GCSE

English (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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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:

(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)					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 <u>band 0</u>"*
   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.**
	He could not believe his eyes; the face staring back at him was the very last he had expected to see.

GENERAL CRITERIA	Candidates should demonstrate that they can:
	(i) write appropriately for the task;
	(ii) organise and paragraph clearly and effectively;
	(iii) use appropriate register and vocabulary;
	(iv) spell, punctuate and use grammar/syntax accurately.

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 informed 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 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 the two separate marks (eg 14 + 4) to the left of the margin then total. The total should be written in the margin and ringed, then transfer the total to the front page of the script.

NOTES ON THE TASK

1   Complete answers are NOT required. Candidates 'may choose to end at any appropriate point.'

2   TASK-SPECIFIC CRITERIA:
- creation of convincing thoughts and feelings
- effective use of detail to build up a strong sense of atmosphere/ situation.
- effective use of language, imagery, etc.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

*Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.*
		AO3 (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.*		**AO3** (iii) *Use a range of sentence structures effectively with accurate spelling and punctuation.*
Band	**Marks**	**Descriptors**	**Marks**	**Descriptors**
1 2	20 19 18 17	• 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	• 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.

3	16 15	- 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	- 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	- 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	- 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	- 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	- 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	- 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	- 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	• 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	• 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	• 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	• 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	• 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	2 1	• Few, if any, recognisable sentence structures are apparent. • Spelling and punctuation are mostly so

	2		structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader.	**0**	imprecise that very little meaning is communicated.
	1	•	Scripts at this level are likely to be either very short or show very limited linguistic ability.		
	0	•	Marks in this band should be reserved for scripts from which only very limited sense emerges.		

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.

     1   use brackets (✓) where comments are implied or vaguely made.
2   use R for repetition
  3   use D for distortion
   4   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	• **demonstrate all of the below** • **show sustained insight, individuality and confidence**
2	14 13	• **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	• **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	• **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	• **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	• **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**
7	4 3	• **make a few straightforward points** • **occasionally refer to the text**
8	2	• **make some comment but without relevant reference to the text**
Below 8	0-1	• **not meet the criteria for Band 8**

Section B

Question 2(a)	SHAKESPEARE – *Much Ado About Nothing*
MARKS AVAILABLE 15	Explore the way conflict between any **two** characters is presented in the play *Much Ado About Nothing*. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

Accept the candidate's choice of characters. The most likely to appear are:

Claudio and Hero: as seen in Claudio's accusations at their 'wedding' and in the final resolution.

Hero and Leonato: as seen in Leonato's instant rejection of his daughter on hearing Claudio's accusations, making us question his love for his daughter.

Beatrice and Benedick: as seen in the insulting nature of their 'merry war' of words, her challenge to kill Claudio, all symptomatic of a deep underlying attraction and fear of commitment. This presentation suggests a deeper, less conventional relationship than Hero and Claudio's and makes us question the expected role of women in that society.

Don John and Don Pedro/Claudio: as presented through Don John's asides and actions, showing jealousy and bitterness against his legitimate brother and more socially acceptable fellow soldier. It results in the plot against Hero, contributes strongly to the thematic issues of good versus evil, deception and misunderstanding, and makes us question the mores of that society.

Differentiation will be achieved through: how far the response focuses on the presentation of the conflict rather than just producing a narrative account of what the characters say and do, whether there is some exploration of the effects of the conflict in the play (the beginnings of a recognition of thematic significance would instantly suggest Band 3+), and how frequent and aptly chosen the quotation and/or references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices are used in the 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.

Question 2(b)	SHAKESPEARE – *Much Ado About Nothing*
MARKS AVAILABLE 15	Explore **two** moments in the play *Much Ado About Nothing* which show how deception can have very different consequences. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

Accept the candidate's choice of moments and whether 'different consequences' relates to very different moments, or different reactions of various characters to the moments. There is scope for candidates to analyse the need for deception, why certain characters fall for the deception, and the consequences. The best answers may identify thematic links: the desire for love; the upholding of honour; the desire for revenge; good versus evil. They may show a perceptive understanding of how the deceptions expose weaknesses in the social conventions of their time. Likely moments may include :
- the masked ball and the unexpected happenings there for Hero and Claudio, in particular;
- the tricking of Beatrice and Benedick separately by their friends, leading to a new awareness of their feelings for each other and marriage;
- the use of Margaret and Borachio by Don John to deceive Claudio and Don Pedro, leading to the public shaming of Hero, distress to the family, and Hero's 'death', but temporary delight to Don John.
- the marriage of Claudio to Hero's 'cousin', a sign of his repentance and a fresh start.

Differentiation will be achieved through: the consistency of focus on contrasting consequences of deception, and how these are shown rather than writing just about the deception itself; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Clear and helpful comment beginning to explain how language and/or dramatic techniques are used to show the deceptions and their effects 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.

Question 3(a)	SHAKESPEARE – *Romeo and Juliet*
MARKS AVAILABLE 15	How does Shakespeare make the Nurse an important character in the play *Romeo and Juliet*? *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words and phrases you use from the play.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

Mere character studies are unlikely to achieve more than a Band 4 mark. Candidates should be able to offer some discussion of the role of the Nurse. Although many may see her as a 'mumbling fool', the better answers may provide a more balanced view of the many facets of her character and her influence on Juliet. Initially the Nurse is shown as Juliet's nursemaid, mother figure, friend and confidante. Her importance increases both thematically and in terms of the plot when she becomes co-conspirator, go-between, bringer of bad tidings, and, ultimately critic. Her support results in the marriage of the lovers; her seeming betrayal of Juliet when she advises her to marry Paris may be explored in terms of isolating Juliet, contributing towards their deaths, and in highlighting a different set of values and view of love. Her comic role, including her exchanges with Mercutio, is important to the audience.

Differentiation will be achieved through: the degree of focus on the importance of the Nurse and the effects of her behaviour on both Romeo and Juliet rather than just a character study or an unbalanced concentration on her earliest role as a mother figure; the quality of the line of argument as opposed to a merely narrative account of what the Nurse says and does; the level of understanding shown of the dramatic and/or thematic significance of the situations she is in; how frequent and aptly chosen the quotations and references to the play given in support of the points made. Occasional helpful comment beginning to explain how language and/or dramatic devices help to show her importance 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.

Question 3(b)	SHAKESPEARE – *Romeo and Juliet*
MARKS AVAILABLE 15	Explore the importance of pride and honour to **one** or **two** male characters in the play *Romeo and Juliet*. *Support your answer by referring to and quoting from the play. Remember to put quotation marks round any words or phrases you use from the play.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

Accept the candidate's choice of characters, the most likely being Tybalt, Mercutio and Romeo, although Capulet, Montague, and even the Friar, may feature. Give full credit to highly analytical answers that may be structured around themes/attributes. Hence male characters may be seen in the context of a society where the feud is so dominant that even the aged Heads of the two houses have to be restrained from taking part. The pride is so powerful a motive that the force of the Prologue's statement can be seen in action: peace cannot be achieved without a sacrifice. In itself, pride and family honour is part of the battle between good and evil, love and hate, and makes it impossible for the lovers to marry openly.

Tybalt: known for pride in his prowess as a fighter ('the fiery Tybalt'); professes a hatred of peace; is swift to insult others ('Have at thee coward'); swift at the ball to defend the 'honour of my kin' by wishing to kill the intruder, Romeo, yet prevented by Capulet to preserve the honour of the house ('Am I the master here or you?'). In revenge, he challenges Romeo to fight, takes on Mercutio in the interim, resists all efforts to make peace, resulting in two deaths and Romeo's banishment, thus precipitating the tragic chain of events.
Mercutio: pride drives him to accept Tybalt's challenge on behalf of Romeo, who appears to be acting like a coward in refusing to fight, but his dying curse suggests he now sees the futility of the feud.
Romeo: having resisted Tybalt's challenge for love of Juliet, he faces a dilemma when Mercutio was killed in his stead: 'my reputation stained with Tybalt's slander'; 'Thy beauty has made me effeminate'. To restore honour, he kills Tybalt: 'take the "villain" back again'. Dichotomy between own decision to avenge and instant awareness of being controlled by Fate, 'Fortune's fool'.
Capulet: honour in preventing a brawl during the ball; sense of honour outraged at his daughter's opposition to the proposed marriage, 'so worthy a gentleman to be her bride'. Threatens to disown her, hence pushing Juliet into the desperate policy of faking her death, with tragic consequences. Even in grief, Capulet and Montague are seen vying for the most generous display in recognition of the 'Poor sacrifices of our enmity'.

Differentiation will be achieved through: the consistency of focus on pride and honour as motivation for words and actions, and how this significantly affects the dramatic tension in the play and/or the outcome, as opposed to a largely narrative account of what the chosen character(s) say and do, how perceptive an understanding is shown of character and/or thematic significance, and how convincing the textual support for points made. Helpful comment beginning to explain how language and/ or dramatic devices are used to convey this importance 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.

Question 4	OCR: *Opening Lines* – **SECTION C: 'War'**
MARKS AVAILABLE 15	Explore some of the ways in which the poets present different reactions to war in **two** of the following poems:
	(Page 38) Southey *After Blenheim*
	(Page 41) Brontë *Song*
	(Page 42) Hardy *The Man He Killed.*
	Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

Candidates must focus on TWO poems, but do not penalise uneven treatment provided there is substantial reference 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 poem 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.

Responses might <u>begin</u> to include some of the following:

Southey: uses a conversation between Old Kaspar and his two grandchildren, on the discovery of a skull, about the Battle of Blenheim to explore whether 'any good came of it at last' in spite of its being a 'famous victory'. Old Kaspar describes the destruction and suffering caused with sympathy ('a natural sigh'), yet still expresses the conventional belief that these are the inevitable consequences of war, and that a victory should be praised, even though he has no idea what it was about; his granddaughter reflects that it was a 'wicked thing'. There is scope to explore how the structure, the use of repetition, and the use of dialogue highlight the different reactions to war, and suggest futility to the reader.

Brontë: expresses the destruction and futility of war by using images from the natural world. Metaphorical imagery connected with winter immediately paints a very bleak picture with 'snow' and 'frost winds'. This leads on to war with the use of 'outlaw', 'hunted' and 'foes'. The 'hare' and 'hound' are shown in the last stanza as representing opposing armies, emphasising the futility of war through the reversal of positions, and the cruelty, as rejected by the poet in her preference to be the hunted rather than inflict such suffering as the hunter.

Hardy: uses a soldier as narrator to express the futility of war by reflecting on his own experience of killing a man who, in other circumstances, could have become a friend. He shows how much as a human being he had in common with the dead man, and questions the purpose of war by expressing the conventional opinion, 'Just so: my foe of course he was', before expressing doubt about its validity through the use of enjambement on 'although', the emphasis on pausing for thought, and further awareness of their similarities, and the final philosophical acceptance of it as 'quaint and curious'.

For Band 4, look essentially for understanding of how the content of each poem conveys people's reactions to war (but give full credit should the candidate point out how the poet is questioning/ criticising this reaction), and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 3 and above.

Weaker responses are likely to be less focused on reactions to war, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 5	OCR: *Opening Lines* – **SECTION D: Town and Country**
MARKS AVAILABLE 15	Explore some of the ways in which the poets create a sense of sadness and regret in **two** of the following poems: (Page 48) Hardy *Beeny Cliff* (Page 50) Hopkins *Binsey Poplars* (Page 53) Meynell *A Dead Harvest In Kensington Gardens.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16) REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.

Candidates must focus on TWO poems but do not penalise uneven treatment provided there is substantial reference 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 poem 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.

Although these are complex poems, responses should be able to identify feelings of sadness and regret from the content and might begin to explore some of the following uses of language and devices to convey these feelings. Give full credit where the response has engaged with the text even if the interpretation is unusual.

Hardy: Beeny is used as a setting for the poet's experience of love and a marker of the transient nature of that love. Hence Beeny is essentially beautiful to Hardy through his happy associations of time spent there with 'the woman whom I loved so'. Regret is clear in the contrast between the sensuous language expressing joy and freedom and the heaviness, the almost threatening strength and solidity ('bulks old Beeny', 'wild, weird, western shore') once she is 'elsewhere'. In tracing the changes in his feelings to sadness and regret there is much use of alliteration, onomatopoeia, pathetic fallacy and a steady rhythm and rhyme scheme to explore, including the finality and positioning of 'nevermore'.

Hopkins: regret is shown for the loss of the trees through building up a strong picture of their beauty, the shelter they gave from the sun, their delicacy and vulnerability (analogies to a slender woman and a fragile eyeball) and how easily they are destroyed, even with good intentions. Regret is reinforced by the harsh language and sounds used to describe the cutting down, the repetition, alliteration, rhyming, and the associations conjured by 'folded rank'. Plenty of scope to explore his idiosyncratic use of words, the unusual coinages and the cumulative effect of their sounds.

Meynell: sadness at the transience of life in general is symbolised by the raking of leaves for an autumn bonfire ('so go the town's lives on the breeze'), also a sense of regret at the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre' and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of red and brown', 'Dead leaves' (not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'. There is scope also to comment on the positioning of words, repetition, and punctuation used for effect.

At Band 4, look essentially for understanding of how the content of each poem conveys a sense of sadness and regret, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful

comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices used) will signal Band 3 and above.

Weaker responses are likely to be less focused on sadness and regret, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 6	OCR: *Opening Lines* – **SECTION G: How It Looks From Here**
MARKS AVAILABLE 15	Explore some of the ways in which the poets make us question the way we look at things in **two** of the following poems. (Page 89) Smith *Oh Grateful Colours, Bright Looks* (Page 94) Reed *Judging Distances* (Page 99) Cope *Engineers' Corner.* *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.*

NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS page 16)

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

Candidates must focus on TWO poems, but do not penalize uneven treatment provided there is substantial reference 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 poem 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.

These are very complex poems but responses might <u>begin</u> to explore some of the following:
how **Smith** chooses examples of vivid colour seen in natural things, and the extra sparkle when viewed in sunlight after rain to question why we should believe that life after death lacks colour. Presented in the form of an argument, there is also an implied criticism of the way we ('men') 'seize colours quick, heap them up' as if desperately acquiring a form of wealth while we can.
how **Reed** questions our priorities in how we look at the view ahead by satirising the instructor's training of army recruits on how to 'report on a landscape': there is a sense of incongruity – maps denote time not place; oversimplification – only 3 kinds of tree/ things only seem to be things; the use of contrast between the staccato instructor's voice and the lyrical sentences expressing what the recruit sees; the irony that the instructor sees everything, including the lovers, in terms of distance and direction, the recruit sees a life experience he is yet/ would like to undergo.
how **Cope** relies heavily on the use of irony in appearing to sympathise with the lot of engineers while actually making us think about how little encouragement we offer poets. There is scope to comment on the use of interesting phrases such as 'more fuss of ballads than of blueprints' and 'cheerless garrets'; the indication that this is light-hearted in the simple rhyme scheme; the almost banal use of language in places such as 'well-heeled poets', 'earn a crust', and 'going down the drain'; the repetition of 'everybody' to show the opposite.

At Band 4, look essentially for some understanding of how the content of each poem makes us question the way we look at things, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. Helpful comment that begins to explore the effects of words and images used (not just a formulaic spotting of devices) will signal Band 3 and above.

Weaker responses are likely to be less focused on how we are made to question the way we look at things, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

Question 7	OCR: *Opening Lines* – **SECTION H: The 1914-1918 War (ii)**
MARKS AVAILABLE 15	Discuss some of the ways in which the poets explore different reactions to war in **two** of the following poems : (Page 106) Sassoon *Lamentations* (Page 107) Letts *The Deserter* (Page 107) Sassoon *The Hero*. *Support your answer by referring to and quoting from the poems. Remember to put quotation marks round any words or phrases you use from the poems.*

NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 16)

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

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 the best answers may choose to structure their responses in this way. 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.
They might begin to include some of the following:
Sassoon: (*Lamentations*) the contrast between the grief of the soldier at his brother's death and the insensitivity of the speaker, ('I') the comrade in arms, who confuses the violence of the emotions shown at a brother's loss (effective use of the euphemism 'gone west') with disloyalty to his country. Sound is used powerfully to convey the bereaved soldier's distress –'howled'; 'beat his chest'; 'moaned, shouted, sobbed and choked'. 'Rampant grief' makes him appear uncivilised, almost reduced to animal instincts as 'half-naked on the floor' he 'raves at the bleeding war'. While this arouses sympathy in the reader, it leaves the sergeant 'puzzled', and the speaker's callous dismissal of the depth of grief as 'lack of patriotic feeling' suggests a hardened or blinkered attitude to the realities of the suffering caused by war.
Letts: (*The Deserter*) the reader's sympathy is immediately engaged with the deserter by the use of emotive language to convey the man's desperation, his child-like qualities, the emphasis on his eyes and the likeness to a hare. His anonymity suggests he could be any number of men driven to such 'abject fear' by a war situation no-one should be forced to face. The dismissal of his 'crime' as 'just that' and the use of the rhetorical question in line 6 suggest those who condemned him were callous, and wrong, likewise the punishment through the repetition of 'An English bullet in his heart', and 'when the dawn was grey', and the deception of the mother by the authorities, .
Sassoon: (*The Hero*) the contrast between the deceived mother's struggle to let pride in her son and the cause help her overcome her grief and the Brother Officer's inner condemnation of Jack as 'useless', and therefore 'no one seemed to care' that he died, presumably because his panic and efforts to get sent home had endangered others. Again, 'Jack' symbolises any soldier, and the reader is left with mixed feelings about him, very real sympathy for the mother and the futility of her loss, but some awareness of the difficulty of imparting the news of death and covering up unpleasant truths.

At Band 4, look essentially for understanding of how the content of each poem conveys reactions to war, and credit some appreciation of the use of language where implied in the selection of supportive quotation from the text. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 3 and above.

Weaker responses are likely to be less focused on reactions to war, with a tendency to narrate

or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, sketchy or limited understanding, or a marked unevenness in the quality of response to the two poems.

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