

## **Mark Schemes for the Units**

---

**January 2010**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

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

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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2010

Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

Telephone: 0870 770 6622  
Facsimile: 01223 552610  
E-mail: [publications@ocr.org.uk](mailto:publications@ocr.org.uk)

# CONTENTS

## GCSE English (1900)

### MARK SCHEMES FOR THE UNITS

<b>Unit/Content</b>	<b>Page</b>
Marking Instructions	1
2431/01 Non-Fiction, Media and Information	2
2431/02 Non-Fiction, Media and Information	23
2432/01 Different Cultures, Analysis and Argument	35
2432/02 Different Cultures, Analysis and Argument	47
2433/01 Literary Heritage and Imaginative Writing	63
2433/02 Literary Heritage and Imaginative Writing	77
Grade Thresholds	92
General Certificate of Secondary Education	92

# 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(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

## SECTION A

### NON-FICTION TEXT: Stephenson's 'Rocket'

<b>QUESTION</b> <b>1 (a), (b), (c)</b> <b>[5 marks]</b>	<p><b>(a)</b> Who was mainly in charge of designing the <i>Rocket</i>? <span style="float: right;"><b>[1]</b></span></p> <p><b>(b)</b> From the paragraph beginning 'The opening ceremony of...', which two politicians do we know attended the opening ceremony of the Liverpool and Manchester Railway on 15<sup>th</sup> September 1830? <span style="float: right;"><b>[2]</b></span></p> <p><b>(c)</b> Where did the 'Rocket' begin its working life and where did it end its working life? <span style="float: right;"><b>[2]</b></span></p>
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• Follow an argument, identifying implications (AO2 iii);</li> <li>• Select material appropriate to their purpose (AO2 iv).</li> </ul>
<b>CONTENT</b>	<p><b>(a)</b> Award <b>1 mark</b> for: Robert Stephenson (allow Robert)</p> <p><b>(b)</b> Award <b>1 mark each</b> for:</p> <ol style="list-style-type: none"> <li>a. Prime Minister</li> <li>b. William Huskisson or MP for Liverpool.</li> </ol> <p><b>(c)</b> Award <b>1 mark each</b> for:</p> <ol style="list-style-type: none"> <li>a. Liverpool and Manchester Railway</li> <li>b. Tindale and/or Lord Carlisle's Railway and/or in Cumberland (or Cumbria).</li> </ol>

### 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 1 MARK for 1(a); 2 MARKS for 1(b); 2 MARKS max. for 1 (c).**  
Stop marking after maximum awarded.
- 4 **Award NO MARK for:**
  - a point repeated (i.e. already correctly given)
  - a point given under the wrong heading
  - a point which is ENTIRELY unclear.

### NOTES ON THE TASK

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



<p><b>QUESTION 1(d)</b> <b>[16 marks]</b></p>	<p>From your reading of this article, outline the important points about:</p> <ul style="list-style-type: none"> <li>• the history of the ‘Rocket’ from 1829 to the present day</li> <li>• what made it famous.</li> </ul> <p style="text-align: right;">[16 marks]</p> <p>Use <b>your own words</b> as far as possible.</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• read with insight and engagement (AO2i);</li> <li>• distinguish between fact and opinion and evaluate how information is presented (AO2ii);</li> <li>• select material appropriate to their purpose (AO2iv).</li> </ul>
<p><b>CONTENT</b></p>	<p>Candidates <b>may</b> refer to <b>some</b> of the following points:</p> <p><b>History</b></p> <ol style="list-style-type: none"> <li>1. it was built at the Forth Bank works</li> <li>2. it was designed by Robert Stephenson</li> <li>3. it competed in the Rainhill trials</li> <li>4. in (October) 1829</li> <li>5. which it won/ the only one to finish</li> <li>6. it went for fifty miles</li> <li>7. with satisfactory fuel consumption</li> <li>8. averaging 12 mph hauling 13 tons</li> <li>9. and averaging 29 mph travelling light</li> <li>10. it took part in the opening ceremony of the Liverpool and Manchester Railway</li> <li>11. in September 1830</li> <li>12. it worked on the Liverpool and Manchester Railway.</li> <li>13. it worked for Lord Carlisle’s railway/at Tindale/in Cumbria.</li> <li>14. it was in the Patent Office museum</li> <li>15. it is in the Science museum.</li> <li>16. it attracts thousands of visitors</li> </ol> <p><b>Fame</b></p> <ol style="list-style-type: none"> <li>16. became the basic design for steam engines</li> <li>17. from 1829 to 1960s</li> <li>18. it produced more steam/pulling power</li> <li>19. by transferring heat from the exhaust to the water</li> <li>20. it won the Rainhill trials</li> <li>21. it struck/killed William Huskisson/ or an MP</li> <li>22. it had a long working career</li> <li>23. it went to the Patent Office museum</li> <li>24. it has been shown in the Science Museum</li> <li>25. a replica has been shown in the National Railway Museum</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

1. We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
2. Indicate each point by a **letter** in the body of the text. Bracket the tick if the point is not made clearly. Do not tick points if they are haphazard and random (See No. 2 NOTES ON THE TASK). Use:
  - \***H** for points relating to the engine's **history**
  - \***F** for what made the engine **famous**.
3. Write **R** for a point repeated.
4. Use **OP** (own point) for valid points not in the mark scheme, i.e. inferences that can be legitimately drawn from the candidate's reasonable reading of the text.
5. Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark-for-point in this question.
6. 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.
7. Write the unringed mark for 1(d) in the margin. Add marks for 1(a), 1(b), 1(c) and 1(d) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.
8. By 'narrative style' in Bands 6, 7 and 8 is meant that the style is predominantly in the Active Voice and Indicative Mood.

**NOTES ON THE TASK**

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

<b>QUESTION 1(d) BAND DESCRIPTORS***Be prepared to use the FULL range!***</b>		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>17</b>	A thorough understanding of the reading material with a good appreciation of the history of the <i>Rocket</i> from 1829 and what contributed to its fame. The answer will be effectively organised, with consistent use of own words.
<b>4</b>	<b>16 15 14</b>	A clear understanding of the reading material and an ability to express answers in their own words. There will be a good number of points explicitly describing the history of the <i>Rocket</i> and the features/events that made it famous. The answer will be well organised.
<b>5</b>	<b>13 12 11</b>	A secure understanding of the reading material band and of the history of the <i>Rocket</i> , although answers may lack good organisation or may not focus on the reasons for its fame, which will become only implicitly recognised. Candidate's own words will generally be used but there is likely to be some selective lifting.
<b>6</b>	<b>10 9 8</b>	A straightforward understanding of the reading material and the history is shown, without achieving a clear focus on what made it famous, which will have to be implicitly understood by the reader. Organisation will be poor. The style may be narrative and there will be lifting, sometimes indiscriminate.
<b>7</b>	<b>7 6 5</b>	There will be some understanding of the history and an implicit understanding of what made the engine famous, but the style will be predominantly narrative and organisation may be haphazard. There will be indiscriminate lifting.
<b>8</b>	<b>4 3 2</b>	The passage and/or task will have been misunderstood. At the top of the band, there will be a rudimentary understanding of the history of the <i>Rocket</i> . Answers will be unstructured, overwhelmingly narrative and will contain much indiscriminate lifting.
<b>Below 8</b>	<b>1 0</b>	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: Queen opens glittering new era in rail travel**

<p><b>QUESTION 2</b> <b>[21 marks]</b></p>	<p>Explain how the article sets out to persuade you of the importance of the new St Pancras station. In your answer, you should write about:</p> <ul style="list-style-type: none"> <li>• the effects of the <b>photograph</b> and <b>headings</b></li> <li>• the <b>information</b> selected to suggest the importance of the new station</li> <li>• the persuasive <b>words</b> and <b>phrases</b> used.</li> </ul>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts (AO2i);</li> <li>• distinguish between fact and opinion (AO2 ii );</li> <li>• follow an argument and identify implications (AO2 iii );</li> <li>• select material appropriate to their purpose (AO2 iv);</li> <li>• understand and evaluate how writers use linguistic and presentational devices to achieve their effects (AO2 v).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 We are **not** marking writing in this question unless the expression is so bad that it impedes communication.
- 2 **Indicate by a letter (A/B/C)** in the text each point clearly made. Use:  
letter **A** for points relating to the PRESENTATION (photograph and headings);  
letter **B** for the CONTENT;  
letter **C** for LANGUAGE: IDENTIFIED WORDS AND PHRASES.
3. Where candidates have attempted an **explanation** of **Words and Phrases**, especially of their persuasive nature, rather than simply identifying or copying them, **put the letter E to indicate this**. This is a most important discriminator.
4. Put a **bracket** round the letter if a point has not been made clearly.
5. If a point has been repeated, use a capital **R**.
6. Put **OP** (own point) for a valid point not included in the mark scheme.
7. Use the Band Descriptor in conjunction with the standardisation scripts to arrive at your mark but do not reward mark-per-point in this question.
8. You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the band descriptors.
9. Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

**NOTES ON THE TASK**

- 1 It is impossible to predict every response from every candidate to this type of question. Look for, and credit, valid alternative points and reactions.
- 2 Response to the use of language will provide an important discriminator, and it is vital to indicate **E** wherever possible.  
  
Band 4 answers will **begin to analyse** language and presentational features;  
  
Band 5 answers will tend to **describe** language and presentational features.
3. Give credit to candidates who have distinguished 'recent development' from 'future use'.
4. Give credit for Presentation points only when the points about headlines and the photograph are related to the particular material in this question, and are not generic points unrelated to particular examples.

<b>QUESTION 2 BAND DESCRIPTORS ***Be prepared to use the FULL range!***</b>		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>22</b>	A good range of relevant points is made, supported by analytical comment which shows a secure understanding of the ways in which the headlines and photograph 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, and gauges the persuasive force of the language.
<b>4</b>	<b>21 20 19</b>	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, photograph and headings are used in relation to the writer's purpose. The task has been addressed.
<b>5</b>	<b>18 17 16</b>	A sound understanding is shown, but probably the easier content points are made. Comments may be descriptive of the occasion and ceremony rather than analytical of language, and unsupported by textual reference. Language and layout points may be superficial, with an incomplete awareness of the task in that the persuasive nature of the language has not been appreciated.
<b>6</b>	<b>15 14 13</b>	There is limited understanding of the simpler content points made which are likely to be assertions, with little or no textual evidence in support. Lists of words (or lifting) will be used rather than objective comments, and there will be a good amount of narration of events with little organisation.
<b>7</b>	<b>12 11 10</b>	Some simple descriptive content points will be made, and there will be much indiscriminate re-telling of the events of the ceremony. The answer is likely to reveal considerable misunderstanding of both the passage and the task.
<b>8</b>	<b>9 8 7</b>	There may be glancing references to the task and there will be an indiscriminate re-telling of the events of the occasion, with no explanation or comment. There may be an almost complete misunderstanding of the passage and task.
<b>Below 8</b>	<b>0 - 6</b>	The answer will be brief and almost totally lacking in relevance although some contact with the demands of the task may be discernible.

<b>CONTENT</b>	<p>Candidates <b>may</b> refer to <b>some</b> of the following points.</p> <p><b>A. Presentation</b></p> <ol style="list-style-type: none"> <li>1. Large font headline in a central position, attracts the eye.</li> <li>2. The headline itself contains exaggerated language.</li> <li>3. The picture attracts attention with the big purple dome and the trains.</li> <li>4. The sub-headings indicate salient points/ attract attention/ locate information.</li> <li>5. Title/picture relate to article.</li> </ol> <p><b>B. Content</b></p> <p>Candidates <b>may</b> refer to <b>some</b> of the following points:</p> <ol style="list-style-type: none"> <li>1. the Queen opened the re-developed St Pancras station</li> <li>2. launch of High Speed One</li> <li>3. St Pancras is restored to its (Victorian) glory</li> <li>4. it is the new home of Eurostar</li> <li>5. predictions that it will be centre of new age of international travel</li> <li>6. and Paris/Brussels will be nearer in time</li> <li>7. state-of-the-art technology or examples</li> <li>8. world's longest champagne bar</li> <li>9. daily market</li> <li>10. 150 years of dirt removed</li> <li>11. vast new roof of glass/ 18,000 panes of glass</li> <li>12. front of station: 5 star hotel</li> <li>13. the Queen congratulated everyone</li> <li>14. who had worked in partnership</li> <li>15. with a 21<sup>st</sup> century approach</li> <li>16. but preserving our heritage</li> <li>17. three trains arrived</li> <li>18. to special music</li> <li>19. £800 million pounds spent</li> <li>20. implication of speed/ 186 mph</li> </ol> <p><b>C. Language: Identified Words and Phrases</b></p> <ol style="list-style-type: none"> <li>1. re-ignited</li> <li>2. the great British love affair with the railways</li> <li>3. revitalised St Pancras</li> <li>4. the magnificently restored St Pancras</li> <li>5. 800 million pounds facelift</li> <li>6. restored to its Victorian-era glory</li> <li>7. glittering centrepiece</li> <li>8. state-of-art technology</li> <li>9. state-of-the-art light, sound and film show</li> <li>10. chart-topper</li> <li>11. remarkable rebirth</li> <li>12. great and gleaming station</li> <li>13. wonderful illustration</li> <li>14. filled with hope</li> <li>15. the momentous event</li> <li>16. twenty-first century approach</li> </ol>
----------------	---

## SECTION B

<p><b>QUESTION 3</b> 21 marks (14 + 7)</p>	<p>Writing to <b>INFORM, EXPLAIN, DESCRIBE</b></p> <p>Write the words of a talk to your class, <b>describing</b> a journey you have made and <b>explaining</b> your feelings about it.</p> <p>This journey could be by any kind of transport or on foot.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</li> <li>• organise ideas into sentences, paragraphs and whole texts, using a variety of linguistic and structural features (AO3ii);</li> <li>• use a range of sentence structures effectively, with accurate spelling and punctuation (AO3iii).</li> </ul>

**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 (e.g. 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 (e.g. 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer the ringed total to the front page of the script.

**NOTES ON THE TASK**

1. Note, and give credit for addressing an audience of the writer's peers.
2. **TASK-SPECIFIC CRITERIA**
  - clarity of description and explanation
  - accuracy of expression at word, sentence and text level as defined in the assessment criteria.



## INFORM, EXPLAIN, DESCRIBE

## WRITING MARKING 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>				
		<b>AO3</b>		<b>AO3</b>
		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.
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>
<b>Above 4</b>	<b>16</b> <b>15</b>	A secure attempt to write in the specified writing triplet. <ul style="list-style-type: none"> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> <li>• A focused opening clearly establishes direction followed by a coherent and well-sustained development leading logically to a convincing ending.</li> <li>• Confident use of paragraphing structures and controls content.</li> <li>• Within and between paragraphs a range of devices links ideas clearly and consciously.</li> <li>• The writer is in control of the material and consistently aware of the audience.</li> </ul>	<b>7</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>

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

Band	Marks	Descriptors	Marks	Descriptors
<b>6</b>	<b>10</b> <b>9</b>	<ul style="list-style-type: none"> <li>• There is some awareness of the need to write in the specified writing triplet.</li> <li>• Some evidence that the task has been understood.</li> <li>• 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.</li> <li>• Vocabulary is likely to be limited and imprecise.</li> <li>• 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.</li> <li>• Paragraphing, if present, is likely to be random.</li> <li>• Within sentences, references are not always clear.</li> <li>• The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.</li> </ul>	<b>5</b>	<ul style="list-style-type: none"> <li>• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly.</li> <li>• Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types.</li> <li>• Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.</li> </ul>

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

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

## 2431/02 Non-Fiction, Media and Information

### SECTION A

#### NON-FICTION TEXT: Irresponsible drinking: is it getting worse?

<b>QUESTION 1</b> <b>(30 marks)</b>	Outline concisely: <ul style="list-style-type: none"> <li>• what irresponsible drinking is and why people are concerned about it</li> <li>• the proposals that have been made to deal with irresponsible drinking.</li> </ul> <b>Use your own words</b> as far as possible.
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ol style="list-style-type: none"> <li>1 follow an argument and identify implications (AO2 iii);</li> <li>2 identify facts and opinions (AO2 ii);</li> <li>3 select material appropriate to their purpose (AO2 iv);</li> <li>4 collate material and make cross references (AO2 iv).</li> </ol>
<b>CONTENT</b>	Candidates <b>may</b> refer to <b>some</b> of the following points: <p><b>What it is and why there is concern</b></p> <ol style="list-style-type: none"> <li>1 drinking (in large groups) in order to get drunk over a short period of time</li> <li>2 5 or more drinks in a session (men) 4 or more (women)</li> <li>3 significant proportion of both men and women admit drinking more than recommended daily levels</li> <li>4 there appears to be an established drinking culture in the UK</li> <li>5 children and young people are drinking more/consumption of alcohol has been increasing since 1945</li> <li>6 most 13 year olds have drunk alcohol</li> <li>7 40% of youths binge at least once a month</li> <li>8 many parents give children alcohol</li> <li>9 friends provide drink for young drinkers</li> <li>10 licensed premises sell alcohol to those under age</li> <li>11 drinks manufacturers are targeting the under 25s</li> <li>12 'happy hours'/supermarket promotions etc reinforce this</li> <li>13 alcohol is available very cheaply</li> <li>14 excessive drinking can lead to health risks</li> <li>15 it leads to an increase in violence</li> <li>16 violent (drink-induced) behaviour is spoiling city centres</li> <li>17 it places extra pressure on emergency services</li> </ol> <p><b>Proposals</b></p> <ol style="list-style-type: none"> <li>18 penalising parents who allow children to drink heavily</li> <li>19 police/local authorities to be given extra powers to prosecute and close premises selling alcohol to children</li> <li>20 Home Secretary intends to change the law to force retailers into line</li> <li>21 there has been a suggestion to increase tax on alcohol</li> <li>22 campaigns are being run to raise awareness of the dangers of excessive drinking</li> <li>23 pubs and licensed premises have been challenged to scrap 'crazy promotions'</li> <li>24 police running an enforcement campaign to confiscate alcohol from under 18s</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

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

**NOTES ON THE TASK**

- **The ability to select and organise material** are key criteria. 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.

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



**MEDIA TEXT: What's wrong with 'Yoof'?**

<p><b>QUESTION 2</b> <b>(30 marks)</b></p>	<p>In this article Barbara sets out to challenge in an entertaining way some of the criticisms levelled at young people.</p> <p><b>Explain</b> how she tries to do this.</p> <p>You should explore:</p> <ul style="list-style-type: none"> <li>• the way she presents her ideas</li> <li>• the way she uses language to create a tone of voice.</li> </ul>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 read with insight and engagement, making appropriate references to texts (AO2 i);</li> <li>2 evaluate how information is presented (AO2 ii);</li> <li>3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii);</li> <li>4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).</li> </ol>

**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 engage her 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.

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

<b>CONTENT</b>	<p>Candidates <b>may</b> refer to <b>some</b> of the following:</p> <p><b>Presentation of argument (A)</b></p> <ol style="list-style-type: none"> <li>1 begins first two paragraphs with questions</li> <li>2 initially presents sensationalist picture of society</li> <li>3 references to popular culture/ add to humorous tone</li> <li>4 more reasoned approach at start of 3<sup>rd</sup> paragraph</li> <li>5 humorous reference to 'middle-aged crime wave'</li> <li>6 sets concerns in historical context</li> <li>7 personal comment 'it seems to me'</li> <li>8 starts to introduce more serious considerations 'these youths are not scary at all'</li> <li>9 shift of focus from details of typical teenage yobbery to the behaviour of the fake-youth generation</li> <li>10 provocative comments re behaviour of older generation in relation to that of present day youths</li> <li>11 conclusion of article is increasingly showing support for younger generation</li> <li>12 final paragraphs leave the readers with questions to ask about their own generations behaviour</li> </ol> <p><b>Use of Language (B)</b></p> <ol style="list-style-type: none"> <li>13 colloquial tone used throughout e.g. 'let's be clear', 'odd when you think about it'</li> <li>14 sarcasm in description of older generation's misbeliefs ,lying in meadows sipping Panda Pops'</li> <li>15 generally light-hearted tone</li> <li>16 deliberate use of slang, 'so cool',' with it' to make fun of older generation's attitudes</li> <li>17 humorous exaggeration of phrases such as 'cider-sozzled degenerates', 'flail around like sightless movie zombies'</li> <li>18 rhetorical approach 'Let's be clear about one thing'</li> </ol>
----------------	--

**SECTION B**

<p>QUESTION 3 30 MARKS (20 + 10)</p>	<p>Write a letter to your local newspaper in which you <b>describe</b> a particular problem in your community and <b>explain</b> how you think it should be dealt with.</p> <p>Begin your letter: 'Dear Editor...'</p>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i);</li> <li>2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii);</li> <li>3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).</li> </ol>

**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 (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates are asked to give a talk to fellow students to give information about a social problem and explain how it can be dealt with. Expect and accept a wide range of interpretations but look for and credit responses which attempt to deal with the topic in an objective way.
- 2 Look for responses which show a clear awareness of the given audience and who adopt a tone and register appropriate to the given context.
- 3 Look to reward positively responses which attempt to consider different aspects of the place chosen in relation to the tastes of different members of the family.
- 4 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation
  - effectiveness of description / specific details relating to the suitability of the place chosen for different generations.

## WRITING MARK SCHEME – Higher Tier

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

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

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

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



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

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

**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.*

<b>Question 1</b> MARKS AVAILABLE <b>21</b>	How do the writers here (the final moments before Ravi rushes out of the shed) and in <b>one other story</b> from the list above show how a character's imagined world is better than the real one?
--	---

**NOTES ON THE TASK**

Candidates are invited to consider Anita Desai's presentation of Ravi's growing mood of elated, anticipatory excitement prompted by an imminent sense of victory, especially over Raghu, and almost any other passage from the story which presents the crushing realities of childhood. His despairing realisation that he has been completely forgotten immediately after the given passage will be a popular point of comparison, but it could equally well be the start of the game, or his early experience of being in the shed. All the other stories present highly suitable material. The forest and school life in "The Winter Oak", Cathy (and Naraian's) early anticipations of life in India as opposed to the reality of absorption into his family, the exotic world of Sidda's imagination and the cold reality of the Sivasankers' treatment of him, Bolan's dream at the end of "The Red Ball" and last but by no means least the contrasts of Megahey's generosity and Clement's charity in "The Pieces of Silver" compared with the appalling School regime Chase presides over.

Higher Band answers will develop a clear and well supported response to the task which makes clear contrasts within each story. They may well make reference to the writers' use of language.

Middle Band answers will deal with the issue of "imagined world" and make some supported references which contrast this to the realities the writers present.

Lower Band answers will say something on two stories which is relevant to the task.

<b>Question 2</b> MARKS AVAILABLE <b>21</b>	How do the writers of <b>two</b> of the stories from the list above show the effects of a character not having what they need?
--	--

**NOTES ON THE TASK**

Again, all six stories present highly accessible opportunities for candidates to show what they can do with what they have read. Clement, Bolan, Sidda, Cathy, Ravi and Savushkin are all obviously lacking in things they need, although it could be very effectively argued that Chase, Bolan's father, the Sivasankers, Naraian's and Ravi's families as well as Anna Vasilevna are all lacking human qualities more serious than the material (and emotional) needs of the former group.

Higher Band answers will develop a well supported and relevant response to the task which may well contain references to the writers' choice of language.

Middle Band answers will be clear about what the two chosen characters need and give some support from the text for this.

Lower Band answers will mention something that is relevant about two characters.

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

<b>Question 3</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	<p>How does this ending (the final six lines are quoted) help us to understand the rest of the novel?</p> <p>You should write about:</p> <ul style="list-style-type: none"> <li>• what has happened to the marlin.</li> <li>• the relationship between Manolin and Santiago.</li> </ul>
--	---

#### NOTES ON THE TASK

“That was now just garbage waiting to go out with the tide”. Such is the aftermath of the Old Man’s voyage of courage, self-belief, humanity, understanding, triumph, hubris and utter defeat. In a very simple sense candidates can respond with any retrospective contrast between the skeletal remains of the great fish and any other moment in the novel which features the dualistic nature of the relationship between the two central protagonists. The very best candidates may link this with the Old Man’s sense of honour & nobility and his indefatigable nature “he was dreaming of lions”.

Secondly, there is much which candidates will have to say about the final image of Manolin as faithful carer, admirer and apprentice. They may mention what immediately precedes this episode or go to the beginning of the story.

Higher Band answers will cover both bulleted points with well supported responses, although not necessarily at similar length. They will link the passage with one or more earlier moments in the story. They may well refer to the writer’s use of language.

Middle Band answers will make supported reference to one or two earlier passages, but in, possibly, a rather limited way.

Lower Band answers will make some relevant comments about the end of the story.

<b>Question 4</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	<p>How does Santiago use his past experiences to help him battle with the marlin in <b>one</b> or <b>two</b> passages in the novel?</p>
--	---

#### NOTES ON THE TASK

The battle with the marlin takes place, specifically, between p29: “he knew exactly what it was”..... To p68 “But I have killed this fish...”. Candidates may choose any relevant episodes within these parameters, or, indeed, outside them. Obvious selections within include:-

P35; the hooking of the female marlin.

P34 & inter alia: references to Manolin.

P45: “the old man had seen many fish.....”

P48: thoughts of baseball and the great DiMaggio.....

P49/50: the arm wrestling contest.

Numerous references to religion and religious belief, throughout.

Many retrospective references at the climax: p65 onwards.

And so on. Almost any passage could be explored with relevance.

Some candidates may, quite legitimately, explore passages outside this section.

All in all Hemingway presents the episode as both a climactic and typical event for Santiago: any references to his past are therefore to be accepted. The issue, as always will be to what extent they are made relevant to the task and how well supported with knowledge of the text.

Higher band answers will explore one or two episodes in some relevant detail with understanding and relevance. They may well mention the writer's choice of language.

Middle Band answers will have something to say about at least one relevant episode with some support from the text.

Lower Band answers will pick up something about Santiago's past experiences.

**Text: ACHEBE: *Things Fall Apart***

<b>Question 5</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	<p>How does the writer show the importance of families here and at <b>one</b> other moment in the novel?</p> <p>(The passage is at the very start of chapter 14, the opening of Part Two of the novel.)</p>
--	---

### NOTES ON THE TASK

Massive importance is ascribed to families, albeit not necessarily of the model European kind, at many moments in the novel. At this particular moment Okonkwo is exiled to Mbanta, the home of his mother's family. Uchendu's reception is a model of tactful generosity and discretion. There are many other episodes which make the same point: Uchendu's restraint of Okonkwo when he assaults Nwoye; the determination that drives him to succeed in the face of his father's failure; the warm feelings of acceptance at first felt by Ikemefuna as a part of Okonkwo's family: and so on.

Higher Band answers will see something of the importance of the clan, of loyalty and of motivation and security in what the family is shown to provide and support that with some evidence of what has been read.

Middle Band answers will be able to say something about the passage, which is supported: and do something from somewhere else in the novel.

Lower Band answers will support something on families.

<b>Question 6</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	<p>How does the writer present the differences between <b>two</b> or <b>three</b> different men in the novel?</p>
--	---

### NOTES ON THE TASK

As broad a question as has been set. There are striking differences of character, age, culture, ambition and personality. The answer is whatever the candidate wishes to make of it. Therefore well-chosen and well supported points/ characters are at a premium with a good range of differences: which are entirely within the candidate's remit. The essential discriminator is how well they are supported and to what extent, if any, there is a response to the writer's choice of language.

Higher Band answers will make some comparative or contrasting points about male characters in the novel and support them with clear reference to the text. There may well be some reference to the writer's use of language.

Middle Band answers will say something relevant and with some support about two characters.

Lower Band answers will make mention of some men in the story.

## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

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

## INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 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 (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

## NOTES ON THE TASK

- 1 Answers will offer some different ideas of adolescence, which will be whatever that means to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of presentation of the idea of personal freedom/restrictions (**overview**)
  - clarity of explanation of the aspirations/outcomes on an individual (**analysis**)
  - effectiveness/ relevance of personal **comment** on the relative impact of independence.



**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>21</b> (14 + 7)</p>	<p>“The School leaving age should be lowered not raised.” Write the words of a speech to your class arguing <b>your</b> point of view.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i)</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii)</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**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 (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 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 (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

**NOTES ON THE TASK:**

- 1 Candidates are free to agree or disagree with the stimulus: or, indeed do both. (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

<b>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</b>				
		<b>AO3</b>		<b>AO3</b>
		(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>
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>
<b>Above 4</b>	<b>15</b>	<ul style="list-style-type: none"> <li>• A secure attempt to write in the specified writing triplet.</li> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> <li>• A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending.</li> <li>• Confident use of paragraphing structures and controls content.</li> <li>• Within and between paragraphs a range of devices links ideas clearly and consciously.</li> <li>• The writer is in control of the material and consistently aware of the audience.</li> </ul>	<b>7</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>

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

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

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

# 2432/02 Different Cultures, Analysis and Argument

## SECTION A

### DIFFERENT CULTURES – Generic Mark Scheme

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

**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 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

<b>QUESTION 1:</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: OCR: <i>Opening Worlds</i>  <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak</i>  How does the writer present the behaviour of adults, here and in <b>one other</b> story from the list above?
---	--

**NOTES ON THE TASK**

The passage from the middle of the short story clearly reveals aspects of Mr Dovecot's behaviour towards his son. Candidates may refer to:

- The way in which the father makes use of Clement to take his plate rather than acknowledging him.
- The apparent reluctance of Clement to approach his father to ask for help, indicating he feels he is unlikely to be able/willing to provide such support.
- The deafness of Mr Dovecot indicating old age/physical weakness. Higher level answers may explore the metaphorical significance and his unwillingness to hear what his son is saying to him.
- His ridiculing of the request for money; this may be seen as a recognition of the absurdity/injustice of the poor being expected to donate to the rich and/or a further humiliation of his son.

Further examples of how the writers present behaviour can be found in abundance in all of the short stories.

- The father in *The Red Ball* who may be seen as a drunken, unfeeling bully who does not love his son and/or worthy of sympathy because he is exhausted/trying to give his family a better life/is proud/loves his son but is unable to show his feelings. The mother is seen as caring for and defending her son whilst trying to appease her husband.
- The prejudice demonstrated by the Sivasankers and their seeming lack of love/understanding towards their daughter in *Leela's Friend*.
- The dominating behaviour of Naraian's parents towards Cathy and Naraian in *The Young Couple*, however their love and concern for the welfare of the young couple may also be considered.
- The lack of the adult presence in *Games at Twilight* (mother giving way to the children at the beginning of the story in order to retreat to the sanctuary of bath/shower) and the dismissive attitude of the mother towards Ravi may be areas for discussion
- The apparently calm and controlled Anna (with hints of earlier fears) so dramatically transformed in the forest into an awestruck young woman who indeed knows so little and exchanges roles with Savushkin in order to learn valuable lessons about herself and the world in which she lives.

**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 presentation of adults.

**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 how the writer presents an adult in the extract and refer to another story, revealing a recognisable response to the question.

**Differentiation** is likely to spring from the extent to which the answers focus on the range of ways in which the writers present adults.



<b>Question 2</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: OCR: <i>Opening Worlds</i>  <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak</i>  How far do the writers suggest that childhood is not a happy and innocent time in any <b>two</b> of the stories from the list above?
--	--

### NOTES ON THE TASK

The presentation of childhood is significant in five out of the six stories and candidates may answer convincingly on the youthful quality of Cathy in *The Young Couple*. Poverty and its impact on the lives of children may be a feature of answers which explore how it creates suffering and conflict. Candidates may refer to:

- The school setting in *The Pieces of Silver* shows how the children are harshly treated through the rigid, military discipline and the betrayal and humiliation of those who are unable to contribute to the headmaster's leaving present. The triumph of Clement over the acting headmaster at the end of the story may be seen as part of his growing up or as goodness (innocence) winning over evil.
- The move from Tunapuna and its accompanying difficulties may be seen as Bolan confronting a world which is less happy and innocent. His desire to be accepted and valued, initially successful as he is recognised by the boys for his skill, is immediately followed by the harsh lesson of retribution visited upon him by his father.
- *The Young Couple* focuses on the somewhat naïve expectations of Cathy as the cultural impact of their move to India sees the collapse of her relationship with Naraian under the pressure of his parents' demands. Her visits to the bazaar in defiance of the family and trivial nature of her purchases indicate her rather childlike nature.
- *Leela's Friend* in which Sidda is presented as a young boy whose stories and bond with Leela makes him appear childlike and innocent. Readers are likely to see him as a victim of the parents' prejudice and therefore removed, both in the work he undertakes and its demands, and in the accusation he faces, as losing the happiness and innocence of childhood. Leela may also be seen as only having the pleasures of childhood through his company, although some may question her innocence.
- *Games at Twilight* presents the tragic consequences of a game of hide and seek for Ravi where naivety and self deception lead to the loss of his happiness and innocence in the recognition of his insignificance.
- Savushkin in *The Winter Oak* may prove an interesting choice; readers may see him as retaining his happiness and innocence in the face of Anna's initial determination to make him conform and enjoy the way in which she learns to see the world through his eyes.

**Good answers** will focus very clearly on the question by exploring, with explicit illustrations, the extent to which writers show that childhood is not a happy and innocent time.

**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 why childhood is shown as not being a happy and innocent time, 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 childhood is presented in both the stories is examined.

<b>Question 3</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: HEMINGWAY: <i>The Old Man and the Sea</i>  How does the writer reveal positive qualities in Manolin, here and elsewhere in the novel?
--	---

**NOTES ON THE TASK**

From the extract candidates may refer to:

- His concern for Santiago evident in the way he initially leaves him to sleep and then wakes him to eat
- The practical care evident in the food he brings Santiago and the carefully wrapped cutlery
- His reassurance to Santiago that he has already thanked Martin for the food
- His desire to keep the old man warm with a blanket

From the rest of the novel candidates may refer to:

- His tenderness shown in his waiting for Santiago to be ready to eat
- His faith in Santiago and belief that the big fish will come
- His sense of teamwork demonstrated when he helps Santiago to strip the boat
- His encouragement of Santiago in the shared conversations about Africa and baseball
- His love for the man he sees as a mentor and sadness when Santiago is labelled a failure
- His desire to serve Santiago and determination to ensure his physical needs are met (food/clothing)
- His grief when he sees the state of the old man's hands
- The way that Santiago regularly articulates his need for Manolin's company and support
- His strength of character and loyalty shown in his desire to defy his family

**Good answers** will respond to the extract with some subtlety, making explicit the positive qualities revealed in Manolin. From the rest of the novel they will range quite widely to illustrate his character.

**Middle band answers** will respond to the extract in some detail, making some explicit comments regarding the positive qualities revealed in Manolin. From the rest of the novel they will select detail which is clearly intended to illustrate his character 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 the positive qualities revealed in Manolin and will refer to the rest of the novel in ways which, in part, are recognisably relevant to the question.

**Differentiation** is likely to spring from the extent to which the answer shows a clear and consistent understanding of the positive qualities the writer reveals in Manolin.

<b>Question 4</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: HEMINGWAY: <i>The Old Man and the Sea</i>  How appropriate is Hemingway's title 'The Old Man and The Sea'?
--	--

**NOTES ON THE TASK**

Candidates may refer to the ways in which the title is appropriate as the novella focuses on the relationship between Santiago and the sea:

- The sense of purpose that Santiago gains from the sea
- The way that the sea it provides him with a livelihood but also his belief that it was what he was born for
- The way he sees the sea as his partner (female)
- His love of all aspects of the sea including its creatures
- His understanding of the sea as a potential friend and enemy,
- The loneliness of the hours at sea which dominate the novella
- The battle between his ageing body and the conquest of the marlin
- The taking of the marlin, an epic struggle that reveals Santiago's indomitable spirit and determination.
- The epic battle with the sharks, his refusal to accept defeat.
- Even in his sense of loss, the sound boat and the kind wind, symptomatic of his positive outlook on life, sustain him through adversity.

Some candidates may see the title as not being entirely appropriate since it ignores the significance of the relationship between Santiago and Manolin and there are many other themes that are explored which go beyond the experience of one man in a boat.

**Good answers** will very clearly demonstrate an understanding of how appropriate is the title, ranging quite widely over the novel with relevant and explicit references.

**Middle band answers** will clearly focus on the appropriateness of the title, 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 how appropriate is the title, without much reference to the novel.

**Differentiation** is likely to spring from the extent to which the answer consistently focuses on the appropriateness of the title, and the effectiveness with which this is illustrated and demonstrated.

<b>Question 5</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  What is the impact of his exile upon Okonkwo, here and elsewhere in the novel?
--	---

**NOTES ON THE TASK**

From the extract candidates may refer to:

- His loss of enthusiasm and pleasure in working on the land
- His feeling of being out of place in his motherland, shown through the image of the fish
- The fact that his “female” crime against the earth goddess (killing a clansman) means he has to flee the tribe
- Casting out from the clan makes him feel his personal god, his chi, “was not made for great things”
- He appears to have “yielded to despair” which is a source of great concern to Uchendu

From the rest of the novel candidates may refer to:

- The way Okonkwo perceives his time in exile in a negative way as “wasted and weary years” leading him to desire to rebuild on a “magnificent scale”
- Being forced to leave the clan for seven years leads to a decline in his reputation and fortune
- During his time in exile he loses much social standing, prospective titles and the chance to lead the clan against the white man.
- The warning by Uchendu that if he cannot accept his exile, that “mother is supreme” and comfort his wives and children while they are in exile, then he will kill them all.
- The conflict caused by Nwoye converting to Christianity while Okonkwo is in exile
- He becomes out of touch with the profound changes that have taken place during his exile with regard to the clan who perceive the advantages in embracing of the white man
- He is determined to fight and still be a “man of war” as was traditional in the tribe; he becomes a man out of his time/culture and ultimately loses his life.

**Good answers** will explore the extract in detail with a consistent focus on the terms of the question, and range quite widely over the novel, making consistently clear how the impact of the years in exile on Okonkwo are revealed.

**Middle band answers** will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how the impact of the years in exile on Okonkwo are revealed.

**Lower level answers** will show at least a superficial understanding of how the impact of the years in exile on Okonkwo are revealed in the passage, and refer to other parts of the novel to examples 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 the impact of the years in exile on Okonkwo is revealed, and the effectiveness of the illustrations and explanation.

<b>Question 6</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  What makes the title 'Things Fall Apart' so appropriate for Achebe's novel?
--	--

**NOTES ON THE TASK**

Candidates should be able to explore a range of ways in which the title of the novel is appropriate. They may refer to:

The effects on the clan of the arrival of the white man and his religion, which breaks the "bond of kinship" and means that they no longer "speak with one voice". This may include an exploration of:

- The tremendous push by the missionaries to replace the religious beliefs of the Ibo culture but with new ceremonials and rituals which give them a sense of the familiar
- Their promise of education and the building of churches
- The impact on Okwonkwo's own son and subsequent effect on Okwonko himself
- The release from traditional fears and terrors offered by the new religion which undermines the basis of the Ibo beliefs
- The sense of value it offers to those who are not respected in the Ibo culture which unsettles the hierarchy of the clan
- The white man's authority based on the gun and the imposition of their administration, resulting in the humiliation of key members of the tribe

The ways in which the title reflects Okwonkwo's life, his love of violence which will inevitably lead to conflict with the rest of the tribe and the personal falling apart:

- The breakdown of his family life including the killing of Ikemefuna
- His reliance on reputation rather than character (so easily lost)
- The accidental killing of Ezeudu's son and subsequent banishment from the tribe for the "female" crime.
- During his time in exile he loses much social standing, prospective titles and the chance to lead the clan against the white man.
- His inability to accept the changes that have taken place
- His one man war against an unstoppable tide
- The death of Okwonkwo which is "an abomination" in the taking of his own life

**Good answers** will very clearly demonstrate an understanding of how appropriate is the title, ranging quite widely over the novel with relevant and explicit references.

**Middle band answers** will clearly focus on the appropriateness of the title, 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 how appropriate is the title, without much reference to the novel.

**Differentiation** is likely to spring from the extent to which the answer consistently focuses on the appropriateness of the title, and the effectiveness with which this is illustrated and demonstrated.

## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

<b>Question 7</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b> (20+10)	'Life is unfair!' Is it?
<b>GENERAL</b> <b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**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 formed 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 AO3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write and total the two separate marks (e.g. 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates will make their own choices regarding the aspects of life they wish to explore. (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 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 fairness/unfairness (**overview**)
- clarity of explanation of that sense of fairness/unfairness (**analysis**)
- effectiveness/relevance of personal **comment**

**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>30</b> (20 + 10)</p>	<p>“The older you grow, the more useless you become,” claimed an article in a national newspaper.</p> <p>Write a letter to the editor arguing <b>your</b> point of view.</p> <p>Begin your letter: Dear Editor.....</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**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 formed 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 AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write and total the two separate marks (e.g. 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates will make their own choices with regard to whether old people have anything to contribute in life. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 The format is that of a letter to the editor of a newspaper; 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

<b>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</b>				
		<b>AO3</b>		<b>AO3</b>
		(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>
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>
<b>1</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• A successful attempt to write in the specified writing triplet.</li> <li>• A thoroughly consistent use of the specified genre.</li> <li>• 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.</li> <li>• Vocabulary is precise and allows the clear expression of sophisticated/complex ideas.</li> <li>• A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending.</li> <li>• Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses.</li> <li>• Within and between paragraphs a range of varied linking devices reinforces cohesion.</li> <li>• The writer is clearly in control of the material and fully aware of the audience.</li> </ul>	<b>10</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is virtually all correct across a wide range of vocabulary.</li> <li>• A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.</li> </ul>
	<b>19</b>			
	<b>18</b>			
<b>2</b>	<b>17</b>		<b>9</b>	

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

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

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

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

# 2433/01 Literary Heritage and Imaginative Writing

## SECTION A

### WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p><b>Question 1</b> <b>21 MARKS</b> <b>(14 + 7)</b></p>	<p>Copy out the sentences below, and then continue the story. <b>Show the thoughts and feelings of the narrator.</b></p> <p>There was no turning back. Would I ever be forgiven for what I was about to do?</p>
--	---

<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• write appropriately for the task;</li> <li>• organise and paragraph clearly and effectively;</li> <li>• use appropriate register and vocabulary;</li> <li>• spell, punctuate and use grammar/syntax accurately.</li> </ul>
--------------------------------	---

### 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 7.
4. Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
5. Use the photostat examples as guides to your assessment.
6. At the end of the response write the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

### NOTES ON THE TASK

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

#### TASK-SPECIFIC CRITERIA:

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

## WRITING MARK SCHEME – Foundation Tier

<b>Use 'best-fit', within and across columns: If all elements are fully achieved, award the higher mark in the band.</b>				
		<b>AO3</b>		<b>AO3</b>
		(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>
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>
<b>Above 4</b>	<b>16</b>	<ul style="list-style-type: none"> <li>• A secure attempt to write in the specified writing triplet.</li> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> </ul>	<b>8</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>
	<b>15</b>			

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



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

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

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

## SECTION B

<b>Question 2(a)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Choose <b>one</b> or <b>two</b> moments in the play <i>Much Ado About Nothing</i> when you are surprised by a character's actions.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• what you find surprising in what they say and do</li> <li>• the effects on other characters.</li> </ul>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Accept the candidate's choice of moment and character, although some will offer more scope than others for analysing reasons for surprise and exploring the effects on other characters. Choices might include some of the following:

Beatrice: the insulting nature of her war of words with Benedick; her challenge to kill Claudio, her agreement to marry Benedick, resulting in a corresponding change in him, a strong contrast to the relationship between Hero and Claudio, and strong support for Hero through her ordeal.

Claudio: his choice of Don Pedro to woo Hero on his behalf; his public shaming of Hero; his agreement to marry Leonato's niece. The result appears to be a happy reunion with Hero, but his lack of real understanding and trust of Hero has been exposed

Leonato: his easy acceptance of accusations against his daughter and his bitter rejection of her drives her into faking her death and offends her friends.

Benedick: his readiness to admit to his love for Beatrice despite his earlier avowals to avoid marriage; his acceptance of her challenge despite his love and respect for fellow soldier Claudio encourages her to recognise her love for him.

Hero: possibly her inability to defend herself against Claudio's accusations; her willingness to marry him, despite his cruel public shaming of her, shames Claudio and all who were taken in, and causes Don John to be punished for plotting against her and Claudio.

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

<b>Question 2(b)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	Looking closely at some of their words and actions in the play <i>Much Ado About Nothing</i> , do you think the marriage of Beatrice and Benedict will be a happy one?

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Answers may include and develop some of the following points:

Benedick is engaged in a 'merry war' in constant competition with Beatrice, the reasons being pride, fear of stereotypical roles, and fear of rejection; his response to the plot by his friends and subsequent cautious approach to Beatrice reveal how attracted he is to her for her personality, and that he will approach her for himself. As she is an orphan he stands to gain less financially/socially from his marriage than Claudio. His dilemma with her challenge to kill Claudio, as he feels bound to him as a fellow soldier, reveals the strength of his feelings for Beatrice. Like Beatrice, he is horrified by the misjudgement of Hero, showing they share the same values. Although he still tries to avoid a public declaration of his feelings for her in the final scene, the issue avoided by a kiss, the continuing verbal repartee suggests their love will never turn sentimental or stale or boring.

Beatrice: Don Pedro believes she 'were an excellent wife for Benedick'. Her skill in their verbal exchanges, her honesty, her loyalty to her friends, her readiness to challenge convention all suggest a potentially turbulent but never dull existence together. The juxtaposition of their relationship with Hero and Claudio's suggests a greater chance of happiness.

Accept the candidate's judgement, assessing the answer on the level of personal response and engagement with the text. Although unlikely to feature in this tier, this question does allow scope to show the thematic significance of their relationship and the criticisms they present of the conventions of their time.

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

<b>Question 3(a)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	How do your feelings about Friar Lawrence change at <b>one</b> or <b>two</b> moments in <i>Romeo and Juliet</i> ?

**NOTES ON THE TASK (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Accept the candidate's choice of moments, but expect a more detailed approach if only one is selected. The most likely to be chosen are:

- the swift change from chiding about the sudden transference of affection from Rosaline to Juliet to an offer to marry the lovers in the unlikely hope of reuniting the feuding families.
- the giving of the potion to Juliet for the ordeal she has to face alone and the cruel shock her apparent death presents to her parents and the Nurse, even though Juliet threatens to take her own life, leaving the Friar limited choice.
- the abandonment of Juliet in the tomb when staying with her might have saved her life.

Differentiation will be achieved through: the degree of focus on the change of feelings towards the Friar as opposed to a merely narrative account of what he says and does; the clarity of the contrast drawn between our feelings towards him initially before these 'moments' and after; the level of understanding shown of the situation he is in to enable a more balanced judgement to be made, including possibly an awareness of the implications of the workings of Fate delivered by the Prologue; how frequent and aptly chosen are the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices cause a change in our feelings will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

<b>Question 3(b)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Choose <b>two</b> characters who have different attitudes towards love and marriage in the play <i>Romeo and Juliet</i>.</p> <p>Write about :</p> <ul style="list-style-type: none"> <li>• how their attitudes are different</li> <li>• how this difference affects what happens in the play.</li> </ul>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Accept the candidate's choice of characters and interpretation of 'different', although clearly some will offer more scope for analysis than others, especially in terms of how they affect what happens later in the play. The most likely pairings are:

Capulet and Juliet: Although he would prefer his daughter to have time and inclination to like his choice of husband for her, he is essentially choosing for dynastic reasons, which become more urgent on the death of Tybalt. Once awakened to the power of love by Romeo, Juliet can marry only Romeo. The resulting clash of wills leads to her subterfuge and death, the loss of all his ambitions and the end of the feud.

Romeo and Friar Lawrence: Romeo believes in love at first sight, despite his earlier attachment to Rosaline, and the barriers of the feud. The Friar is sceptical, suspecting it is lust, too hasty, yet sees a chance to reconcile the families by marrying them in secret. This leads to the death of Mercutio, the banishment of Romeo and the eventual tragic outcome.

Juliet and the Nurse: Strong contrast between the idealistic view of Juliet and the more bawdy, earthy approach of the Nurse, showing strong thematic significance, but resulting in the clash over agreeing to marry Paris, the isolation and desperation of Juliet causing her to turn to Friar Lawrence for help.

Some responses might compare Romeo and Juliet, with her insistence on marriage before the consummation of their love, or Romeo and Mercutio, but these are unlikely for this tier.

Differentiation will be achieved through: how apt the choice of characters is to allow scope to show differences and how these differences affect what happens later; how focused on what is different as opposed to a merely narrative account of what the characters say and do; how frequent and aptly chosen the quotation and references to the text given in support of the points made. Occasional helpful comment beginning to explain how language and/ or dramatic techniques are used to highlight these differences will indicate the highest levels of response.

<b>Question 4</b>	OCR: <i>Opening Lines</i> - <b>SECTION C: 'War'</b>	
MARKS AVAILABLE	How do the poets use words and images to suggest the attraction of war, in <b>two</b> of the following poems?	
10	(Page 34) Lovelace	<i>To Lucasta, Going to the Wars</i>
	(Page 34) Asquith	<i>The Volunteer</i>
	(Page 36) Tennyson	<i>The Charge of the Light Brigade.</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

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

Responses might begin to include some of the following:

Lovelace: uses the first person to explain how the man is drawn to war as to a new and demanding mistress. He draws a strong contrast between the 'chaste' 'nunnery' of life at home and the excitement and action of the 'chase'. Although the force of the metaphysical argument used may be too complex for this tier, give credit for any simplified attempt to show the appeal of honour and how his pursuit of honour should increase her love for him

Asquith: contrasts the volunteer's dull, 'drifting' pre-war existence, 'toiling at ledgers in a city grey', with his vivid dreams of the romance and glamour of the armies in the past, conveyed through images of light and action. The strong authorial voice emphasises approval that he pursued that dream, romanticising his death as 'that high hour', content to have lived life to the full, however briefly, and to die a hero.

Tennyson: the strong sense of bravery, nobility and solidarity, charging together despite the odds stacked against them, conveys the appeal of the heroic, the chance for some of 'superhuman achievement', 'Came through the jaws of Death', or a glorious death. There is scope to explore the use of repetition, dramatic descriptions, including sights and sounds, and the strong authorial voice claiming their reputation will live on.

For Band 4, look essentially for understanding of how the content of each poem suggests the attraction of war (but give full credit should the candidate point out how the poet is questioning/ criticising this), and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 4+.

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



<b>Question 5</b>	<b>OCR: <i>Opening Lines</i> - SECTION D: Town and Country</b>
MARKS AVAILABLE 10	How do the poets use words and images to convey feelings about love, in <b>two</b> of the following poems?  (Page 46) Marlowe <i>The Passionate Shepherd to His Love</i> (Page 46) Raleigh <i>The Nymph's Reply to the Shepherd</i> (Page 48) Hardy <i>Beeny Cliff</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

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

Responses might begin to include some of the following:

Marlowe: conveys the shepherd's idyllic picture of love as producing a life of rich yet simple pleasures as he tries to tempt his love into agreeing to live with him. There is scope to comment on how the language conveys a sense of space and harmony, a complete rural landscape, with exaggerated claims ('melodious birds sing madrigals/'thousand fragrant posies') and emphasis on comfort, beauty and richness ('purest gold/'coral clasps'). Love moves him to promise to do everything for her 'delight'.

Raleigh: cynically suggests that love, like youth, does not last, and promises are broken. The language is harsher and more dramatic, 'drives flocks/'rivers rage/'wayward winter'. Contrast is drawn in detail between the Shepherd's picture and the changes over time and season, the promises 'honey tongue' and 'heart of gall'; 'in folly ripe, in reason rotten'. There is scope for the best responses to comment on the effects of the structure and rhyme scheme in mocking the Shepherd's claims.

Hardy: Beeny is used as a setting for the poet's experience of love and a marker of the transient nature of that love. Hence Beeny is essentially beautiful to Hardy through his happy associations of time spent there with 'the woman whom I loved so'. Regret is clear in the contrast between the sensuous language expressing joy and freedom and the heaviness, the almost threatening strength and solidity ('bulks old Beeny', 'wild, weird, western shore') once she is 'elsewhere'. In tracing the changes in his feelings there is much use of alliteration, onomatopoeia, pathetic fallacy and a steady rhythm and rhyme scheme to explore, including the finality and positioning of 'nevermore'.

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

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

<b>Question 6</b>	OCR: <i>Opening Lines</i> - <b>SECTION G: How It Looks From Here</b>
MARKS AVAILABLE 10	How do the poets use words and images to convey their thoughts about happiness, in <b>two</b> of the following poems?  (Page 92) Duffy <i>In Your Mind</i> (Page 93) Larkin <i>Wedding-Wind</i> (Page 100) Pugh <i>Sometimes</i>

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalize 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.

These are very complex poems but responses might begin to explore some of the following:

Duffy: there are clues that 'the other country', never named, is a place you dream of, or a place made up from a kaleidoscope of past impressions ('anticipated or half remembered') The sense of happiness there is heightened by the contrast between the dull present i.e. autumn in England, rain all afternoon and the simple idylls in 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish'. The appeal to senses of sight, hearing and smell, sense of familiar territory, almost 'certainty' all suggest the recall of past happiness; yet the poem returns to concrete reminders of the dreary present in the abrupt repetition of 'And then a desk. A newspaper. A window. English rain.'

Larkin: utilises the extended metaphor of the high wind on the wife's wedding night to convey the full force of her happiness. The memories are detailed 'twisted candlestick', 'chipped pail', 'my apron and the hanging cloths', a setting that is very domesticated, even banal, yet reflects 'joy my actions turn on'. There is scope for comment on the use of language, simple narrative, and contrast to express strength of happiness.

Pugh: happiness is implied here in the optimism expressed. Although this appears to be a simple poem, better responses will see significance in the use of changing rhyme scheme, repetition, personification, alliteration and careful choice of words and sentiments.

For Band 4, look essentially for some understanding of how the content of each poem conveys thoughts about happiness, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explore the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 4 and above.

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

<b>Question 7</b>	OCR: <i>Opening Lines</i> - <b>SECTION H: The 1914-1918 War (ii)</b>
MARKS AVAILABLE 10	How do the poets use words and images to show different reactions to war, in <b>two</b> of the following poems?  (Page 103) Hinkson <i>Joining the Colours</i> (Page 103) Gurney <i>The Target</i> (Page 105) Owen <i>Spring Offensive</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

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

Responses might begin to include some of the following:

Hinkson: the contrast between the upbeat tone of the beginning and the sombre ominous note of the last, truncated lines of each stanza highlights the difference between the joyful, naive, idealistic view of the new, very young recruits, and the sorrowful, doom-laden view of the observer. There is scope to discuss the juxtaposition of 'glory' and 'grave', the 'wedding day' imagery and the 'food for shells and guns', but an appreciation of the significance of 'too careless-gay for courage', and the ambiguity of 'mist' and 'pass' would be unlikely in this tier.

Gurney: the contrast between the role of a soldier to kill men in battle, and an individual's agony and despair over what he had done, expressed through the simple language, direct speech 'twas him or me', abrupt changes of topic, the sobering realisation 'it might be best to die', and the sense of abandonment by God in a hopeless, helpless mess. Responses may well pick up some of his dilemma and contrast his conclusions with his mother's fears for his safety.

Owen: the contrast between those who could rest 'at ease', 'carelessly slept' and those who faced 'the end of the world'; the tension between Nature trying to soothe and hold them back and the call of duty to cross the ridge; the descriptions likening battle to hell, and the implications as to why the survivors are 'crawling slowly back' and 'speak not of comrades that went under'. Reward positively any attempt to engage with a relevant part of this dense poem.

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

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

# 2433/02 Literary Heritage and Imaginative Writing

## SECTION A

### WRITING TO EXPLORE, IMAGINE, ENTERTAIN

<p><b>Question 1</b> 30 MARKS (20 + 10)</p>	<p>Copy out the sentences below, and then continue the story, <b>exploring the thoughts and feelings of the narrator.</b></p> <p>There was no turning back. Would I ever be forgiven for what I was about to do?</p>
---	--

<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• write appropriately for the task;</li> <li>• organise and paragraph clearly and effectively;</li> <li>• use appropriate register and vocabulary;</li> <li>• spell, punctuate and use grammar/syntax accurately.</li> </ul>
--------------------------------	---

### INSTRUCTIONS TO EXAMINERS

- Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

### NOTES ON THE TASK

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

#### TASK-SPECIFIC CRITERIA:

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

## WRITING MARK SCHEME – Higher Tier

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

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

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

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



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

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

## SECTION B

<b>Question 2(a)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	Explore <b>one</b> or <b>two</b> moments in <i>Much Ado About Nothing</i> when you are surprised by a character's actions.

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Accept the candidate's choice of moment and character, although some will offer more scope than others for analysing reasons for surprise and exploring their dramatic and or thematic significance.

Choices might include some of the following:

Beatrice: the insulting nature of her war of words with Benedick; her challenge to kill Claudio, her agreement to marry Benedick, all indicate a deeper, less conventional relationship than Hero and Claudio's and make us question the expected role of women in that society.

Claudio: his choice of Don Pedro to woo Hero on his behalf; his public shaming of Hero; his agreement to marry Leonato's niece all make us question the mores and expectations of the time.

Leonato: his easy acceptance of accusations against his daughter and his bitter rejection of her make us question his love for her and his sense of loyalty.

Benedick: his readiness to admit to his love for Beatrice despite his earlier avowals to avoid marriage; his acceptance of her challenge despite his love and respect for fellow soldier Claudio, all suggest a deeper, less conventional relationship than Hero and Claudio's.

Hero: possibly her inability to defend herself against Claudio's accusations; her willingness to marry him despite his cruel public shaming of her, moves him to contrition and her friends to action on her behalf, but makes us question the foundations of their relationship.

Differentiation will be achieved through: how far the response focuses on the reasons for surprise rather than just producing a narrative account of what the characters say and do, whether there is some exploration of the effects of the actions in the play (the beginnings of a recognition of thematic significance would instantly suggest Band 3+), and how frequent and aptly chosen the quotation and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices are used to heighten the element of surprise will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

<b>Question 2(b)</b>	SHAKESPEARE - <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	How far does Shakespeare's portrayal of Beatrice and Benedick convince you that their marriage will be a happy one?

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Answers may include and develop some of the following points

Benedick engaged in a 'merry war' in constant competition with Beatrice, the reasons being pride, fear of stereotypical roles, and fear of rejection; his response to the plot by his friends and subsequent cautious approach to Beatrice reveal how attracted he is to her for her personality, and that he will approach her for himself. As she is an orphan he stands to gain less financially/ socially from his marriage than Claudio. His dilemma with her challenge to kill Claudio, as he feels bound to him as a fellow soldier, reveals the strength of his feelings for Beatrice. Like Beatrice, he is horrified by the misjudgement of Hero. Showing they share the same values. Although he still tries to avoid a public declaration of his feelings for her in the final scene, the issue avoided by a kiss, the continuing verbal repartee suggests their love will never turn sentimental or stale or boring.

Beatrice: Don Pedro believes she 'were an excellent wife for Benedick'. Her skill in their verbal exchanges, her honesty, her loyalty to her friends, her readiness to challenge convention all suggest a potentially turbulent but never dull existence together. The juxtaposition of their relationship with Hero and Claudio's suggests a greater chance of happiness.

Accept the candidate's judgement, assessing the answer on the level of personal response and engagement with the text. This question does allow scope for the best responses to show perceptive understanding of the thematic significance of their relationship and the criticisms they present of the conventions of their time.

Differentiation will be achieved through: the consistency of focus on Shakespeare's portrayal of their characters and relationship, the level of argument produced and how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic techniques are used in Shakespeare's portrayal will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas, will indicate lower levels.

<b>Question 3(a)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	How far do your feelings towards Friar Lawrence change during the course of the play <i>Romeo and Juliet</i> ?

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Accept the candidate's judgement in response to the Friar, but the best answers are likely to present a fairly balanced view by analysing his actions in the light of the situations he finds himself in, even possibly as an instrument of Fate who must make a mistake if the lovers are to be sacrificed for the ending of the Feud.

Answers might question the reasoning behind his swift decision to marry the lovers in the hope of effecting peace between the two families, the wisdom or morality of subjecting Juliet to such an ordeal of faking her death and subjecting her parents and Nurse to such a cruel deception; and of abandoning Juliet in the tomb when staying with her might have saved her life. They might suggest the outcomes change our view of the wisdom of his decision to marry the lovers in secret.

Differentiation will be achieved through: the degree of focus on the possibility of change in feelings towards the Friar and the quality of the line of argument as opposed to a merely narrative account of what the Friar says and does; the level of understanding shown of the dramatic and/or thematic significance of the situations he is in; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices help influence our feelings towards him will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

<b>Question 3(b)</b>	SHAKESPEARE - <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	Explore Shakespeare's presentation of different attitudes towards love and marriage in the play <i>Romeo and Juliet</i> .  You may choose to focus your answer on just <b>two</b> characters in the play.

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)**

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

Accept the candidate's choice of examples of presentation and interpretation of 'different', although clearly some will offer more scope for analysis than others, especially in terms of dramatic or thematic significance. Those who choose to compare a range of characters will clearly be unable to analyse text in detail, but must be given full credit for the overview and breadth of understanding demonstrated. The most likely pairings are:

Capulet and Juliet: Although he would prefer his daughter to have time and inclination to like his choice of husband for her, he is essentially choosing for dynastic reasons, which become more urgent on the death of Tybalt. Once awakened to the power of love by Romeo, Juliet can marry only Romeo. The resulting clash of wills leads to her subterfuge and death, the loss of all Capulet's ambitions and the end of the feud.

Romeo and Friar Lawrence: Romeo believes in love at first sight, despite his earlier attachment to Rosaline, and the barriers of the feud. The Friar is sceptical, suspecting it is lust, too hasty, yet sees a chance to reconcile the families by marrying the lovers in secret. This leads to the death of Mercutio, the banishment of Romeo and the eventual tragic outcome. It can be viewed in terms of Fate.

Juliet and the Nurse: Strong contrast between the idealistic view of Juliet and the more bawdy, earthy approach of the Nurse, showing strong thematic significance, but resulting in the clash over agreeing to marry Paris, the isolation and desperation of Juliet causing her to turn to Friar Lawrence for help. Again, it can be viewed in terms of the workings of Fate.

Some responses might compare Romeo and Juliet, with her insistence on marriage before consummation of their love, or Romeo and Mercutio, with idealism versus physicality and cynicism.

Differentiation will be achieved through: the degree of focus on differences of attitude and how apt the choice of examples to give scope to analyse differences; the level of understanding shown of the dramatic or thematic significance of these differences; how frequent and aptly chosen the quotation and references to the text given in support of the points made. Occasional helpful comment beginning to explain how language and/ or dramatic techniques are used in the presentation to highlight these differences will indicate the highest levels of response.

<b>Question 4</b>	OCR: <i>Opening Lines</i> - <b>SECTION C: 'War'</b>
MARKS AVAILABLE 15	Discuss some of the ways in which the poets explore the attraction of war, in <b>two</b> of the following poems:  (Page 34) Lovelace <i>To Lucasta, Going to the Wars</i> (Page 34) Asquith <i>The Volunteer</i> (Page 36) Tennyson <i>The Charge of the Light Brigade.</i>

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

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

Responses might begin to include some of the following:

Lovelace: uses the first person to explain how the man is drawn to war as to a new and demanding mistress. He draws a strong contrast between the 'chaste' 'nunnery' of life at home and the excitement and action of the 'chase'. Although a clear understanding of the metaphysical argument which uses the imagery of love and religion may be a discriminator in this tier, give credit for any simplified attempt to engage with the last stanza's reflection on the appeal of honour and how his pursuit of honour should increase her love for him.

Asquith: contrasts the volunteer's dull, 'drifting' 'pre-war existence, 'toiling at ledgers in a city grey', with his vivid dreams of the romance and glamour of the armies in the past, conveyed through images of light and action. The strong authorial voice emphasises approval that he pursued that dream, romanticising his death as 'that high hour', content to have lived life to the full, however briefly, and to die a hero.

Tennyson: the strong sense of bravery, nobility and solidarity, charging together despite the odds stacked against them, conveys the appeal of the heroic, the chance for some of superhuman achievement ('Came through the jaws of Death'), or a glorious death. There is scope to explore the use of repetition, dramatic descriptions, including sights and sounds, and the strong authorial voice claiming their glory will live on, despite the 'blunder' that sent them there. The best answers, though analytical, will only have time to select a few examples from such a rich poem.

For Band 4, look essentially for understanding of how the content of each poem conveys the attraction of war (but give full credit should the candidate point out how the poet is questioning/ criticising this), and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 3 and above.

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

<b>Question 5</b>	<b>OCR: <i>Opening Lines</i> - SECTION D: Town and Country</b>
MARKS AVAILABLE 15	Explore some of the ways in which the poets convey feelings about love, in <b>two</b> of the following poems:  (Page 46) Marlowe <i>The Passionate Shepherd to His Love</i> (Page 46) Raleigh <i>The Nymph's Reply to the Shepherd</i> (Page 48) Hardy <i>Beeny Cliff</i> .

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

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

Responses might begin to include some of the following:

Marlowe: conveys the shepherd's idyllic picture of love as producing a life of rich yet simple pleasures as he tries to tempt his love into agreeing to live with him. There is scope to comment on how the language conveys a sense of space and harmony, a complete rural landscape, with exaggerated claims ('melodious birds sing madrigals'/'thousand fragrant posies') and emphasis on comfort, beauty and richness ('purest gold'/'coral clasps'). Love moves him to promise to do everything for her 'delight'.

Raleigh: cynically suggests that love, like youth, does not last, and promises are broken. The language is harsher and more dramatic, 'drives flocks'/'rivers rage'/'wayward winter'. Contrast is drawn in detail between the Shepherd's picture and the changes over time and season, the promises 'honey tongue' and 'heart of gall'; 'in folly ripe, in reason rotten'. There is scope for the best responses to comment on the effects of the structure and rhyme scheme in mocking the Shepherd's claims.

Hardy: Beeny is used as a setting for the poet's experience of love and a marker of the transient nature of that love. Hence Beeny is essentially beautiful to Hardy through his happy associations of time spent there with 'the woman whom I loved so'. Regret is clear in the contrast between the sensuous language expressing joy and freedom and the heaviness, the almost threatening strength and solidity ('bulks old Beeny', 'wild, weird, western shore') once she is 'elsewhere'. In tracing the changes in his feelings there is much use of alliteration, onomatopoeia, pathetic fallacy and a steady rhythm and rhyme scheme to explore, including the finality and positioning of 'nevermore'.

At Band 4, look essentially for understanding of how the content of each poem conveys feelings about love, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 3 and above.

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



<b>Question 6</b>	OCR: <i>Opening Lines</i> - <b>SECTION G: How It Looks From Here</b>
MARKS AVAILABLE 15	Explore some of the ways in which the poets convey thoughts about happiness, in <b>two</b> of the following poems.  (Page 92) Duffy <i>In Your Mind</i> (Page 93) Larkin <i>Wedding-Wind</i> (Page 100) Pugh <i>Sometimes</i> .

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS page 14)****REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.**

Candidates must focus on TWO poems, but do not penalize 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.

These are very complex poems but responses might begin to explore some of the following:

Duffy: there are clues that 'the other country', never named, is a place you dream of, or a place made up from a kaleidoscope of past impressions ('anticipated or half remembered')

The sense of happiness there is heightened by the contrast between the dull present i.e. autumn in England, rain all afternoon and the simple idylls in 'beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish'. The appeal to senses of sight, hearing and smell, sense of familiar territory, almost 'certainty' all suggest the recall of past happiness; yet the poem returns to concrete reminders of the dreary present in the abrupt repetition of 'And then a desk. A newspaper. A window. English rain.' Give credit for relevant exploration of thought-provoking touches (e.g. 'photographs on the wrong side of your eyes')

Larkin: utilises the extended metaphor of the high wind on the wife's wedding night to convey the full force of her happiness. The memories are detailed 'twisted candlestick', 'chipped pail', 'my apron and the hanging cloths', a setting that is very domesticated, even banal, yet reflects 'joy my actions turn on'. There is scope for comment on the use of language, simple narrative, and contrast to express strength of happiness.

Pugh: happiness is implied here in the optimism expressed. Although this appears to be a simple poem, better responses will see significance in the use of changing rhyme scheme, repetition, personification, alliteration and careful choice of words and sentiments.

At Band 4, look essentially for some understanding of how the content of each poem conveys thoughts about happiness, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explore the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 3.

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

<b>Question 7</b>	OCR: <i>Opening Lines</i> - <b>SECTION H: The 1914-1918 War (ii)</b>
MARKS AVAILABLE 15	<p>Discuss some of the ways in which the poets explore different reactions to war, in <b>two</b> of the following poems :</p> <p>(Page 103) Hinkson    Joining the Colours          (Page 103) Gurney    The Target          (Page 105) Owen    Spring Offensive</p>
<p><b>NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)</b></p> <p><b>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</b></p> <p>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 the best answers may choose to structure their responses in this way. If only one is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.</p> <p>They might <u>begin</u> to include some of the following:</p> <p><u>Hinkson</u>: the contrast between the upbeat tone of the beginning and the sombre ominous note of the last, truncated lines of each stanza highlights the difference between the joyful, naive, idealistic view of the new, very young recruits, and the sorrowful, doom-laden view of the observer. There is scope to discuss the juxtaposition of 'glory' and 'grave', the 'wedding day' imagery and the 'food for shells and guns', the significance of 'too careless-gay for courage', and the ambiguity of 'mist' and 'pass'.</p> <p><u>Gurney</u>: the contrast between the role of a soldier to kill men in battle, and an individual's agony and despair over what he had done, expressed through the simple language, direct speech 'twas him or me', abrupt changes of topic, the sobering realisation 'it might be best to die', and the sense of abandonment by God in a hopeless, helpless mess.</p> <p><u>Owen</u>: the contrast between those who could rest 'at ease', 'carelessly slept' and those who faced 'the end of the world'; the tension between Nature trying to soothe and hold them back and the call of duty to cross the ridge; the descriptions likening battle to hell, and the implications as to why the survivors are 'crawling slowly back' and 'speak not of comrades that went under'. Reward positively any attempt to engage with a relevant part of this dense poem.</p> <p>At Band 4, look essentially for understanding of how the content of each poem conveys reactions to war, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 3 and above</p> <p>Weaker responses are likely to be less focused on reactions to war, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.</p>	

# Grade Thresholds

General Certificate of Secondary Education  
English (Specification Code 1900)  
January 2010 Examination Series

## Unit Threshold Marks

Unit		Maximum Mark	A*	A	B	C	D	E	F	G	U
2431/1	Raw	63				51	44	38	32	26	0
	UMS	62				54	45	36	27	18	0
2431/2	Raw	90	73	68	62	56	50	47			0
	UMS	90	81	72	63	54	45	41			0
2432/1	Raw	63				56	49	42	36	30	0
	UMS	62				54	45	36	27	18	0
2432/2	Raw	90	77	71	64	57	50	46			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	50	45	39	33	27	24			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
<b>1900</b>	300	270	240	210	180	150	120	90	60	0

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

	A*	A	B	C	D	E	F	G	U	Total No. of Cands
	3.4	11.3	27.7	60.2	87.5	95.6	98.7	99.9	100.0	6227

**6227 candidates were entered for aggregation this series**

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

**[www.ocr.org.uk](http://www.ocr.org.uk)**

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2010

