

Mark Scheme for June 2010

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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.

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MARKING INSTRUCTIONS**INTRODUCTION**

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the Mark Scheme.

You should ensure that you have copies of these materials.

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

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

Your Mark Scheme consists of the following:

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

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

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

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions for Examiner booklet (revised September 2008).

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

1 Before the Standardisation Meeting

Before the Standardisation Meeting you must mark at least 10 scripts from several Centres. For this preliminary marking you should use a **pencil** and **follow the mark scheme**. Bring these **marked scripts** to the meeting. (*Section 5b, page 5*)

2 Marking and Annotation of scripts after the standardisation meeting

- a) Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation Meeting.
- b) All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation Meeting.
- c) **Annotation of scripts**

Examiners should use annotation to show clearly where a mark is earned or why it has not been awarded. This will help Examiners, checkers, and those people who review the marking of scripts.

Annotation consists of:

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

As you may need to return scripts to centres you should use the minimum of comments and make sure that comments are related to the award of a mark or marks and be matched to statements in the mark scheme. Do not include general comments on a candidate's work.

Record any annotations in the body of the answer, or in the margin next to the point where the decision is made to award or not award the mark.
(*Section 9a-b, page 8*)

d) **Recording of Marks**

- i) give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) record numerical marks for responses to part questions **unringed** in the right-hand margin. Show the total for each question (or, in specified cases – for each page) as a single **ringed** mark in the right-hand margin at the end of each question.
- iii) transfer ringed totals to the front page of the script, where they should be totalled.
- iv) show evidence that you have seen the work on every page of a script on which the candidate has made a response.
- v) cross through every blank page to show that you have seen it.
(Section 9c, page 8)

e) **Handling of unexpected answers**

The standardisation meeting will include a discussion of marking issues, including:

- consideration of the mark scheme to reach a decision about the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions, and the handling of unexpected, yet acceptable answers.

(Section 6a, bullet point 5, page 5)

If you are not sure how to apply the mark scheme to an answer, then telephone your Team Leader.

(Appendix 5, para 19, page 28)

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.

(C) TASK-SPECIFIC MARKING NOTES**SECTION A****NON-FICTION TEXT: What is a Soap Opera?**

QUESTION 1 (30 marks)	Read the article <i>What is a soap opera?</i> by Daniel Chandler. Outline concisely what the article tells you about the key features of soap operas and the ways in which they differ from other kinds of broadcast drama. Use your own words as far as possible.
CRITERIA	Candidates should demonstrate that they can: <ol style="list-style-type: none"> 1 follow an argument and identify implications (AO2 iii) 2 identify facts and opinions (AO2 ii) 3 select material appropriate to their purpose (AO2 iv) 4 collate material and make cross references (AO2 iv).

CONTENT	Candidates may refer to some of the following points. Key Features <ol style="list-style-type: none"> 1 Long-running TV serials/potentially endless 2 Storylines carried over from episode to episode 3 New viewers can join at any time 4 Concerned with everyday/real life 5 Events set in 'real time' 6 Characters age as viewers do 7 Strong emotions/excess/exaggeration 8 Female orientation 9 Unlikely coincidences/simplified characters 10 Recurrent events (marriages, deaths, divorces etc.) 11 Gossip as commentary on the action 12 Broadcast at a regular time slot 13 Plots allow viewers to catch up easily on missed episodes 14 Plots allow (omniscient) viewers to speculate on outcomes 15 Characters are quickly established/based on 'types'/stereotypes Differences <ol style="list-style-type: none"> 16 Differs from series as episodes are not self-contained/episodic narrative 17 There is no specified number of episodes 18 No happy endings 19 'Action series' feature 'powerful male roles'; soaps focus on women/family 20 Focus on contemporary social problems 21 Wide range of characters/all characters are dispensable 22 Linear structure/no beginning or end 23 No single narrative line 24 Little rapid action/not much seems to happen 25 Emphasis on character rather than plot 26 There is no single 'hero'/main character
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 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. Some points may be implied rather than clearly stated; the ability to identify these and to show clear understanding through **apt use of own words in the interests of concision and clarity** is likely to distinguish the better responses. **Consistent focus on the task** is likely to distinguish scripts gaining Band 4 and above.
- Be prepared to acknowledge and reward well responses which, although, **comparatively deficient in the number of points, nevertheless show clear understanding of the passage through a high order of skill in synthesis and structuring.**

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

MEDIA TEXT: Have TV soaps lost the plot?

QUESTION 2 (30 marks)	<p>Now read the article <i>Have TV soaps lost the plot?</i> by Ben Goldacre.</p> <p>Explore some of the ways in which Ben Goldacre sets out to persuade his readers that TV soaps have 'lost the plot'.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • how he presents his ideas • his language and tone of voice.
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 read with insight and engagement, making appropriate references to texts (AO2 i) 2 evaluate how information is presented (AO2 ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in 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 the writer's views; higher tier answers should focus consistently on this aspect. NB Better responses will explain their interpretation of the writer's views and provide well-supported comments to illustrate this.
- 3 Understanding and responding to the use of vocabulary, tone and structural features to influence the reader will provide a clear discriminator.
- 4 Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.
- 5 It is the ability to analyse and explain the writer's techniques which defines the better responses; although most responses at the higher levels will deal confidently with the use of language, others may show great strength in analysing a writer's intentions, strategy and structure. Such responses should not be undervalued.

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

CONTENT	<p>Candidates may refer to some of the following:</p> <p>Presentation of material (A)</p> <ol style="list-style-type: none"> 1 Begins 'in medias res' to engage audience 2 Presents the impression of being knowledgeable 'emergency transplants don't happen' 'a haemofilter' 3 Addresses audience directly 'so what sort of doctor' 4 Refers knowledgeably to other episodes with which readers may be familiar 5 Examples given are some of the more extreme cases; used to provide humour 6 This is followed by reference to the more serious issues that can be raised (and how inadequately they are dealt with) 7 Criticises the false picture of medical emergencies presented by soaps and the likely response this may provoke in viewers 8 Uses statistics to ridicule the excessive number of deaths/emergencies in soaps 9 Range of extreme examples to illustrate this 10 Becomes more serious and makes a moral point in closing paragraph <p>Use of Language (B) <i>(The vocabulary, in general, implies that the writer is critical of the ways soaps present medical matters; reward candidates who use examples to interpret his views)</i></p> <ol style="list-style-type: none"> 11 Colloquial tone; use of present tense 12 Melodramatic approach to echo that of soaps 13 Colloquial language: 'how dodgy', 'potter along', 'just being picky' 14 Rhetorical questions 'is it really so bad?' 15 Sarcastic tone 'If only I'd been stabbed' 16 Emphasises through metaphor 'an environment not dissimilar to a war zone' 17 Lengthy, loose sentence structures used for effect.
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SECTION B

QUESTION 3 30 MARKS (20 + 10)	Write the words of a talk to your age group introducing your favourite television or radio programme, or your favourite film, or your favourite music. Describe details of your choice and explain what you like about it.
CRITERIA	Candidates should demonstrate that they can: 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i) 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii) 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Candidates are asked to write the words of a talk for an audience of their age group to describe an entertainment feature. 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 both clearly describe and explain and give convincing reasons for the appeal of the chosen feature for the readers.
- 4 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation
 - effectiveness of description/specific details relating to the suitability of the choice.

WRITING MARK SCHEME – Higher Tier

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

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

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

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

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