

# **English: (Specification 1900)**

General Certificate of Secondary Education **2432/02**

Unit 2: Different Cultures, Analysis and Argument

## **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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**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 **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:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	3
<b>(B)</b> Using the Mark Scheme	4
<b>(C)</b> Task-Specific Marking Notes	9
and	
<b>(D)</b> 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 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 answer(s) to Section/Qn z'.
- 3 In responding to questions on *Opening Worlds*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
  - Where infringements of this kind are found, please do the following:  
*at the end of the answer write*  
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'  
*in the margin*, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it  
*on the front of the script*, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

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

**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**

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
		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:
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>• <b>demonstrate all of the below in a sustained and very consistent answer.</b></li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>• <b>show clear insight in an explicitly relevant response to the task</b></li> <li>• <b>show a perceptive understanding of the text supported by precise references</b></li> <li>• <b>respond sensitively and in detail to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>• <b>respond to the task with some insight and clear relevance</b></li> <li>• <b>show a clear understanding of the text supported by well-selected references</b></li> <li>• <b>respond with some thoroughness to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>• <b>develop a response relevant to the task</b></li> <li>• <b>show understanding of the text supported by appropriate reference</b></li> <li>• <b>make some response to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>• <b>begin to develop a response which is generally related to the task</b></li> <li>• <b>show some understanding of the text supported by some references</b></li> <li>• <b>make some reference to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>• <b>make some comments whose relevance to the task is clearly implied</b></li> <li>• <b>show a little understanding of the text supported by some references</b></li> <li>• <b>possibly make limited reference to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>Ungraded on this task</b>	<b>12 – 8 7 – 3 2 – 1</b>	<ul style="list-style-type: none"> <li>• <b>make a few straightforward comments sometimes implying relevance to the task</b></li> <li>• <b>make some comment about the text without relevance to the task</b></li> <li>• <b>not meet any of the criteria above.</b></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> MARKS AVAILABLE <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 do the writers make a central character convincingly human, here and in <b>one other story</b> from the list above?
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**NOTES ON THE TASK**

The passage from early in the short story clearly identifies Bolan's human qualities through his greatest needs. Candidates may refer to:

- The way he pretends to ignore the cruel jibes of the other boys in full knowledge that to respond to them would result in him being forever ridiculed.
- His patience and resolve to be part of the game, coming to Woolford Square for over two weeks.
- The fact that he is self conscious in seeking solace in the waters and figures of the fountain.
- His long thin legs hint at the poverty in which he lives.
- His fascination with the giant male statue pointing to the blue sky, which represents a solidity and freedom so missing in his new life in Port of Spain.
- The comfort he finds in holding his cheek to the breast of one of the smiling female statues, a surrogate mother who reminds him of happier times in Tunapuna.

Further examples of how the writers make central characters convincingly human can be found in abundance in all of the short stories.

- The desperation with which he yearns to belong to the group of boys and demonstrate his skills with a cricket ball.
- The anger, shame and sense of humiliation felt by Clement, which becomes a selfless determination to end the plight of all the boys in a warming triumph over the adversity of poverty in *The Pieces of Silver*.
- Cathy's contentment within her life in England contrasted beautifully with the misery of suppression and sense of loss in India in *The Young Couple*.
- The childish needs of the spoiled Leela and the joy in her relationship with Sidda followed by her sense of rejection when her parents dismiss her pleas in *Leela's Friend*.
- The uncomfortable world of Ravi, so full of oppression at the hands of the older children, his hopes of victory so cruelly denied him and his sense of absolute loss in his humiliation in *Games at Twilight*.
- 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 Savushkin, so full of wonder and so out of place in the confines of the classroom and yet the expert teacher in the forest in *The Winter Oak*.

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

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

**Lower level responses** will show at least a superficial understanding of how the writer makes the central character convincingly human 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 that the writers help us to understand the significance of the place where the characters live.

<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>  Why are the titles of any <b>two</b> of the stories from the list above particularly appropriate?
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### NOTES ON THE TASK

The titles are particularly appropriate in all six stories. Candidates may refer to:

- The fact that the pieces of silver represent the betrayal of the children and the greed of the teachers who impose this on those who can least afford to pay. The manner in which Clement gathers the pieces in his poverty is also tremendously significant in terms of defining the love of his sister, the huge irony of those who give and the representation of the things that are of real value in our lives by *The Pieces of Silver*.
- The fact that *The Red Ball* is of such significance to Bolan that he is prepared to steal what little money the family have in his quest for acceptance, in the knowledge that his skill as a cricketer cannot be taken away from him as everything else has been.
- *The Young Couple* which clearly focuses on the shattered world of Cathy as the cultural impact of their move to India sees the collapse of her relationship with Naraian under the weight of family intervention and that they are no longer a couple, subsumed into an extended family.
- *Leela's Friend* in which Sidha becomes the only human contact who sees to her non material needs and who forms a very special relationship that brings both parties comfort and fulfilment. The irony that one child's friend becomes her parents' thief is not lost on the reader.
- *Games at Twilight* presents the tragic consequences of a game of hide and seek for Ravi where naivety and self deception lead to darker emotions than the title suggests. The 'twilight' of innocence and the darkness of the shed are features of terror that are far removed from the title.
- *The Winter Oak* which should be a popular choice, with Anna's voyage of discovery in the forest under the expert guidance of Savushkin, who has used the oak as his classroom noun and provided Anna a magical experience, climaxing in the sighting of the winter oak and making Anna reassess her life and inadequacies of her 'classroom'.

**Good answers** will focus very clearly on the question by defining, with explicit illustrations, why the titles of the stories are of particular significance.

**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 the titles are of particular significance although the insights may be largely implied in the selections of details produced.

**Differentiation** is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety with which the significance of the titles of 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>  What is Santiago's attitude towards the killing of the creatures of the sea, here and elsewhere in the novel?
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**NOTES ON THE TASK**

- From the extract candidates may refer to:
- His initial concern that it is perhaps a sin to kill the fish.
- His practical justification for such action in terms of personal and community survival.
- The realisation that it is rather late in the day to be worrying about killing.
- The way he shifts concern on to those who have the time and the conscience to debate such matters.
- His understanding that he was born to fish, his calling.
- The fact that he knows that in this struggle there is cause for pride in his expertise.
- If you love those you kill it is not sinful (no malice intended).
- He rationalises that he had to kill the shark in self defence and he killed him well, respecting his beauty and nobility.
- His realisation of the toll that this life is taking upon him, killing him with the struggle involved in each death.

From the rest of the novel candidates may illustrate his attitude towards the killing of the creatures of the sea by referring to:

- The killing of the tuna is both 'kind' and brutal, a necessity if he is to have a bait suitable to attract a big marlin and to sustain himself during the struggle to come.
- He is happy to eat turtle eggs for strength in preparation for landing the 'truly big fish.'
- He remembers the violent killing of the female marlin previously and the devotion of its beautiful mate which contrasted so powerfully with his actions, giving cause for a sadness he shared with the boy.
- His very dismissive attitude to the jellyfish; he enjoys watching the turtles devour them and is happy to crush their storm ravaged bodies beneath his feet on the beach.
- His determination to kill the marlin never relaxes in his sorrow for him.
- The dolphin he kills he names 'dorado'-gold, showing how much he values each life taken.
- The marlin which is both friend and foe whilst it shares this world, Santiago feeling the pain of the fish in its death, but seeing it as a necessity.
- His sadness that he has killed so fine an adversary in the marlin.

**Good answers** will respond to the extract with some subtlety, making explicit Santiago's attitude towards the killing of the creatures of the sea. From the rest of the novel they will range quite widely to illustrate his attitude.

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

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

**Differentiation** is likely to spring from the extent to which the answer shows a clear and consistent understanding of Santiago's attitude towards the killing of the creatures of the sea.

<b>Question 4</b> MARKS AVAILABLE <b>30</b>	Text: HEMINGWAY: <i>The Old Man and the Sea</i>  How does Santiago rise to the challenges he faces during the course of the novel?
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**NOTES ON THE TASK**

Candidates may refer to:

- Santiago's self belief in the face of popular opinion that he is unlucky.
- His poverty that could cause him to despair, but his spirit and sense of hope and purpose sustain him, not to mention the faith he receives from Manolin.
- His physical needs, food and help in preparing the boat for are met by Manolin, borne out of a debt he owes the old man for teaching him so much.
- His understanding of the sea as a potential friend and enemy, revealing his experience and wisdom. This certainly helps him cope with so much adversity.
- The loneliness of the hours at sea is a major challenge. Santiago's stream of conscious thought and conversation with himself fill much of this vacuum, as do the memories of the boy and his dreams and association with DiMaggio.
- The physical challenge of pushing an aged body through a variety of pain barriers, achieved by an ability to rationalise his pain in comparing it to the suffering of the great fish.
- 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 defeat he finds comfort in the lightened load, the sound boat and the kind wind, symptomatic of his positive outlook on life that sustains him through adversity.

**Good answers** will very clearly demonstrate how Santiago rises to the challenges he faces, ranging quite widely over the novel with relevant and explicit references.

**Middle band answers** will clearly focus on how Santiago rises to the challenges he faces, 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 Santiago rises to the challenges he faces, potentially without much reference to the novel.

**Differentiation** is likely to spring from the extent to which the answer consistently focuses on how Santiago rises to the challenges he faces and the effectiveness with which this is illustrated and demonstrated.

<b>Question 5</b> MARKS AVAILABLE <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  How does Achebe reveal the positive qualities of the Ibo culture, here and elsewhere in the novel?
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**NOTES ON THE TASK**

From the extract candidates may refer to:

- The togetherness of the tribe in its celebration of The Feast of the New Yam.
- A community awareness that they should be thankful for a good harvest.
- The reference to the goddess Ani, recognizing that there are forces at work in their world far greater than they, encouraging a sense of humility and place in the great order of life.
- The fact that this most important of goddesses is concerned with the judging of morality and conduct, essential in promoting peace and civilized behaviour towards one another.
- The sense that they are being watched over by their 'departed fathers' who are in communication with Ani, implies another controlling influence.
- They honour their dead in the feast.
- They know how to celebrate their good fortune and eagerly anticipate the feast.
- The 'new year' is seen as a time to clear out the old and have everything readied for the future.
- Friends and neighbours come together to celebrate as one.
- Humour is revealed in the story of the huge mound of 'foo-foo,' an aspect of the Ibo culture that helps pass a sense of morality from one generation to the next.

From the rest of the novel candidates may refer to:

- Their love of sport in the form of the wrestling from which Okonkwo gains his reputation.
- The love of stories generally to celebrate great heroes and perpetuate values.
- Their desire for order within society and careful weighing of judgement issues.
- The Week of Peace, recognising the need for tolerance of one another, as well as their willingness to discipline even the mightiest should they be found wanting.
- Their oneness with nature and understanding of the world around them.
- A tremendous sense of right and wrong that sustains the whole life of the tribe.

**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 positive qualities of the Ibo culture 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 positive qualities of the Ibo culture are revealed.

**Lower level answers** will show at least a superficial understanding of how the positive qualities of the Ibo culture are revealed in the passage, and refer to other parts of the novel in ways which are, generally, recognisable as a response to the question.

**Differentiation** is likely to spring from the extent to which the answer focuses on how the positive qualities of the Ibo culture are revealed and the effectiveness of the illustrations and explanation.

<b>Question 6</b> MARKS AVAILABLE <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  What human failings in Okonkwo does Achebe reveal in Part One of the novel?
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**NOTES ON THE TASK**

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

- His lack of patience with unsuccessful men, particularly his father.
- His aggression and violent temper as a man of action and war.
- The fear of weakness and the shame he felt for his father.
- The genuine cruelty he inflicts upon his own family.
- His pride in surviving the harshest of harvests which he puts down to his inflexible will.
- His anger which surfaces so regularly, illustrated perfectly in his beating of Ojiugo during the Week of Peace, Okonkwo unable to restrain his temper.
- The fear of losing face, resulting in the murder of Ikemefuna, his principal joy.
- His all engrossing ambition to be one of the lords of the clan, an office so appropriately stripped from him following the accidental killing at the funeral.
- He is dismissive of those he perceives as being less successful than himself and consequently beneath him e.g. Osugo.
- His arrogance in believing that his reputation for aggression is a positive feature of manhood.
- His failure to show positive emotions to those he loves, tragic for all concerned.

**Good answers** will very clearly demonstrate the range of failings Achebe reveals in Okonkwo, ranging widely over Part One of the novel.

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

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

**Differentiation** is likely to spring from the extent to which the answer focuses on the failings Achebe reveals in Okonkwo and the effectiveness with which this is illustrated and explained.

## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

<p><b>Question 7</b> MARKS AVAILABLE <b>30</b> (20+10)</p>	<p>Comment on some of the challenges you have faced so far in your life.</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 regarding the challenges that they have faced. (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 challenges (**overview**)
- clarity of explanation of those challenges (**analysis**)
- effectiveness/relevance of personal **comment**

**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>30</b> (14 + 7)</p>	<p>'We should give money to charities that help our own communities before we worry about the rest of the world.'</p> <p>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 **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 we should meet our own community needs before worrying about the rest of the world. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 The format is that of a speech to their class; tone should be appropriate.

**TASK-SPECIFIC CRITERIA**

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

## WRITING MARK SCHEME – Higher Tier

<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> </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>	<ul style="list-style-type: none"> <li>• Vocabulary is precise and allows the clear expression of sophisticated/complex ideas.</li> </ul>	<b>9</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>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 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	<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			
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> </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	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>		

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