

English (Opening Minds)

General Certificate of Secondary Education

Unit **2433/02**: Literary Heritage and Imaginative Writing Paper 1

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.

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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 material 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 also 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:

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| (A) Assessment Objectives | 3 |
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| 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) | | | | | Y |
| | (ii) | | | | | Y |
| | (iii) | | | | | Y |
| AO2 Reading | (i) | Y | Y | Y | Y | |
| | (ii) | Y | | | | |
| | (iii) | Y | | | | |
| | (iv) | Y | Y | Y | Y | |
| | (v) | Y | Y | Y | Y | |
| AO3 Writing | (i) | Y | Y | Y | Y | |
| | (ii) | Y | Y | Y | Y | |
| | (iii) | Y | Y | Y | Y | |

(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. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

General Instructions on Marking Scripts

You should refer to the *Instructions for Examiners* documentation for detailed guidance.

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

1 Before the Standardisation Meeting

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**.

Bring these **marked scripts** to the meeting.

2 Marking and Annotation of Scripts After the Standardisation Meeting

2.1 Scripts must be marked in **red**, including those initially marked in pencil for the Standardisation meeting.

2.2 All scripts must be marked in accordance with the version of the mark scheme agreed at the Standardisation meeting.

2.3 Annotation of scripts

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

Annotation consists of:

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

As scripts may be returned to centres, you should use the minimum of comments and make sure that these are related to the award of a mark or marks and are matched to statements in the mark scheme.

Do **not** include general comments on a candidate's work.

Record any annotation in the body of the answer, or in the margin next to the point where the decision is made to award, or not award, the mark.

2.4 Recording of marks

2.4.1 Give a clear indication of how marks have been awarded, as instructed in the mark scheme.

2.4.2 Record numerical marks for responses to part-questions **unringed** in the right-hand margin. Show the total for each question (or, in specific cases, for each page) as a single **ringed** mark in the right-hand margin at the end of each question.

2.4.3 Transfer ringed totals to the front page of the script, where they should be totalled.

2.4.4 Show evidence that you have seen the work on every page of a script on which the candidate has made a response.

2.4.5 Cross through every blank page to show that you have seen it.

3 Handling of unexpected answers

The Standardisation meeting will include discussion of marking issues, including:

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

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

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 where there is a requirement to answer on two characters/ poems/occasions, a candidate bases their answer on only one. 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 rubric infringements of this kind are found, please do the following:
at the end of the answer write
'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, the record the adjusted (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – ONLY ONE CHARACTER/POEM/OCCASION' 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

– see following pages

Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN

| | |
|--|--|
| Question 1 30 Marks (20+10) | Copy out the sentence below, and then continue the story exploring the thoughts and feelings of the narrator. I took one last nervous look in the mirror... |
|--|--|

| | |
|-------------------------|---|
| GENERAL CRITERIA | <p>Candidates must demonstrate their ability to:</p> <ul style="list-style-type: none"> (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. |
|-------------------------|---|

INSTRUCTIONS TO EXAMINERS

- Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.
- For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words overall) 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 overall) should not normally be marked higher than Band 6.
- Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the responses write the two separate marks (eg 14 + 4), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Complete stories are NOT required. Candidates may choose to end at any appropriate point.
- 2 **TASK-SPECIFIC CRITERIA:**
 - creation of convincing situation with appropriate thoughts/feelings
 - effective use of detail to create/sustain thoughts/feelings
 - effective use of language, imagery, etc.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

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

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

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

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

SECTION B: READING

TEXTS FROM THE ENGLISH LITERARY HERITAGE

INSTRUCTIONS TO EXAMINERS –TO BE APPLIED TO THE MARKING OF ALL THE QUESTIONS, 2-7, IN THIS SECTION.

- ✓ in the body of the script for comment.
- ✓ in the margin for textual support.
- ✓✓ in the body of the script for comment showing perceptive understanding.
- L in the margin for comment on language in support of points made.
- use brackets (✓) where comments are implied or vaguely made.
- use R for repetition
- use D for distortion
- where comments are needed to explain how the mark has been awarded, refer strictly to band descriptors

| BAND | MARKS | DESCRIPTOR |
|---------|----------|---|
| | | ***Be prepared to use the FULL range! *** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will: |
| 1 | 15 | <ul style="list-style-type: none"> • demonstrate all of the below • show sustained insight, individuality and confidence |
| 2 | 14 13 | <ul style="list-style-type: none"> • demonstrate engagement and some insight • show a perceptive overview supported by well-selected references to the text • respond sensitively and in detail to the writer's language and/or techniques, if appropriate |
| 3 | 12 11 | <ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate |
| 4 | 10 9 | <ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate |
| 5 | 8 7 | <ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate |
| 6 | 6 5 | <ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate |
| Below 6 | 0 - 4 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |

Section B

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| Question 2(a) | Shakespeare: <i>Much Ado About Nothing</i> |
| MARKS AVAILABLE 15 marks | <p>Explore the role of one male character in the play <i>Much Ado About Nothing</i>.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the play.</i></p> |
| <p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Accept the candidate's choice of male character; the quality of comment being paramount. Answers may refer to:</p> <p>Claudio: valiant soldier yet immature young man; his role as a lover; why he asks Don Pedro to woo Hero for him; why he is so easily tricked by Don John; why he so publicly shames Hero; why he agrees to marry her 'cousin'.</p> <p>Don John: self-confessed 'villain'; his reaction to his position as 'bastard'; his enjoyment at the suffering he caused; the suspense he adds to the plot and his ultimate demise.</p> <p>Benedick: successful soldier; his love/hate relationship with Beatrice; his witticisms; his change of stance towards Claudio; his eventual/inevitable marriage.</p> <p>Dogberry: his comic role; his thematic significance and his part in uncovering Don John's plot.</p> <p>Leonato: his fatherly role towards Beatrice; his initial failure to support his daughter, Hero, and then his change of heart.</p> <p>Don Pedro: his willingness to act as a go-between and his readiness to believe Don John's accusations against Hero.</p> <p>The best answers may begin to analyse the role of their chosen character thematically and/or as contributing to dramatic effect.</p> <p>Differentiation will be achieved through: the degree of focus on the presentation the chosen male character rather than just a character study; the clarity of the line of argument used in reaching a judgement as to the role of this character as opposed to a largely narrative response; how perceptive an understanding is shown of his character, including his role in the play, and how convincing is the support given for points made through aptly chosen quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in his presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.</p> | |

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| Question 2(b) | Shakespeare: <i>Much Ado About Nothing</i> |
| MARKS AVAILABLE 15 marks | <p>Explore some of ways in which Shakespeare creates humour in the play <i>Much Ado About Nothing</i>.</p> <p>You may choose to focus your answer on one or two moments in the play.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words and phrases you use from the play.</i></p> |
| REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER. | |
| NOTES ON THE TASK | |
| <p>Answers should be able to offer some discussion of the way in which Shakespeare creates humour, either ranging through the play or focusing on one or two scenes. They may explore the 'merry war' between Beatrice and Benedick and the light-hearted nature of the moments when they are discussed by their friends. They may focus on the way Dogberry and the Watch are comical, both physically and verbally. Answers may extend to discuss more widely the use of word play and banter by other characters such as Don Pedro in the play.</p> | |
| <p>Differentiation will be achieved through: the degree of focus on exploring the ideas of humour rather than just a merely narrative account; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response; how perceptive an understanding is shown of the creation of humour in the play; how convincing is the support offered for points made through aptly chosen quotation and/or references to the play. Clear explanation of how language and/or dramatic devices are used to show the humour in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.</p> | |

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| Question 3(a) | Shakespeare: <i>Romeo and Juliet</i> |
| MARKS AVAILABLE 15 marks | <p>Explore the role of one female character in the play <i>Romeo and Juliet</i>.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the play.</i></p> |
| <p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Accept the candidate's choice of female character; the quality of comment being paramount. Answers may explore:</p> <p>Juliet: dutiful role as daughter then her forced disobedience; her relationship with the Nurse; her love for Romeo; victim of fate; a sacrifice to restore peace to Verona.</p> <p>Lady Capulet: distant relationship with Juliet; failure to effect reconciliation between father and daughter; extreme bitterness at death of Tybalt; anxiety to support her husband in continuing line of descent through Juliet's marriage to Paris.</p> <p>Nurse: her motherly relationship with Juliet; her comic role; initial support for lovers then change of role/heart.</p> <p>Differentiation will be achieved through: the degree of focus the role of the chosen female character rather than just a character study; the clarity of the line of argument used in exploring her role as opposed to a largely narrative response, how perceptive an understanding is shown of her role and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of her role will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.</p> | |

| | |
|--|---|
| Question 3(b) | Shakespeare: <i>Romeo and Juliet</i> |
| MARKS AVAILABLE 15 marks | <p>Explore some of the ways in which Shakespeare presents the impact of the feud in the play, <i>Romeo and Juliet</i>.</p> <p>You may choose to focus your answer on one or two moments in the play.</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the play.</i></p> |
| <p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> | |
| <p>NOTES ON THE TASK</p> <p>Accept the candidate's choice of moment(s) to show the power of the feud. Many answers may concentrate on the way the feud affects Romeo and Juliet with the conflict between the families at the outset presenting serious difficulties for the lovers; parts them because of Romeo's banishment following his killing of Tybalt; leads ultimately to the deaths of the lovers; reconciliation of the families. Answers may also, or alternatively, focus on the fighting and killing on the streets of Verona, particularly the opening scene and/or the one involving the deaths of Mercutio and Tybalt. There may be comment on the atmosphere of violence that is present throughout the play and the way in which the language contributes to this, particularly the way the foretelling of the tragedy in the chorus at the beginning of the play is confirmed at the end.</p> <p>Differentiation will be achieved through: the degree of focus on exploring how the power of the feud is presented; the clarity of the line of argument used in reaching as opposed to a merely narrative account, and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in exploring the power of the feud in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.</p> | |

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| Question 4 | OCR: <i>Opening Lines</i> : SECTION C; War |
| MARKS AVAILABLE 15 marks | <p>Explore some of the ways in which the poets present attitudes to war in two of the following poems:</p> <p>(Page 34) Asquith <i>The Volunteer</i> (Page 35) Newbolt <i>Vitai Lampada</i> (Page 36) Tennyson <i>The Charge of the Light Brigade</i></p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the poem.</i></p> |

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

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

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

Asquith: most answers should understand how war gives a very ordinary man a sense of fulfilment and greatness. Better answers should be able to see how this is expressed through the contrast of a ‘clerk’, the symbol of dull repetitive, subservient job, ‘toiling at ledgers in a city grey’, and his dreams of being swept up with ‘gleaming eagles of the legion...charging...thundering’. Although it cost him his life, the experience of ‘that high hour’ was worth it. The best answers may be able to comment on the use of the historical analogies and the significance of the poem omitting all mention of suffering.

Newbolt: most answers should identify the idea that war is depicted as a game played by young men (‘school boy’, ‘sons’) that can and must be won for the sake of England and ‘Honour’ and all that has to be done is ‘play the game’. Better answers will begin to explore this analogy and the effects of poetic devices: the interweaving of the two situations as in ‘bumping pitch and a blinding light’; the two different kinds of ‘Captain’ and the irony of the repetition of the refrain at the end of the second stanza following a vivid description of war. The best answers may be able to explore the effects of structure and rhyme scheme in showing the motivating strength of those ideals inculcated on the school playing fields.

Tennyson: most answers should identify the enthusiastic praise offered to the brigade for facing a disastrous situation leading to certain death with honour and courage. Better answers will begin to explore linguistic devices that heighten the dramatic effect such as the repetition of ‘cannon’ and ‘flashed’, and the noise and ferocity of ‘volleyed and thundered’, ‘shattered and sundered’. The best answers may be able to comment on the song-like quality and the effects of the shorter final line of each stanza.

Differentiation will be achieved through: how consistently the response focuses on the ways attitudes to war are presented as opposed to a summary of each poem; how perceptive an understanding is shown, both explicit and implicit; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to describe attitude will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lowest levels.

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| Question 5 | OCR: <i>Opening Lines</i>: SECTION D: Town and Country |
| MARKS AVAILABLE 15 marks | <p>Explore some of the ways in which the poets present people's reactions to the natural world in two of the following poems:</p> <p>(Page 48) Hardy <i>Beeny Cliff</i> (Page 49) Kipling <i>The Way Through the Woods</i> (Page 50) Hopkins <i>Binsey Poplars</i></p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the poem.</i></p> |

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

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

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

Hardy: most answers should be able to identify and illustrate the use of images and powerful contrast to remember happy times spent on Beeny Cliff with his late wife and to look at the idea that in comparison to the natural world man's time on earth is short. Better answers may comment on the fact that the love and loss of his wife are inevitably entwined; shown where they 'laughed light-heartedly aloft' was also where their happiness was threatened, ('cloud then cloaked us'). There is a sense of relief at the brief reprieve ('the sun burst out again'). The euphemistic 'elsewhere' leaves the reader saddened by the loss of life and, therefore, tangible love.

Kipling: most answers should be able to focus on the mysterious elements in the second stanza of the sounds of movement though the way was closed 'seventy years ago' and how nature has reclaimed her territory. Better answers may look closely at the mention of details connected to people: 'the swish of a skirt in the dew'; 'only the keeper sees' and the possible effect of the 'beat of a horse's feet'; the structure of the two stanzas, the use of the anonymous 'they'; the use of ellipsis before the final line.

Hopkins: most answers should be able to see how a modern and personal concern for the environment is presented and that from the opening words ('My aspens dear') the reader can see that the poet perceives the destruction of the trees as a tragedy. Better answers may refer to the use of repetition (of words and lines) and rhyme and to deep human emotions which puts the reader in no doubt of the powerful sense of loss in a favourite place. Differentiation will be achieved through: how consistently the response focuses on the ways in which the effects of nature on people's reactions are conveyed as opposed to merely summarising each poem; how perceptive an understanding is shown of the effects, explicit and implicit within each poem; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to describe the reaction will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

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| Question 6 | OCR: <i>Opening Lines</i>: SECTION G: How It Looks From Here |
| MARKS AVAILABLE 15 marks | <p>Explore some of the ways in which the poets convey people's thoughts in two of the following poems:</p> <p>(Page 92) Duffy <i>In Your Mind</i> (Page 95) Plath <i>Mirror</i> (Page 96) Hill <i>The Hare</i></p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the poem.</i></p> |
| REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER. | |
| NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14) | |
| <p>Candidates must focus on two poems but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.</p> | |
| <p><u>Duffy</u>: answers may consider the way in which the poet explores memories of a specific place or one made up of a kaleidoscope of past impressions and how these offer a contrast to the dreariness of everyday life: 'a beautiful boy', 'moon like an orange drawn by a child', the casual 'swap a coin for a fish' as opposed to Autumn in England with its rain and abrupt references to 'And then a desk. A Newspaper. A window' at the end of the poem to signal the poet's return to reality.</p> | |
| <p><u>Plath</u>: answers may understand the use of the mirror as a symbol of truth, a measure of how we, in contrast, subjectively interpret what we see, or are taken in by 'those liars, the candles or the moon'. Better answers may comment on the use of language to balance cold, but not cruel, 'silver and exact', 'unmistaken by love', never mistaken ('The eye of a little god'), but ominously suggesting that as we age we do not wish to see what we have become, 'like a terrible fish'.</p> | |
| <p><u>Hill</u>: answers should be able to identify the ideas of fear and mystery as shown particularly through the woman's feelings. Good answers may focus on the use of similes, 'panic like trapped flies' and the use of contrast, 'darkened...light and 'silence...bell' to enhance the fairytale and mythical qualities. The best answers may comment on and illustrate the use of the Shakespearean sonnet form and rhyme scheme to portray the mental images of mystery and fear rather than love together with the powerful imagery which depicts a very disturbing, nightmare world of 'panic' and 'wild cries.'</p> | |
| <p>Differentiation will be achieved through: how consistently the response focuses on the ways in which poets explain people's thoughts rather than simply summarising each poem; how perceptive an understanding is shown of these, explicit and implicit within each poem and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show their thoughts will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.</p> | |

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| Question 7 | OCR: <i>Opening Lines</i>: SECTION H: The 1914-1918 War |
| MARKS AVAILABLE 15 marks | <p>How do the poets present attitudes to war in two of the following poems?</p> <p>(Page 103) Gurney <i>The Target</i> (Page 106) Gurney <i>The Bohemians</i> (Page 106) Sassoon <i>Lamentations</i></p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the poem.</i></p> |
| <p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 14)</p> <p>Candidates must focus on two poems, but do not penalise uneven treatment in length provided there is substantial reference of a similar technical quality to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one is attempted, but in depth and detail, apply a penalty of – 2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.</p> <p><u>Gurney: (<i>The Target</i>)</u> most answers will understand that a soldier is worrying about the fact that he killed a man in battle, a moral dilemma because he too had a worried a mother and the reasons were not personal, 'it had to be one of us!', it was his job'. Far from fearing for his own life, he considers it might be better to die soon to stop his other worrying about him. Better answers may comment on how his despair is conveyed through the simple language, direct speech, quick changes of topic, the repeated thought that God does not care, let alone help. His helplessness is emphasised by active verbs, 'rave', 'shout', 'sob', and his need to 'ask his pardon, if I durst'. The best answers may explore and the significance of the bleakness of the conclusion, 'a bloody mess'.</p> <p><u>Gurney: (<i>The Bohemians</i>)</u> answers should be able to understand how the poet contrasts dutiful soldiers with those who refused to conform or take their responsibilities seriously. Better answers may realise that there is scope to explore the use of language, including the title, to suggest their life was more pleasant, yet it still brought them the same results – promotion and death. Better answers may comment on the implied criticism of army regulations, 'free of useless fashions'.</p> <p><u>Sassoon:</u> most answers should recognise that the final line can seem shocking but is not a condemnation of the soldier, and the contrast between patriotic devotion to duty expected and the reality of the soldier's rage against the war is used to show that grief at the loss of loved ones in war can change soldiers' loyalties, even reduce men to animals rather than ennoble them. Better answers will begin to explore some of the ways in which this is powerfully conveyed by looking closely at some of the language such as details of his appearance and actions, the effect of the first person narrative.</p> <p>Differentiation will be achieved through: how consistently the response focuses on the ways the poets present different attitudes to war are conveyed rather than simply summarising each poem; how perceptive an understanding is shown of these attitudes, explicit and implicit within each poem; and how convincing the support offered for each point, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show different attitudes will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.</p> | |

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