

English (Opening Minds)

General Certificate of Secondary Education

Unit **2432/02**: Different Cultures, Analysis and Argument

Mark Scheme for June 2011

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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:

	Page
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(C) Task-specific Marking Notes	9
and	
(D) Co-ordination Scripts (issued separately)	

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. 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 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 for Examiner booklet (revised September 2008)

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

1 Before the Standardisation Meeting

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

2 Marking and Annotation of scripts after the standardisation meeting

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

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

Annotation consists of:

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

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

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

d) **Recording of Marks**

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

e) **Handling of unexpected answers**

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

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

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

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

(Appendix 5, para 19, page 28)

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 rubric infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCED 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.

Different Cultures – Generic Mark Scheme

BAND	MARKS	DESCRIPTOR
		Be prepared to use the FULL range!
		The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.
		In response to the demands of the text and of the task, answers will
1	30 29 28	<ul style="list-style-type: none"> demonstrate all of the below in a sustained and very consistent answer.
2	27 26 25	<ul style="list-style-type: none"> show clear insight in an explicitly relevant response to the task show a perceptive understanding of the text supported by precise references respond sensitively and in detail to the writer's language and/or techniques, where appropriate.
3	24 23 22	<ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate.
4	21 20 19	<ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate.
5	18 17 16	<ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the text supported by some references make some reference to the writer's language and/or techniques, where appropriate.
6	15 14 13	<ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate.
Below 6	0 – 12	<ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task make some comment about the text without relevance to the task not meet any of the criteria above.

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

Instructions to Examiners – Section A

Annotation: is to assist you to form your judgement and to enable other examiners to see how you arrived 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 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: <i>Opening Worlds</i>
Question 1: (30 marks)	<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 show the failings of adults, here and in one other story from the list above?

NOTES ON THE TASK: The passage from the end of the short story clearly identifies a range of failings in Anna. Candidates may refer to:

- The fact that this perceived incompetence comes so painfully to Anna.
- The memory of the lesson (and indeed her career) brings home to her the failure to see beauty in the words and language around her and the inadequate nature of her teaching, so dry and cold in contrast to its potential for being “fresh, beautiful and rich.”
- Her failure to see that her own native tongue reflects the beauty and generosity of life.
- The fact that she had foolishly considered herself to be an able teacher.
- Her realisation that she had never really understood her children and their joy in the language around them.
- Her rather naïve belief that there are no dangers in the forest – Savushkin offering her a stick as protection from elks.

Further examples of how the writers show the failings of adults can be found in all of the short stories.

- The dreadful treatment of Clement and the other boys at the hands of their teachers and the Acting Head and the dismissive reaction of his parents when he requests their help (made even more significant by the devoted love and help he gets from Evelina) in *The Pieces of Silver*.
- The failure of Cathy's in-laws to compromise and make her feel comfortable, intent on imposing values and confinement that suffocate her. They may also draw upon the changes in Naraian, from intimate lover and husband to her 'keeper' with expectations of modesty and subservience in India in *The Young Couple*.
- The failure of Leela's parents to spend time with their daughter as well as their snobbery regarding Sidda, culminating in their cruel reluctance to free the innocent man on the discovery of the chain in *Leela's Friend*.
- The stifling of the children by their mother, shutting them away even in the heat of the day, she seemingly so detached from them as she retires to her bath, knowing that they will ignore her plea to go no further than the veranda and her failure to comfort Ravi as she and her husband return to their guest, their son having “disappeared from their minds” in *Games at Twilight*.
- The failure of Bolan's father to make a more prosperous life for the family in Port of Spain, his whole attitude towards his son's schooling and speech as well as turning to drink for solace and the extreme violence towards Bolan in *The Red Ball*.

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 highlights the failings of adults 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 highlight the failings of adults.

Text:	OCR: <i>Opening Worlds</i>
Question 2: (30 marks)	<i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.</i> How do writers portray children in any two of the stories from the list above?

NOTES ON THE TASK

The portrayal of children is central to all six stories. Candidates may refer to:

- The writer clearly portrays the children as victims, suffering at the hands of heartless teachers and a bully of an Acting Head. However, there is a dignity in the way in which Clement endures this humiliation, indeed the pieces of silver represent the betrayal of these needy children. The manner in which Clement gathers the pieces in his poverty is also tremendously significant in terms of defining the love and support of his sister. His ability to turn defeat into victory is hugely satisfying in *The Pieces of Silver*.
- In *The Red Ball*, Bolan is desperate for love and acceptance from his father and the other boys. It is striking 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 cruel names he is called by the other boys indicate childish pleasure in another's pain.
- *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 under the weight of parental and cultural expectation.
- *Leela's Friend* in which Sidha becomes the only human contact who sees to her non material needs, her parents too busy in their own lives to impact on their daughter's, neglecting her. We see her delight in that relationship with Sidha, her absorbed role play yet rather dismissive attitude at the end indicating a detachment from all that has happened earlier.
- *Games at Twilight* presents the naivety and self deception of Ravi, the seriousness of the children's 'game' which leads to a wonderful exposition of darker emotions which haunt Ravi and the final ignominy of his own insignificance.
- *The Winter Oak* which should be a popular choice, with the rich portrayal Savushkin who has used the oak as his classroom noun and provided Anna a magical experience in the forest in the mantle of expert, contrasting with the child in the classroom.

Good answers will focus very clearly on the question by defining, with explicit illustrations, how writers portray children.

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 how the writers portray children 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 portrayal of children is examined.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 3: (30 marks)	How does Hemingway portray the natural world, here and elsewhere in the novel?

NOTES ON THE TASK: From the extract candidates may refer to:

- The vastness of the ocean where land appears as no more than a line, clouds like mountains with the blues of sea and land merging.
- The deepest of colours reflecting the depths of the ocean he is fishing.
- The tiny red plankton, so dense and so attractive to fish - a real sense of the bounty of nature.
- The strange light from the sun on the water and the cloud formations over the land heralding good weather.
- The beauty and danger of the Portuguese man of war, cheerful yet deadly (candidates may comment usefully on why Santiago describes it as a whore!)
- The immunity of the fish who hide in the filaments of the jellyfish - natural protection from the fishermen who seek them.
- The ability of nature to exact a price on those who seek its bounty – a painful experience that comes sharply and intensely.

From the rest of the novel candidates may illustrate how the natural world is portrayed by referring to:

- The huge concentrations of fish in the 'great well', a food chain that offered fishermen easy takings at night.
- The flying fish Santiago refers to as his friends as they soar into the darkness too fast and powerful to be caught by the birds
- Santiago's love of the speed and elegance of the green turtles and 'friendly contempt for the languid logger-heads reveals diversity in the ocean. The beating heart of the logger-head Santiago likens to his own determination to survive.
- Through Santiago's sympathy for the birds that appear to be always looking for food but never finding it - appearing far too delicate for the ravages of ocean life.
- The personification of the sea, deserving of respect, but treated as an enemy by many other fishermen and capable of favour and wickedness.
- The tremendous changes in temperature, the power of the sun that hurts his eyes, yet the night brings extreme cold.
- The beauty of the marlin, its strength and spirit.
- The power and the relentless attack of the sharks.

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 portrays the natural world 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 how nature is portrayed.

Text:	HEMINGWAY: <i>The Old Man and the Sea</i>
Question 4: (30 marks)	How does Hemingway help us to celebrate positive human qualities in the novel?

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.
- Santiago's respect for the sea, its beauty and its power.
- Manolin meets his psychological and spiritual needs by encouraging the old man when he despairs of proving himself again.
- His understanding of the sea, revealing his experience and wisdom.
- Santiago's ability to deal with the loneliness of the hours at sea through his focus on the prize of the great fish through a stream of conscious thought and conversation with himself encouraging himself on even when the odds are stacked against him.
- His love of the boy which sustains him even when Manolin is not there.
- The ability to place mind over matter as Santiago pushes his 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 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 positive human qualities are celebrated, ranging quite widely over the novel with relevant and explicit references.

Middle band answers will clearly focus on how positive human qualities are celebrated, 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 positive human qualities are celebrated, potentially without much reference to the novel.

Differentiation is likely to spring from the extent to which the answer consistently focuses on how positive human qualities are celebrated and the effectiveness with which this is illustrated and demonstrated.

Text:	CHINUA ACHEBE: <i>Things Fall Apart</i>
Question 5: (30 marks)	How does Achebe reveal the importance of food and drink to the Ibo people, here and elsewhere in the novel?

NOTES ON THE TASK: From the extract candidates may refer to:

- The fact that wealth is measured by the number and size of the barns a man has to store his food/drink.
- Seed yams have to be earned and mark the potential route to independence and social standing.
- Okonkwo takes food and drink as a presentational offering to Nwakibie and such a gift is admired by all who had been invited.
- Okonkwo's prayer specifically links a good harvest with life, children and happiness.
- The placing of the wine at the centre of the group reveals its ceremonial significance.
- The presenting of food and wine marks the respect of one man for another.
- The men carry their drinking horns with them, ready to participate in formal gatherings.
- No one may drink before Okonkwo (although this may be a precautionary measure as much as an honour bestowed upon their guest).
- They drink in turn, honouring the eldest first, then the first wife before the others who wait patiently to be included in the ceremony.

From the rest of the novel candidates may refer to:

- Okoye and Okonkwo argue over who should have the honour of breaking the kola nut – “He who brings the kola nut brings life.” They use the nut as a medium to address their ancestors, praying for life, health and protection from enemies.
- Okonkwo uses food and wine as sacrifices to his personal god and ancestral spirits in his shrine.
- Okonkwo's ability to grow yams, “a man's crop”, is clearly linked to his social standing.
- The use of food and wine as reconciliation between families in conflict.
- In The Week of Peace neighbours call on one another to drink palm wine and discuss the issue of the day.
- The care taking over cropping reveals how important a good harvest is to the Ibo.
- Food features in all ceremonies, not least in the Feast of the New Yam, a celebration of community.
- Even the locust is seen as a good source of food, a rarity to be eaten with solid palm oil.

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 important food and drink are to the Ibo people.

Middle band answers will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how food and drink are to the Ibo people.

Lower level answers will show at least a superficial understanding of how food and drink are important to Ibo people 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 importance of food and drink to the Ibo people and the effectiveness of the illustrations and explanation.

Text:	CHINUA ACHEBE: <i>Things Fall Apart</i>
Question 6: (30 marks)	How does Achebe make the death of Okonkwo seem so terrible?

NOTES ON THE TASK: Candidates should be able to cite a range of examples of how Achebe makes the death of Okonkwo seem so terrible. They may refer to:

- The fact that his taking of his own life is an abomination in the Ibo culture.
- His clansmen refuse to bury him, nor will they allow his body to be placed with his ancestors.
- His death is unnecessary; to no purpose and far from the warrior's death he would have coveted.
- All his talk of honour has come to nothing. His inability to move with the times has been his undoing.
- His entire life has been devoted to displays of strength in the face of adversity but the shame he feels in the Ibo not going to war against the white man is too much for Okonkwo to bear.
- The death of this great man will be reduced to less than a chapter in the District Commissioner's book.
- Strangers will be brought in to remove his body from the tree, his remains now considered to be evil.
- Obierika, his closest friend, chokes on his words as he explains that this once great man will be buried like a dog.
- Had there not been the accidental killing of Ezeudu's son by Okonkwo he would not have lost touch with the evolving life of the tribe and found himself so alienated and out of touch when he returned, setting him on a collision course with destiny.
- He saw this act as his only option, alienated from his people and all he held dear.

Good answers will very clearly demonstrate numerous of ways that Achebe makes Okonkwo's death seem so terrible, ranging widely over the latter stages of the novel.

Middle band answers will clearly focus on the range of ways that Achebe makes the death of Okonkwo seem so terrible, though at times this may be implicit rather than explicit.

Lower level answers will at least show a superficial understanding of the ways in which Achebe makes the death of Okonkwo seem so terrible.

Differentiation is likely to spring from the extent to which the answer focuses on the terrible death of Okonkwo and the effectiveness with which this is illustrated and explained.

SECTION B

Question 7 30 MARKS (20+10)	Writing to ANALYSE, REVIEW, COMMENT When is it important to listen to other people?
GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS:

- **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 response which have formed your judgement.
- For writing tasks, LENGTH is not in itself a criterion.
- Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities.
- Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 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.
- Use the photostat examples as guides to your assessment.
- At the end of the response write and total the two separate marks.

NOTES ON THE TASK

- 1 Candidates will make their own choices regarding when they think it is important to listen to other people. (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:
- 4 **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of examples.(**overview**)
 - clarity of explanation (**analysis**)
 - effectiveness/relevance of personal comment.

Question 8 30 MARKS (20+10)	A politician has proposed raising the voting age from 18 to 21 for local and general elections because “Young adults know nothing about the real world”. Write the words of a speech to your class arguing your point of view.
GENERAL CRITERIA	Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).

INSTRUCTIONS TO EXAMINERS

- **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 response which have formed your judgment.
- For writing tasks, LENGTH is not in itself a criterion.
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader’s interest), but may still demonstrate significant qualities.
Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 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 response write and total the two separate marks.

NOTES ON THE TASK

- 1 Candidates will make their own choices with regard to raising the voting age. (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.
- 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 – Higher Tier

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

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 established 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 any 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	<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	<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.
	3			
	2			
	1			
	0			

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