

# **English (Opening Minds)**

General Certificate of Secondary Education

Unit **2432/01**: Different Cultures, Analysis and Argument

## **Mark Scheme for June 2011**

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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.

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

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Any enquiries about publications should be addressed to:

OCR Publications  
PO Box 5050  
Annesley  
NOTTINGHAM  
NG15 0DL

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

**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:**

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

## INSTRUCTIONS ON MARKING SCRIPTS

*All page references relate to the Instructions to Examiner booklet (revised June 2007)*

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 a selection of at least 10 scripts.** The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, **the marked scripts must be brought to the meeting.** (*Section 5c, page 5*)

### 2 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**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

#### **Annotation consists of:**

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

Scripts may be returned to Centres. Therefore, any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

**d) Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded, as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page) should be shown as a single ringed mark in the right-hand margin at the end of each question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen. (*Section 8a – d, page 7*)

**e) Handling of unexpected answers**

The Standardisation Meeting will include a discussion of marking issues, including:

- a full consideration of the mark scheme in the context of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers. (*Section 6a, bullet points 6 and 8, page 6*)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem. (*Appendix 5, para 17, page 24*)

**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.**



**2432/1 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**

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
		***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:
<b>Above 4</b>	<b>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 support 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>7</b>	<b>12 11 10</b>	<ul style="list-style-type: none"> <li>• <b>make a few straightforward comments sometimes implying relevance to the task.</b></li> </ul>
<b>8</b>	<b>9 8 7</b>	<ul style="list-style-type: none"> <li>• <b>make some comment about the text without relevance to the task.</b></li> </ul>
<b>Below 8</b>	<b>0-6</b>	<ul style="list-style-type: none"> <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 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.

## SECTION A

**Text: OCR: *Opening Worlds***

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

<b>Question 1</b> <b>MARKS</b> <b>AVAILABLE</b> 22	How do the writers in this passage and in <b>one other story</b> from the list above show the ways some characters try to influence others.
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**NOTES ON THE TASK:**

In this passage Leela takes the lead in her relationship with the servant Sidda and shows her own very limited knowledge and understanding which nonetheless eclipses his. It bristles with the tensions of youth and age and, on the other hand, upper and lower caste. The immediate result is that Sidda capitalises on his greater worldly wisdom and brings the torture of being taught to write to an end. In the longer term Leela's sense of Sidda as a possession is enhanced allowing Narayan to develop both the opaque illogicality of Leela's behaviour over Sidda and the chain and as a further result the rank prejudice of her parents.

There are other, equally rich opportunities for candidates to respond to and develop. Chase in "The Pieces of Silver" acts out what he thinks is the role of Headmaster but is referred to as "the teacher." Evelina and Megahey present alternative and more benign examples of "influence'. The brief episode in the market school in "The Red Ball" gives a telling insight into Bolan's sense of isolation and disenfranchisement at the start of the story. His father's treatment later is a more obvious example of the same thing. "The Winter Oak" is abundantly relevant to the task with either or both of the scenes in the schoolroom and the forest to explore. Ravi is strongly influenced by Ragu in "Games at Twilight" and Cathy is subject to all manner of influences in "The Young Couple."

Higher Band answers will not necessarily pick up on the depth of detail suggested above but they will do much more than scratch the surface. They will develop a response both to the passage and to the second story. They should make some allusion to the writers' language choices.

Middle Band answers will say something about attempts at influence and the outcomes of such actions. This will have some support from the text.

Lower Band answers will say something about influence, probably in a fairly basic manner.

<b>Question 2</b> MARKS AVAILABLE 22	How do the writers of any <b>two</b> of the stories in the list above show characters reacting to a new experience?
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**NOTES ON THE TASK.**

There is a long list from which candidates may choose. In “The Pieces of Silver” Evelina helps Clement to deal with the institutionalised bullying he encounters from the “acting headmaster” and then confronts the “gaping” Chase. Bolan and his parents are faced with the challenges of his family’s arrival in Port of Spain from Tunapuna in “The Red Ball”. Both Sidda and Leela are challenged by the behaviour of the adults in “Leela’s Friend”. Similarly Cathy and Naraian react in very different ways to the attempts to assimilate them into upper caste Indian society. Ravi fails massively to deal with new experiences in “Games at Twilight” and Anna Vasilevna experiences an epiphanic revelation in “The Winter Oak.”

Answers in Band 4 and above Band 4 will give clear and well supported and selected accounts of both the new experiences and the ways they are confronted. They will have a sense of the stories as a whole and use some detail, possibly including reference to the writers’ choice language to support their response.

Answers in Band 5 & 6 will mention both the experience and the response in the stories with some detail in support.

Answers in Bands 7 & 8 will refer to what some of the characters do in a more general but broadly relevant sense.

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

<b>Question 3</b> MARKS AVAILABLE 22	How does the writer portray the experience of killing of a fish here and in <b>one</b> or <b>two</b> other moments in the novel?
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**NOTES ON THE TASK.**

This brief but very significant passage portrays both the romance of Santiago's relationship with the sea and its creatures and the brutality which lies at its heart. It is couched in the context of Hemingway's presentation of Manolin and Santiago in the opening movement of the story. Other and more obvious choices for candidates include the harpooning of the marlin: "the great fish", and any one of the attacks by the sharks which are repelled with decreasing success by Santiago in the closing stages of the novel.

Higher Band answers should talk about the effects of this early passage and select one or more passages from which capture relevant killings. They will make some reference to the writer's choice of language. Very strong answers may make links between the passages.

Middle Band answers will make some clear, relevant and supported points about the given passage and one other. They may say something about the writer's use of language.

Lower Band answers should be able to identify a second example of the death of a fish.

<b>Question 4</b> MARKS AVAILABLE 22	How does Santiago find strength and support from his memories of the past in any <b>two</b> moments in the novel? You should write about his memories of previous fishing expeditions, baseball and arm wrestling.
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**NOTES ON THE TASK.**

The bullet points direct candidates to two very obvious passages. The first is the one quoted in question 3 and the other the central section as he recalls his days as “El Campeon” and has inspirational thoughts of “the great Di Maggio”. There are plenty more less obvious moments to select.

Higher Band answers will identify moments of recall clearly and place them in context. They will make some links between what is recalled and the stage of the voyage. What is said will be supported by reference to the text: there should be some account of the writer’s use of language.

Middle Band answers will respond to two relevant moments and give some support from the text.

Lower Band answers will manage to pick one or two relevant moments from the story and say something about them.



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

<b>Question 5</b> <b>MARKS</b> <b>AVAILABLE</b> <b>22</b>	How does the writer show Okonkwo's feelings about the women in his life here and at <b>one</b> other moment in the novel?
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**NOTES ON THE TASK.**

The passage comes from the beginning of Chapter 4, an early point in the novel and the episode is crucial in developing the sense of Okonkwo as a maverick member of the clan, not its slavish adherent. The consequences of the beating in the Week of Peace are profound. Having offended "the great goddess of the earth without whose blessing our crops will not grow" he is rebuked and fined by the priest, Ezeani. Okonkwo's harsh and uncompromising treatment of his wives, therefore, springs, like so much else, from a deep seated sense of insecurity and the need to dominate and control: not to be thought weak is of the essence. It is put into perspective, of course, by his intensely paternal feelings for Ezinma as tracked in the journey to the Oracle of the Hills and the Caves, and his memories of his first love, especially for Ekwefi, Ezinma's mother. The final irony is that Ezinma is the child most like her father and the only one who can deal with him at the end.

Higher Band answers will show some clear understanding of the passage and of Okonkwo. They will select a second relevant passage and do the same: very good answers may make some links between the two. There may be some consideration of the writer's language choices.

Middle Band answers will recognise the passage and make some relevant, supported comments about it and another moment in the novel.

Lower Band answers will say something about Okonkwo's treatment of his womenfolk.

<b>Question 6</b> MARKS AVAILABLE 22	How does the writer make the death of Okonkwo so terrible? You should think about why he commits suicide and the reactions of the others.
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**NOTES ON THE TASK.**

He makes it so terrible by insisting on a series of dualities (not that we expect candidates to use that word) attendant on the novel's climax. It is expected and unexpected; it is inevitable yet shocking; it offends the most strongly held beliefs of the clan and yet is perfectly understandable. And so on. There are especially good opportunities here for candidates to consider Achebe's choices of language at the end of the novel. The conversation between the DC and Obierika (Okonkwo's best friend) reinforces the terror of the moment. He has both to "make sacrifices to cleanse the desecrated land" and to vent his feelings on the intruders: "That man was one of the greatest men in Umuofia." The final sense is one of the demise of a great but flawed hero whose time has come: and gone.

Upper Band answers will develop some of the points mentioned above: one, given decent support, would constitute a developed response.

Middle Band answers will respond to gruesomeness of the situation and offer some support from the text.

Lower Band answers may say something about the circumstances described.

## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

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

## INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have 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 some different ideas on the importance of possessions which will be whatever that means to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of presentation of the chosen possessions. **(overview)**
  - clarity of explanation of why they are most wanted/valued etc. **(analysis)**
  - effectiveness/ relevance of personal **comment** on the importance of the said possessions.

**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>21</b> (14 + 7)</p>	<p>Write the words of a talk to your class persuading them to re-use and re-cycle things instead of throwing them away.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i)</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii)</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 (a) Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.  
(b) Use **T** to indicate appropriate tone in addressing audience.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 Candidates are free to agree or disagree with the stimulus: or, indeed do both. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 Candidates are writing the words of a talk. The writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation of own point of view
  - effectiveness in persuading audience to share/support point of view.

## WRITING MARK SCHEME – Foundation Tier

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

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

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

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



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

**OCR Customer Contact Centre**

**14 – 19 Qualifications (General)**

Telephone: 01223 553998

Facsimile: 01223 552627

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

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

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**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

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