what the character does and why • what you learn about this character here. <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of moments. This may be a moment which demonstrates a character's anger or hatred because of the families' longstanding and bitter feud and/or a sense of pride and honour. Characters chosen may include Lord Capulet (his anger when Juliet refuses to marry Paris), Tybalt (his anger and hatred of the Montagues seen at the ball and in his killing of Mercutio), Mercutio (his anger at the feud seen at the point of his death) and Romeo (his anger at himself and the feud when he has killed Tybalt and been banished). Candidates may reflect on the anger of the Prince or Lady Capulet and the reasons for this.

Differentiation will be achieved through the degree of focus on the way the character's anger and/or hatred is presented; the level of argument and personal engagement as opposed to a merely narrative account of what happens; the level of understanding of the anger and/or hatred and what is learned of the character; how frequent and aptly chosen the quotation and/or references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices are used by Shakespeare to affect our opinion will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 4	OCR: <i>Opening Lines</i> – SECTION C: War
MARKS AVAILABLE 10	<p>How do the poets use words and images to present death in battle, in two of the following poems?</p> <p>(Page 36) Tennyson <i>The Charge of the Light Brigade</i> (Page 37) Byron <i>The Destruction of Sennacherib</i> (Page 41) Kipling <i>The Hyaenas</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	
<p>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.</p>	
<p>In response to <u>Tennyson's</u> poem, the best answers should identify the enthusiastic praise of the brigade for facing certain death with courage and honour. Some may begin to explore linguistic devices that heighten the dramatic effect, such as the repetition of 'cannon' and 'flashed' and the noise and ferocity of 'volleyed and thundered' and 'shattered and sundered'. Some may be able to offer a straightforward comment on the song-like quality, the repetition of the third stanza in the fifth as the few men return from the battle and the effects of the shorter final line of each stanza.</p>	
<p><u>Byron's</u> poem offers scope for analysis of language and analogy for effect. Responses could include the opening simile 'like the wolf from on the fold' preparing the reader for the destruction referred to in the title; the contrast between the fearsome richness and beauty of his army and the vivid descriptions of dying horses, ('distorted and pale' riders), completed by the analogy of summer and autumn leaves; the horror and completeness of the loss caused by the blast of the Angel of Death and the final image of the might of the army which 'melted like snow'.</p>	
<p>In <u>Kipling's</u> poem, death in battle is seen in its soulless aftermath by referring to the behaviour of the animals and through images from nature. The animals are represented as both death and the enemy. The dead bodies enable the animals to live ('eat..thrive..meat') and they are 'free from shame' in their use of the 'poor dead soldier'. Death in battle is therefore seen as futile since 'how' and 'why' the soldier died is unimportant.</p>	
<p>Differentiation will be achieved through not only the clear identification of the descriptions of death in battle rather than simply summarising each poem but also how consistently the response focuses on how words and images are used to express these; how frequent the support offered for each point made, through aptly selected quotation. The occasional helpful comment explaining how language is used effectively to present these descriptions of war (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.</p>	

Question 5	OCR: <i>Opening Lines</i> – SECTION D: Town and Country
MARKS AVAILABLE 10	<p>How do the poets use words and images to create impressions of London, in two of the following poems?</p> <p>(Page 51) Wilde <i>Symphony in Yellow</i> (Page 53) Wordsworth <i>Composed Upon Westminster Bridge, September 3, 1802</i> (Page 56) Blake <i>London</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	
<p>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.</p>	
<p>In response to <u>Wilde's</u> poem, answers may begin to explore the feelings he creates of peace and harmony; the pale green of the Thames blends in with the yellows of the leaves, the butterfly, hay and the fog (scope here for comment on what is unusual); the lazy images in 'crawls', 'fog hangs', leaves 'flutter', the Thames 'lies'; the sense of richness in 'silken scarf', 'rippled jade'; the sense of peace which is conveyed through the absence of crowds, just distant people 'here and there', 'shows like a little restless midge', with no mention of noise from the bus, and the barges are 'moored'.</p>	
<p>In <u>Wordsworth's</u> poem, the tone is of admiration from the extravagant opening line to the concluding 'all that mighty heart'. Again it is a still, calm scene in the early morning, with total absence of noise or strife: the river 'glideth', houses 'seem asleep'; he picks out the ships and tall stately buildings as highlighted by the sun against the skyline and the surrounding open countryside to create a sense of majestic beauty. The best answers may make some reference to his use of the sonnet form and personification to show his love for London.</p>	
<p>In <u>Blake's</u> poem the tone is much more dark and negative and he focuses on the suffering endured by London's people which can be seen on their faces ('marks of woe') and heard through their 'every cry'. In contrast to Wordsworth, even the river is controlled ('chartered') and here the buildings are symbols of corruption: they are 'blackening' and the palace 'runs in blood'. Blake's vision of London is one where its people are trapped in their lives of poverty ('mind-forged manacles') and the cycle of suffering will pass to the next generation.</p>	
<p>Differentiation will be achieved through not only the clear identification of what the poets say about London, rather than merely summarising each poem but also how consistently the response focuses on how words and images are used to convey this; how frequent the support offered for points made in the form of largely aptly selected quotation. The occasional helpful comment beginning to explain the effects of language in showing their views of London (rather than mere 'translation' or a formulaic response that identifies devices but not their effects), will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.</p>	

Question 6	OCR: <i>Opening Lines</i> – SECTION G: How It Looks From Here
MARKS AVAILABLE 10	<p>How do the poets use words and images to present memories or personal experiences, in two of the following poems?</p> <p style="text-align: center;">(Page 92) Duffy <i>In Your Mind</i> (Page 93) Larkin <i>Wedding -Wind</i> (Page 97) McGough <i>Defying Gravity</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 to Duffy's poem may consider the way in which it explores memories of a specific place or one made up of a kaleidoscope of past impressions and how these offer a contrast to the dreariness of everyday life: a 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish' as opposed to autumn in England with its rain and the abrupt references to 'And then a desk. A newspaper. A window' at the end of the poem to signal the poet's return to reality.

Responses to Larkin's poem should be able to make some response to the feelings of the bride on the night of her wedding and on the following day, with some understanding of the turbulence of her thoughts. Better answers will show some appreciation of the extended metaphor of the wind introduced in the title and may refer to the questioning in the second stanza as she contemplates her married life to come.

McGough's poem offers the reader an optimistic view of death through the poet's experience of his friend. Responses may explore the extended metaphor which is introduced in the title of death as 'Defying Gravity' and that of rugby; the use of enjambment, alliteration and irony; the precise choice of image 'arranges him', the contrast between the real man and the 'armful of bones' and 'box of left-overs', and between the freedom he gains in death while the mourners are 'weighted down'.

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

Question 7	OCR: <i>Opening Lines</i> – SECTION H: Poetry of the 1914-1918 War (ii)
MARKS AVAILABLE 10	<p>How do the poets use words and images to express anger or bitterness about war, in two of the following poems?</p> <p>(Page 102) Mackintosh <i>Recruiting</i> (Page 107) Letts <i>The Deserter</i> (Page 107) Sassoon <i>The Hero</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	
<p>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.</p>	
<p><u>Mackintosh's</u> poem offers opportunities for candidates to comment on how he conveys anger or bitterness about those who send soldiers off: 'fat civilians' who are greedy, unfit and hypocritical; the cheap, gawdy, sentimental appeal expressed in 'vulgar songs', 'washy verse' and journalists coveting more names to make their 'columns stuff'; the contrast between 'shiver in the morning dew' and 'help to keep them nice and safe'. Some may reflect on how Mackintosh still seems to believe that fighting is noble and that there are better reasons for going than used by those who recruit: 'live and die with honest men'/'gallant' men.</p>	
<p>In <u>Letts'</u> poem a very strong sense of anger or bitterness is evoked by the deceitful way in which the mother is informed of her son's loss and at the way in which the deserter has been treated. The poet engages the reader's sympathy from the start for the nameless soldier and answers may reflect on the use of the rhetorical question in line 6. Better answers may begin to explore the use of emotive vocabulary to compound the man's plight with internal rhyme 'throbbing and sobbing' and the verb 'yearns'. The child-like qualities are used positively and in contrast to the personification of fear and the repetition of 'wild' to enhance a feeling of anger at the loss of this young man in war.</p>	
<p><u>Sassoon's</u> poem implies a sense of bitterness at the loss of the young man whose mother is led to believe he was a hero. There is an almost matter of fact, conversational tone at the beginning with just a hint of emotion 'quavered to a choke' but the mother's pride is evident. The reader is made to feel sympathy for her, a feeling which is enhanced by the real version of Jack's death through the eye-witness account of the 'Brother Officer' and the condemnation of him as 'useless' and how he had 'panicked' and 'tried to get sent home'. The best answers may show some understanding of the irony Sassoon implies through his title.</p>	
<p>Differentiation will be achieved through not only the clear identification of the poets' feelings of anger or bitterness, rather than merely summarising each poem but also how consistently the response focuses on how words and images are used to make these effects clear; how frequent the support offered for points made, in the form of largely aptly selected quotation. The occasional helpful comment to explain the effects of language (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.</p>	

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, establishing a strong sense of atmosphere . At that moment the screen went blank.
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GENERAL CRITERIA	<p>Candidates must demonstrate their ability to:</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

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

NOTES ON THE TASK

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

WRITING MARK SCHEME – Higher Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>				
		AO3		AO3
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i>		(ii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
		(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		
Band	Marks	Descriptors	Marks	Descriptors
1	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.
	19	<ul style="list-style-type: none"> • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. 		
	2	18		
	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. 	9	

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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.

Band	Marks	Descriptors	Marks	Descriptors
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. • 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. 	<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			
	1			
	0			

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

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

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

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

Section B

Question 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
<p>MARKS AVAILABLE 15</p>	<p>In what ways does Shakespeare show different sides to Beatrice's character in <i>Much Ado About Nothing</i>?</p> <p>You may choose to focus your answer on two occasions in the play.</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 appropriate occasions and what they see as 'different' sides to her character. Answers may focus on aspects of Beatrice's character being referred to or showing, for example, her quick wit and powers of articulation, her pride and her ideas about love and relationships with particular reference to her growing attachment to Benedick on overhearing her friends discussing her/him/them. They may also select occasions where different aspects to her character are seen because of Beatrice's reaction to tension in the play, such as the masked ball or the accusation against Hero or where she demands that Benedick 'kill Claudio'.

Differentiation will be achieved through: the degree of focus in the presentation of Beatrice rather than just a character study; the clarity of the line of argument used in reaching a judgement as to how far there are different sides to her character as opposed to a largely narrative response; how perceptive an understanding is shown of Beatrice's character, including her role in the play, and how convincing is the support given for points made through aptly chosen quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in her presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	<p>Explore the use Shakespeare makes of deception in <i>Much Ado About Nothing</i>.</p> <p>You may choose to focus your answer on one or two occasions in the play.</p> <p><i>Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.</i></p>

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

NOTES ON THE TASK

Accept the candidate's choice of occasions. Answers may focus on one or two occasions involving Beatrice and Benedick, for example, when they are deliberately deceived and overhear their friends discussing them, and the effects of these occasions in developing their relationship. They may refer to the masked ball and the happenings there for Hero and Claudio. The use of Margaret and Borachio by Don John to deceive Claudio regarding Hero and the subsequent accusation of her may be considered; the chance overhearing of the drunken Borachio adds suspense and exposes the evil of Don John while vindicating Hero. Better answers may identify thematic links in the examples of deception: the desire for love; the upholding of honour.

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

Question 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	How does Shakespeare make the Nurse an important character 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

Candidates should be able to offer some discussion of the importance of the role of the Nurse. Although many may see her as a ‘mumbling fool’ the better answers may present a more balanced view of the many facets of her character; her interaction with people in different levels of society and therefore her overall importance throughout the play. Initially the Nurse is shown as Juliet’s nursemaid but then as a mother figure, confidante, mediator, co-conspirator and, ultimately, critic. The audience also sees her as the butt of Mercutio’s humour and as the one who is caught in the cross-fire between Lord Capulet and Juliet. The effect of her seeming betrayal of Juliet when she advises her to marry Paris may be explored in terms of the lovers’ deaths.

Differentiation will be achieved through the degree of focus on the importance of the Nurse and the effects of her behaviour on both Romeo and Juliet rather than just a character study; the clarity of the line of argument used in determining ‘her’ importance as opposed to a largely narrative response, how perceptive an understanding is shown of the character of the Nurse including her role and significance in the play and how convincing is the support offered for points made through aptly selected quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of her importance will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Explore how anger or hatred contributes to the tragic outcome of 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

Answers may focus on the families' longstanding and bitter feud as the reason for the presence of anger and hatred in the play. The Prologue and opening scene may be seen as introducing these emotions and the reasons for them to the audience. Responses may go on to explore: the role and importance of Tybalt; the deaths of Mercutio and Tybalt; the anger of Lord Capulet towards Juliet; the anger of the Prince when his decree is disobeyed; the anger/self hatred of Romeo after his killing of Tybalt and banishment and, possibly, Lady Capulet's reaction to Tybalt's death and rejection of Juliet. Better answers may reflect on the intertwining of anger and hatred leading inevitably to the lovers' deaths. There may be reference to other factors such as fate which contribute to the tragic outcome of the play.

Differentiation will be achieved through the degree of focus on exploring how anger or hatred are presented and how these emotions contribute to the tragic outcome; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response, and how convincing the support offered for points made through aptly selected quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in exploring the relationship between anger and hatred and the tragic outcome of the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate a lower level.

Question 4	OCR: <i>Opening Lines</i> : SECTION C: War
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets present death in battle, in two of the following poems:</p> <p>(Page 36) Tennyson <i>The Charge of the Light Brigade</i> (Page 37) Byron <i>The Destruction of Sennacherib</i> (Page 41) Kipling <i>The Hyaenas.</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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.

In response to Tennyson's poem, the best answers should identify the enthusiastic praise of the brigade for facing certain death with courage and honour. Some may begin to explore linguistic devices that heighten the dramatic effect, such as the repetition of 'cannon' and 'flashed' and the noise and ferocity of 'volleyed and thundered' and 'shattered and sundered'. Some may be able to offer a straightforward comment on the song-like quality, the repetition of the third stanza in the fifth as the few men return from the battle and the effects of the shorter final line of each stanza.

Byron's poem offers scope for analysis of language and analogy for effect. Responses could include the opening simile 'like the wolf on the fold' preparing the reader for the destruction referred to in the title; the contrast between the fearsome richness and beauty of his army and the vivid descriptions of dying horses, 'distorted and pale riders', completed by the analogy of summer and autumn leaves; the horror and completeness of the loss caused by the blast of the Angel of Death and the final image of the might of the army which 'melted like snow'.

In Kipling's poem, death in battle is seen in its soulless aftermath by referring to the behaviour of the animals and through images from nature. The animals are represented as both death and the enemy. The dead bodies enable the animals to live ('eat..thrive..meat') and they are 'free from shame' in their use of the 'poor dead soldier'. Death in battle is therefore seen as futile since 'how' and 'why' the soldier died is unimportant.

Differentiation will be achieved through how consistently the response focuses on the ways in which death in battle is presented as opposed to a summary of each poem; how perceptive an understanding is shown, both explicit and implicit; 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 describe death will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

Question 5	OCR: <i>Opening Lines</i>: SECTION D: Town and Country
MARKS AVAILABLE 15	<p>How do the poets convey impressions of London, in two of the following poems?</p> <p style="text-align: center;">(Page 51) Wilde <i>Symphony in Yellow</i> (Page 53) Wordsworth <i>Composed Upon Westminster Bridge, September 3, 1802</i> (Page 56) Blake <i>London</i></p> <p><i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.</i></p>

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

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 on -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.

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

In Wordsworth's poem, the tone is of admiration from the extravagant opening line to the concluding 'all that mighty heart'. Again it is a still, calm scene in the early morning, with total absence of noise or strife: the river 'glideth', houses 'seem asleep'; he picks out the ships and tall stately buildings as highlighted by the sun against the skyline and the surrounding open countryside to create a sense of majestic beauty. The best answers may make some reference to his use of the sonnet form and personification to show his love for London.

In Blake's poem the tone is much more dark and negative and he focuses on the suffering endured by London's people which can be seen on their faces ('marks of woe') and heard through their 'every cry'. In contrast to Wordsworth, even the river is controlled ('chartered) and here the buildings are symbols of corruption: they are 'blackening' and the palace 'runs in blood'. Blake's vision of London is one where its people are trapped in their lives of poverty ('mind-forged manacles') and the cycle of suffering will pass to the next generation.

Differentiation will be achieved through how consistently the response focuses on the ways in which impressions of London are conveyed as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' presentation of London, explicit and implicit within each poem; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to reveal their feelings about London 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 6	OCR: <i>Opening Lines</i> : SECTION G: How It Looks From Here
MARKS AVAILABLE 15	Explore some of the ways in which the poets evoke memories or personal experiences, in two of the following poems: (Page 92) Duffy <i>In Your Mind</i> (Page 93) Larkin <i>Wedding-Wind</i> (Page 97) McGough <i>Defying Gravity</i> . <i>Support your answer by referring to and quoting from the poems.</i> <i>Remember to put quotation marks round any words or phrases you use from the poem.</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 to Duffy's poem may consider the way in which it evokes memories of a specific place or one made up of a kaleidoscope of past impressions and how these offer a contrast to the dreariness of everyday life: a 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish' as opposed to autumn in England with its rain and the abrupt references to 'And then a desk. A newspaper. A window' at the end of the poem to signal the poet's return to reality.

Responses to Larkin's poem should be able to make some response to the feelings of the bride on the night of her wedding and on the following day, with some understanding of the turbulence of her thoughts. Better answers will show some appreciation of the extended metaphor of the wind introduced in the title and may refer to the questioning in the second stanza as she contemplates her married life to come.

McGough's poem offers the reader an optimistic view of death through the poet's experience of his friend. Responses may explore the extended metaphor which is introduced in the title of death as 'Defying Gravity' and that of rugby; the use of enjambment, alliteration and irony; the precise choice of image 'arranges him', the contrast between the real man and the 'armful of bones' and 'box of left-overs', and between the freedom he gains in death while the mourners are 'weighted down'.

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

Question 7	OCR: <i>Opening Lines</i> : SECTION H: Poetry of the 1914-1918 War (ii)
MARKS AVAILABLE 15	Explore some of the ways in which the poets convey anger or bitterness about war, in two of the following poems: (Page 102) Mackintosh <i>Recruiting</i> (Page 107) Letts <i>The Deserter</i> (Page 107) Sassoon <i>The Hero</i> . <i>Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poem.</i>

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.

Mackintosh's poem offers opportunities for candidates to comment on how he conveys anger or bitterness about those who send soldiers off: 'fat civilians' who are greedy, unfit and hypocritical; the cheap, gaudy, sentimental appeal expressed in 'vulgar songs', 'washy verse' and journalists coveting more names to make their 'columns stuff'; the contrast between 'shiver in the morning dew' and 'help to keep them nice and safe'. Some may reflect on how Mackintosh still seems to believe that fighting is noble and that there are better reasons for going: 'live and die with honest men'/'gallant' men.

In Letts' poem, a very strong sense of anger or bitterness is conveyed by the deceitful way in which the mother is informed of her son's loss and at the way in which the deserter has been treated. The poet engages the reader's sympathy from the start for the nameless soldier and answers may reflect on the use of the rhetorical question in line 6. Better answers may begin to explore the use of emotive vocabulary to compound the man's plight with internal rhyme 'throbbing and sobbing' and the verb 'yearns'. The child-like qualities are used positively and in contrast to the personification of fear and the repetition of 'wild' to enhance a feeling of anger at the loss of this young man in war.

Sassoon's poem implies a sense of bitterness at the loss of the young man whose mother is led to believe he was a hero. There is an almost matter of fact, conversational tone at the beginning with just a hint of emotion 'quavered to a choke' but the mother's pride is evident. The reader is made to feel sympathy for her, a feeling which is enhanced by the real version of Jack's death through the eye-witness account of the 'Brother Officer' and the condemnation of him as 'useless' and how he had 'panicked' and 'tried to get sent home'. The best answers may show some understanding of the irony Sassoon implies through his title.

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

Grade Thresholds

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

Unit Threshold Marks

Unit		Maximum Mark	A*	A	B	C	D	E	F	G	U
2431/1	Raw	63				52	44	36	28	20	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	74	68	62	56	48	44			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				56	48	41	34	27	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	78	71	63	56	46	41			0
	UMS	90	81	72	63	54	45	41			0
2433/1	Raw	41				34	29	24	19	14	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
	6.8	24.7	48.9	74.2	88.8	95.3	98.6	99.8	100.0	46,978

46,978 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

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