

English (Opening Minds)

General Certificate of Secondary Education

Unit **2431/02**: Non-Fiction, Media and Information

Mark Scheme for June 2011

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of pupils of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, OCR Nationals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support which keep pace with the changing needs of today's society.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by Examiners. It does not indicate the details of the discussions which took place at an Examiners' meeting before marking commenced.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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

© OCR 2011

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

MARKING INSTRUCTIONS**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 Mark Scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Your Mark Scheme consists of the following:

- (A) Assessment Objectives
 - (B) Using the Mark Scheme
 - (C) Task-specific Marking Notes
- and
- (D) Co-ordination Scripts (issued separately)

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B)**USING THE MARK SCHEME**

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. It states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these can be supplemented by others after scrutiny of a range of 'live' scripts.

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

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

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of 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.

ANNOTATION OF SCRIPTS – Specific instructions for GCSE English

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.

Ticks and other symbols may be used ONLY as directed in the Mark Scheme and/or at the Standardisation Meeting.

(C)

SECTION A

NON-FICTION TEXT: The “Sporting Spirit”

QUESTION 1 (30 marks)	Outline concisely George Orwell’s views on the role of sport in society and how this has changed over time. Use your own words as far as possible.
CRITERIA	Candidates should demonstrate that they can: <ol style="list-style-type: none"> 1 follow an argument and identify implications (AO2 iii) 2 identify facts and opinions (AO2 ii) 3 select material appropriate to their purpose (AO2 iv) 4 collate material and make cross references (AO2 iv).

CONTENT	Candidates may refer to some of the following points: <p>Views</p> <ol style="list-style-type: none"> 1 sport inspires hatred between nations; not goodwill 2 nearly all sports are competitive/participants do their utmost to win 3 winning is all that matters (when prestige is involved) 4 playing for fun is only possible when no prestige is involved 5 international sport is imitation warfare 6 which is reflected in the behavior/attitude of spectators 7 this mirrors the attitude of governments 8 (strong rivalry means that) rules are ignored (by players) 9 spectators want to see rivals humiliated/beaten out of sight 10 their behaviour is intended to unsettle the opposing team 11 ideals of fair play/Olympic spirit count for nothing <p>Changes over time</p> <ol style="list-style-type: none"> 12 although sports are of ancient origin, it’s only since 19th Century they have been taken seriously 13 then the commercial potential of sports was recognized and developed in the USA and UK 14 this resulted in large crowds 15 the worst aspects of crowd behaviour spread throughout the world 16 the most physically combative sports have spread the most 17 sport is (now) closely linked to the rise of nationalism 18 sport is most highly developed in towns 19 where there is a need for the populace to work off energy 20 (this has always been so) but link between sports and politics is only recent.
----------------	---

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Number** each point made clearly.
- 3 **Bracket** the [number] if the point is not clear. Write **R** for a point repeated.
- 4 Use the Band Descriptors in conjunction with the photostat examples to arrive at your mark.
- 5 Write a brief comment to explain your mark.

NOTES ON THE TASK

- **The ability to select and organise material** are key criteria. The ability to show clear understanding through **apt use of own words in the interests of concision and clarity** is likely to distinguish the better responses. **Consistent focus on the task** is likely to distinguish scripts gaining Band 4 and above.
- Be prepared to acknowledge and reward well responses which, although **comparatively deficient in the number of points, nevertheless show clear understanding of the passage through a high order of skill in synthesis and structuring.**

QUESTION 1 BAND DESCRIPTORS ***Be prepared to use the FULL range!***		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	30 29 28	A range of key points is outlined concisely with complete clarity almost entirely in the candidate's own words. Responses are focussed, synthesised and organised very effectively demonstrating clear understanding with little or no blurring of the points. Both elements of the task have been covered fully with a complete overview of the material.
2	27 26 25	A very good range of points is identified clearly and concisely, mostly in the candidate's own words. Focus is clear and there is no excess material. Responses demonstrate good organisation, linking points from different areas of the passage. Both elements of the task have been covered and there is a clear overview of the material although there may be occasional blurring of points.
3	24 23 22	A good range of points is identified clearly with, perhaps, selective lifting from the original. Focus on the task is clear but there may not be an attempt at concision, or there may be over-condensation and some blurring of points. Responses may contain over-elaboration of introduction, linking phrases and summative conclusion. Both elements of the task have been covered but not evenly. There is some attempt to organise and an overview of the material.
4	21 20 19	Responses are relevant, covering a range of points. There is a focus on the task but responses may be very long owing to the inclusion of unnecessary detail and will be close to the wording of the passage. Organisation is likely to be over-reliant on the sequence of the original. Understanding is demonstrated, possibly by selective lifting. Details of problems are generally secure but the response shows only a partial overview.
5	18 17 16	Only a limited number of points are outlined clearly. There may be direct quotation from the passage and/or excessive lifting. Points are likely to be listed without connection to each other. Responses may lack focus and organisation. There may be some misunderstanding of individual points but general understanding of the passage is evident.
6	15 14 13	A simple understanding of a few points may be shown but there is likely to be a general lack of understanding of text and/or task. Responses may be very short or of excessive length owing to inappropriate comment or anecdote. Focus on the task may be intermittent.
7	12 11 10	Some grasp of the material is shown. Organisation may be weak or even haphazard. There is indiscriminate lifting with points lacking a clear focus.
8	9 8 7	There will be a rudimentary understanding of some points but generally the passage/task will not have been understood. Responses are likely to be unstructured and contain much indiscriminate lifting.
Below 8	0-6	Does not meet the criteria for Band 8.

MEDIA TEXT: Why I hate Wimbledon?

QUESTION 2 (30 marks)	How does Jan Moir set out to make her view of Wimbledon so provocative and entertaining? In your answer you should refer to the way she presents her argument and the tone created by the language she uses.
CRITERIA	Candidates should demonstrate that they can: 1 read with insight and engagement, making appropriate references to texts (AO2 i) 2 evaluate how information is presented (AO2 ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Letter (A/B)** each valid point clearly made. **A** = Presentation/Content; **B** = Language/Tone. These may include points not in the mark scheme. Use a tick to indicate supporting quotations/references and explanatory comments.
- 3 **Bracket** the letter if a point has not been made clearly. Write **R** for a point repeated.
- 4 Use the Band descriptors in conjunction with the photostat examples to arrive at your mark.
- 5 Indicate the band and mark with a brief comment, taken from the band descriptors, if appropriate.

NOTES ON THE TASK

- 1 It is impossible to predict every response from every candidate to this type of question. Please look for and credit valid alternative points and reactions.
- 2 The task requires candidates to explore features of the text which indicate how the writer attempts to persuade his readers; higher band answers should focus consistently on this aspect.
- 3 Understanding and responding to the use of vocabulary, tone and structural features to influence the reader will provide a clear discriminator.
- 4 Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.
- 5 It is the ability to analyse and explain the writer's techniques which defines the better responses; although most responses at the higher levels will deal confidently with the use of language others may show great strength in analysing a writer's intentions, strategy and structure. Such responses should not be undervalued.

QUESTION 2 BAND DESCRIPTORS			***Be prepared to use the FULL range!***
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.			
BAND	MARKS	DESCRIPTOR	
1	30 29 28	An excellent range of points is made in a very full, relevant and consistently analytical response, clearly focussed on the task. Judgements are supported by apposite reference to the material; original and perceptive insights into writers' purpose/success may well feature. There is a very clear understanding of the writer's use of language and the overall structure and presentation of the passage.	
2	27 26 25	A wide range of successful points is made in a thorough, relevant and analytical response showing clear understanding of the task. Judgements are supported convincingly and comment on the writer's purpose/success is perceptive. Responses will demonstrate a good understanding of the overall structure of the text through a balance of presentation and language points drawn from all areas.	
3	24 23 22	A good range of points is made, supported by textual references. Analytical comment will show secure understanding of the ways in which information/opinion/attitude are deployed in relation to the writer's purpose. There is some understanding of the writer's use of language and of the overall structure and presentation of the passage.	
4	21 20 19	A range of points is made, supported by appropriate textual references. There is an attempt to take an analytical approach but responses are likely to discuss textual features and the writer's use of language in isolation, often in chronological order. There is good understanding of the ways in which information/opinion/attitude are deployed in relation to the writers' purpose but less understanding of the overall structure of the passage. The task has been addressed.	
5	18 17 16	The answer attempts to discuss relevant features of the text, but may concentrate on easier content points. Comments will generally be descriptive, rather than analytical. Effects are not explained. There may well be over-concentration on identifying technical terms without attempting to explain their effect. There may be some understanding of the writer's purpose, but little understanding of the overall structure of the passage. There is likely to be paraphrase with some appropriate quotation, but an incomplete awareness of the task.	
6	15 14 13	The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with either minimal or no relevant quotation in support. Lists of words may be used instead of definitive comments and there may be areas of narrative or mechanical copying. There is little evidence that the task has been understood.	
7	12 11 10	There is likely to be much indiscriminate retelling of the content without any attempt to explain its relevance to the task. Responses at this level are likely to reveal considerable misunderstanding of both the passage and the task. Organisation may be haphazard.	
8	9 8 7	Scripts at this level will make only glancing references to the task or may consist entirely of lengthy, indiscriminate retelling of the content with no indication of explanation or comment. They may reveal almost complete misunderstanding of both the passage and the task.	
Below 8	0-6	Does not meet the criteria for Band 8.	

CONTENT	<p>Candidates may refer to some of the following:</p> <p>Presentation/Content (A)</p> <ul style="list-style-type: none"> • writer adopts a deliberately controversial approach • the heading is itself provocative and establishes the approach the article will take • references to actual Wimbledon events and to specific competitors creates familiarity • short, effective paragraphs each containing one idea to add to the absurdity of the whole event • the reference to the strawberries (giving them equal importance to the tennis) highlights the distorted values • absurdity is further emphasised by the reference to spectators watching on a screen something which is within earshot • some change of approach in the final four paragraphs as article turns a little more serious ('What on earth has happened...?') • serious point made effectively at end as serious tone contrasts with what has gone before • powerful conclusion reinforced by short, sharp sentence structures. <p>Tone/Use of Language (B)</p> <ul style="list-style-type: none"> • tone is provocative, extreme • begins with colloquial parody of Wimbledon commentator speak • writer's frustration, annoyance conveyed through a wide range of satirical imagery and vocabulary choices • for example, 'constipated donkey', 'golly-gosh presenters', 'annual double cream of rich conceit' (and many more such examples) • piling up of adjectives to emphasise absurdity of the event and people's attitude towards it: 'shameless, corporate, commercial circus...vulgar, jingoistic, smug, strawberry-munching crowds' • insulting language used to describe the spectators 'goons', 'chumps' emphasises their naivety • use of rhetorical questions to emphasise concerns, 'For who truly believes...?' etc. <p>NB There are too many striking uses of language in this passage to list them all; it is hoped that candidates will be selective in their references and comments.</p>
----------------	---

SECTION B

QUESTION 3 30 MARKS (20 + 10)	<p>A magazine is running a series of articles in which contributors describe an activity that they really can't stand and explain why they hold the views that they do.</p> <p>Write your article for this series.</p>
CRITERIA	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i) 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii) 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
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.
- 4 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.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Candidates are asked to write about something that they strongly dislike. Expect a wide range of topics and a variety of treatments. They have been given a genre and use of an appropriate register should be rewarded (but do not specifically penalise those who use an inappropriate register or genre). It is quite possible that some will attempt to emulate the tone and style of the writer of the media passage in Section A and this is perfectly acceptable although responses which attempt to deal with the topic in an objective way should also be credited.
- 2 Look for responses which show a clear awareness of the experience, which adopt an appropriate tone and which attempt to both describe and explain.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation
 - effectiveness of description/specific details relating to adapting to new circumstances appropriate to the audience.

WRITING MARK SCHEME – Higher Tier

		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>		AO3 (iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
Band	Marks	Descriptors		Descriptors
1 2	20 19 18 17	<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 9	<ul style="list-style-type: none"> • A full range of sentence structures appropriately 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.

Band	Marks	Descriptors		Descriptors
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.

Band	Marks	Descriptors		Descriptors
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.

Band	Marks	Descriptors		Descriptors
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.

Band	Marks	Descriptors		Descriptors
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. 		<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			

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

OCR Customer Contact Centre

14 – 19 Qualifications (General)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; 1 Hills Road, Cambridge, CB1 2EU
Registered Company Number: 3484466
OCR is an exempt Charity



OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553