

English (Specification 1900)

General Certificate of Secondary Education **2432/01**

Unit 2: Different Cultures, Analysis and Argument

Mark Scheme for June 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

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 texts which candidates have read and studied (texts and unseen)
- 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 **Appendix 5, 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:

	Page
(A) Assessment Objectives	3
(B) Using the Mark Scheme	4
(C) Task-Specific Marking Notes	10
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 bands 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.

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'.
- 3 In responding to questions on *OPENING WORLDS*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
 - Where infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'.
in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it.
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.
- 4 Similarly, if a candidate answers on only one of the prescribed stories, mark the answer at full value and reduce, as above, by a band.

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

2432/01 Foundation Tier Marking

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

- In respect of individual questions, this is fine. Please give the full reward for each question.
- The problem arises on the paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

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

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

- NB you must not record a mark higher than the maximum mark on the MS2.
- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner. These scripts are to be reviewed at the Marking Review.

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

NB: Never refer to grades, only to bands.

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the Standardisation Meeting.

(C) TASK-SPECIFIC MARKING NOTES**SECTION A****DIFFERENT CULTURES – Generic Mark Scheme**

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will:
Above 4	22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the text supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
7	12 11 10	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task.
8	9 8 7	<ul style="list-style-type: none"> make some comment about the text without relevance to the task.
Below 8	0-6	<ul style="list-style-type: none"> not meet any of the criteria above.

Instructions to Examiners – Section A

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

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

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

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

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

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

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

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

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

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

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

TEXT: OCR: Opening Worlds

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

Question 1 MARKS AVAILABLE 21	How do the writers in this passage and in one other story from the list above show a character's emotions in a difficult situation?
--	--

NOTES ON THE TASK

The passage given is, arguably, the climactic moment of the story. Her feelings are that Naraian has betrayed her, reneged on all he had promised her previously and thrown in his lot with his family, turning his back on her. Despite her distress at all this she also recognises how hurt and upset he is, essentially because the façade he has put up has been stripped away. Because she loves him she attempts but fails to "disguise the cause of her tears." It is a beautifully contrived and presented moment of emotional distress. All the other stories have comparable moments for candidates to choose and explore. In "the Pieces of Silver" Clemet's response to Chase, culminating in the ironic recitation for "Julius Caesar" reflects remarkable control over utter fear; whereas Bolan submits to his father's vicious beating, his mother gives vent to powerful feelings; Leela's unrestrained instincts are a contrast to the prejudice of her parents towards Sidda; there is an emotional feast to dissect when Ravi imprisons himself in the shed; similarly Anna Vasilevna's self consciousness throughout "The Winter Oak" commends itself.

Higher Band answers will cover both the situation and the emotions with some relevant support and, possibly, with some reference to the writers' language choices.

Middle Band answers will say something, with some support, about characters and their emotions.

Lower Band answers will say something about one or two characters' feelings.

Question 2 MARKS AVAILABLE 21	How do the writers in any two of the stories from the list above show how an older character treats a younger character wrongly?
--	---

NOTES ON THE TASK

All the stories provide massively accessible material for a thorough response to this task. It is not, however, as simple as it looks. All but Lower Band answers will need to go beyond a recitation of one character's treatment of another. Middle Band answers will need, at least, to give some explanation/analysis of the treatment and support what that says. Higher Band answers will need to at least start to address the moral issues implied by "wrong". They will also need to be well supported, possibly with some reference to the writers' choices of language.

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

Question 3 MARKS AVAILABLE 21	How does the writer show Santiago's attitudes to the sea and its creatures here and at one or two other moments in the novel?
--	--

NOTES ON THE TASK

Santiago's reflections quoted in the passage occur between his killing of the first shark, *Dentuso* and the attack of the second, *Galanos*. They are dualistic reflections (not that we expect any foundation tier candidate to use such a word), seeing two sides of the issues of killing each fish. This is established early in the voyage, on P20: "He always thought of the sea as *la mar*.....something that gave or withheld great favours." However, candidates do not necessarily need to do more than one thing at a time when talking about his attitudes: the passage is to stimulate exploration of attitudes of either approval ("good") or disapproval ("bad"). What will discriminate here is the quality of that exploration and the extent to which it is supported.

Higher Band answers will respond relevantly to the given passage and develop that response with an account of another passage/passages that are supported by a clear understanding of the novel. They may refer to the writer's choice of language.

Middle Band answers may not see the duality in the passage given and may respond to it one dimensionally: they will need to say something, with some support, about Santiago's attitudes.

Lower Band answers will say something that is relevant about his attitudes.

Question 4 MARKS AVAILABLE 21	How does the writer show how the Old Man is either lucky or unlucky in two moments in the novel?
--	---

NOTES ON THE TASK

Candidates are asked to explore an episode when things are going well (eg the capture of the marlin) and explore one when things are going badly (eg the sharks attack the marlin and eat it): or two in the same mode. Any candidate who talks about luck in any non-literal sense: (for example introducing the concept of hubris induced by Santiago's defiance of what is realistic) would be very welcome but a candidate able to express this convincingly and support what was said would have been mis-entered for this tier. Neither is there any penalty here for answers that deal with good/bad luck in the same passage: for example Santiago's conclusions at the end of the voyage on pp87 & 88.

Higher Band answers will take two aptly chosen episodes explore them relevantly and support what is said with clear reference to the text. They may well comment on the writer's choice of language.

Middle Band answers will address two moments that may not necessarily complement each other very aptly. They will show some understanding of the text.

Lower Band answers will say something about the Old Man's exploits that is relevant to the task.

Text: ACHEBE: *Things Fall Apart*

Question 5 MARKS AVAILABLE 21	How does the writer show Nwoye's rejection of Okonkwo's way of life here and at one other moment in the novel?
--	---

NOTES ON THE TASK

The passage (at the end of chapter 7) represents Nwoye's response to the death of Ikemefuna, who has been favoured by Okonkwo previously. Immediately prior to the passage we read "Dazed with fear, Okonkwo drew his matchet and cut him down. He was afraid of being thought weak." Nwoye reacts to various of the clan's rituals first with disgust and then with disapproval and finally with desertion. The one other moment can be chosen from a relatively small but choice range of examples. Nwoye's early rejection is shown on p46-48 in the passage that culminates in the line "he feigned that he no longer cared for womens' stories." Chapter 16 recounts his conversion by the missionaries "it was the poetry of the new religion, something felt in the marrow." It is brought to a conclusion in the following chapter: "But he left hold of Nwoye who walked away and never returned." Much of what follows is informed by Okonkwo's reaction to this.

Higher Band answers will relate the detail in the passage of the death of Ikemefuna and the goings on in the Evil Forest and Nwoye's reaction to them. They will be capable of going to another passage and showing where this starts or how it concludes. They may well refer to the writer's language choices.

Middle Band answers will say something which is relevant to the task and has support from the passage and possibly elsewhere.

Lower Band answers may simply stick to one or two points from the passage.

Question 6 MARKS AVAILABLE 21	How does the writer show the importance of fighting to Okonkwo at two or three moments in the novel?
--	---

NOTES ON THE TASK

The point is that fighting for Okonkwo goes from the ritualistic wrestling by which (amongst many other means) he seeks to and succeeds in proving his manly credentials to the clan, as well as defending the honour of Umuofia amongst its neighbours, to the doomed efforts to defend a culture which has fallen apart at the end of the novel. Candidates are free to pick whichever relevant episodes they feel comfortable with, wherever they come in the narrative. There is no greater reward, necessarily, for three as opposed to two passages: it the quality of what is said and how well that is supported that will be the discriminator.

Higher Band answers will deal effectively and relevantly with two or three aptly chosen passages: they will support what is said with clear reference to the text; they may refer to the writer's choices of language.

Middle Band answers will say something about WHY fighting is important to Okonkwo even if this is somewhat simplistic. They will give some relevant support for what is said.

Lower Band answers will have something which links fighting and Okonkwo.

SECTION B

WRITING TO ANALYSE, REVIEW, COMMENT

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

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK

- 1 Answers will offer a wide variety of ambitions and pressures, which will be whatever is relevant 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>Question 8 MARKS AVAILABLE 21 (14 + 7)</p>	<p>A close friend or relative has plans for the future which you feel are unsuitable, unrealistic or just won't work.</p> <p>Write them a letter persuading them to change their mind about these plans.</p> <p>Begin your letter "Dear....."</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i) • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii) • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

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

NOTES ON THE TASK:

- 1 The choice of 'friend/relative' as well as "plans for the future" is entirely up to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 Candidates are writing the words of the letter. There is no requirement to include addresses or other letter writing formalities. However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of own point of view
 - Effectiveness in persuading audience to share/support point of view.

WRITING MARK SCHEME – Foundation Tier

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

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

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

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

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

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