

English (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2012

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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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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

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)					√
	(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”

N.B. 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.

Unit 2432/02 Higher Tier

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 1, 3 and 5: Seriously unbalanced answers which concentrate mainly on the passage or the rest of the text may be penalised up to a maximum of 4 marks in the Higher Tier and 2 marks in the Foundation Tier.

Band descriptors: Use these in conjunction with the photostat examples as guides to your assessment.

Support: should consist of quotations and references to events and speech.

- **References:** the best merely name or 'refer' briefly to the text (not feeling the necessity to display factual knowledge); succinct summaries are a satisfactory way of illustrating a point, but when they become excessive they drift into mere narrative reproduction – sometimes partially redeemed by a brief justifying comment – 'This shows that....'
- **Quotations:** the best are brief, quoting just sufficient to illustrate the point, and perhaps embedded in the sentence; longer quotations may be satisfactory where they contain some words which usefully illustrate a point; factual quotations which merely repeat the information provided in the point are valueless.

Language: questions partly based on extracts may offer opportunities for close textual analysis, but for the most part the questions do not require specific analysis of language or technique. Candidates will mainly show their responses to the writers' language in their choice of quotations and comments on them.

SECTION A

Question 1 (30 marks)	<p>Text: OCR: <i>Opening Worlds</i></p> <p><i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.</i></p> <p>Explore the significance of the place where the characters live, here and in one other story from the list above.</p>
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NOTES ON THE TASK

The passage clearly identifies the extreme poverty which the Dovecots suffer and highlights the reasons for Clement's inability to donate to the retiring headmaster. Candidates may refer to:

- the writer's use of the word coop – linking to their surname with significant irony.
- the holes in the roof that prevent any real protection from the elements.
- the negative vocabulary and consequent imagery that indicates a family living on the edge of existence – wretched/water stained/dicoloured/stained/rotting/worm eaten/threadbare/faded.
- the contrast of their entrapment with the soaring seagulls.
- the faded gay pictures of the magazine seem to imitate the family's decline.
- Clement sits on the floor, his sister on the one decrepit table.
- their food is meagre, the father eating with his peeling metal spoon.
- the mother, emaciated, described as a foraging hen, her own bones picked over – the family falling prey to their poverty.

Further examples of the significance of the place in which the characters live can be found in abundance in all of the short stories.

- the poverty, disillusion, and sense of sense of rejection in *The Red Ball*.
- Cathy's contentment within her life in England contrasted beautifully with the misery of suppression and sense of loss in India in *The Young Couple*.
- the huge gulf between those who have and those who have not and their attitudes to one another in *Leela's Friend*.
- the uncomfortable world of Ravi, in spite of its material possessions, in *Games at Twilight*
- the wonderful contrast between the order of the classroom and the spectacular opportunities to learn in the forest in *The Winter Oak*.

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 the significance of the place where the characters live and refer to another story which is, in parts, 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 help us to understand the significance of the place where the characters live.

Question 2 (30 marks)	<p>Text: OCR: <i>Opening Worlds</i></p> <p><i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.</i></p> <p>In any two of the stories from the list above, what makes the ending particularly effective for you?</p>
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NOTES ON THE TASK

The endings are tremendously effective in all six stories. Candidates may refer to:

- the fact that the love of a sister and perseverance can help Clement overcome the injustice he has experienced and reveal a nobility of spirit that is indomitable in the face of humiliation in *The Pieces of Silver*.
- the fact that in *The Red Ball* Bolan is indeed loved by his father in spite of the terrible beating that he takes from him, revealing much about his father's sense of failure and his mother's blind love for her son.
- *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.
- *Leela's Friend* in which the accusations against Sidda reveal the dismissive arrogance and prejudice of the rich and the corrupt society in which to be poor is to be criminalised.
- *Games at Twilight* which presents the tragic inadequacies of Ravi as he finds himself very much dismissed as a consequence of his naivety and the realisation that his self importance will not be tolerated.
- *The Winter Oak* with Anna's voyage of discovery in the forest under the expert guidance of Savushkin providing a rich vein of study as he innocently makes Anna reassess her life and inadequacies of her 'classroom'.

Good answers will focus very clearly on the question by defining, with explicit illustrations, what makes the endings effective in both stories selected.

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 what makes the endings effective 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 effectiveness of the endings is examined in both stories.

Question 3 (30 marks)	HEMINGWAY: <i>The Old Man and the Sea</i> How does Santiago reveal his respect for the sea, here and elsewhere in the novel?
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NOTES ON THE TASK:

From the extract candidates may refer to:

- the beauty and generosity of the sea is initially contrasted with its awesome power and cruelty; Santiago revealing his respect for this wonder of nature, realising that the relationship he enjoys with it is a fragile one.
- his genuine love for the sea expressed in the words *la mar*.
- the contrasting attitudes of the younger fishermen who pollute the sea with their motor boats and buoys.
- the fact that these younger men call the sea *el mar*, masculine, so that it can be seen as a rival or enemy rather than as something to cherish and respect.
- his understanding that the sea is both bountiful and wicked, performing her acts *because she could not help them*, Santiago absolving the sea of any responsibility for her actions.
- the fact that he acknowledges the influence of the moon upon the sea, again understanding the varied fortunes that time and tides may bring

From the rest of the novel candidates may illustrate his respect for the sea by referring to:

- the fact Santiago's eyes are the same colour as the sea as well as being cheerful and undefeated.
- the obvious point that the sea gives him a purpose for and a means of living, however fraught with danger.
- his friends he finds upon the ocean, the flying fish, the birds and the turtles who share this environment with him in a natural balance of co-existence.
- the fact that the sea provides all his sustenance, even the shark oil enables him to avoid colds and gripes and helps his eyesight.
- the marlin which is both friend and foe whilst it shares this world, Santiago feeling the pain of the fish as he realises that it is the sea which has made him the man he is with the ability to endure pain and hardship.
- his sadness that he has killed so fine an adversary, a beautiful creature of the sea from which he takes only out of necessity.

Good answers will respond to the extract with some subtlety, making explicit how Santiago reveals his respect for the sea. From the rest of the novel they will range quite widely to illustrate his respect.

Middle band answers will respond to the extract in some detail, making some explicit comments regarding how Santiago's respect for the sea is revealed. From the rest of the novel they will select detail which is clearly intended to illustrate his respect while not always making the reasons for the selection explicit.

Lower level answers will show at least a superficial understanding of how the extract reveals Santiago's respect for the sea 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 Santiago's respect for the sea is revealed in both elements of the question.

Question 4 (30 marks)	HEMINGWAY: <i>The Old Man and the Sea</i> How does Manolin support Santiago during the course of the novel?
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NOTES ON THE TASK

Candidates may refer to:

Manolin is the disciple who helps maintain Santiago's self-belief throughout the early part of the novel, and indeed thoughts of him sustain the old man at sea. Most candidates may focus on:

- the companionship he provides and his love for Santiago
- his positive belief in the old man and faith that he will again catch great fish in spite of the lull in his fortunes
- his constant practical service to Santiago, ignoring the wishes of his family and the normal diversions of a boy of his age, devoted to the well-being of his friend
- the memories they share that bring amusement in these hard times
- how he gives the old man a reason to continue, a confidence that he is not entirely alone
- how he supports him with buying the bait for the next day's fishing and helps him with the gear
- his respect for the dignity of Santiago even to the point of the daily fiction regarding the pot of yellow rice
- how he shares Santiago's fascination with baseball
- how he puts the old man to sleep with a blanket and wakes him gently to encourage him to eat, remarking that Santiago will never fish without eating whilst he is alive
- his affirmation of the uniqueness of the old man

Good answers will very clearly demonstrate how the writer captures Manolin's support of Santiago, ranging quite widely over the novel with relevant and explicit references.

Middle band answers will clearly focus on how the writer captures Manolin's support of Santiago, 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 Manolin's support of Santiago, potentially without reference to how this is conveyed by the writer.

Differentiation is likely to spring from the extent to which the answer consistently focuses on how Manolin supports Santiago and the effectiveness with which this is illustrated and demonstrated.

Question 5 (30 marks)	CHINUA ACHEBE: <i>Things Fall Apart</i> How do moments of violence influence events, here and elsewhere in the novel?
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NOTES ON THE TASK

From the extract candidates may refer to his:

- Okonkwo's participation in this display of violent ceremony and manhood reflects his own nature and his desire to be seen publicly as a man to be feared. The statement that darkness was just around the corner reflects not only on the light of day but on his fortunes.
- the misfortune that his own gun, symbolic of his aggression, should be instrumental in his downfall is of huge ironic significance here.
- it turns his world upside down forcing him to flee in shame, leaving behind the reputation he so industriously worked for.
- the fact that this crime is considered to be of the female harkens back to his fear of repeating his father's unmanly demise, again the crime so full of poignancy and consequence.
- his inadvertent crime and fall from grace is so appropriate for a man who has so engineered his rise.

From the rest of the novel candidates may refer to a variety of moments of violence which dominate Okonkwo's life;

- from the very outset Okonkwo embraces violence in fear that he may be perceived as being weak like his father, this begins on the first page where it is made clear that his reputation is based upon his wrestling talents, throwing the 'Cat'.
- he is a man of war, the first to bring home a human head of the enemy.
- his violence extends to his wives and children who live in perpetual fear of his temper.
- a murder brings Ikemefuna into his life, whom he treasures as a real son, only to have to murder him to save face.
- he beats Ojiugo during the Week of Peace, unable to prevent his anger getting the better of him and knowing that this is an act that will bring shame upon him.
- the arrest and humiliating violence Okonkwo suffered at the hands of the District Commissioner's officers leaves him with no option but to prepare for revenge in the only way he knows, slaughtering the messenger with his machete.
- his own death is in itself an act of violence, marking the end for a man with no place in the new world.

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 moments of violence influence events.

Middle band answers will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how moments of violence influence events.

Lower level answers will show at least a superficial understanding of how moments of violence influence events, 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 moments of violence influence events and the effectiveness of the illustrations and explanation.

Question 6 (30 marks)	CHINUA ACHEBE: <i>Things Fall Apart</i> Explore the range of emotions Achebe reveals in Okonkwo during the course of the novel
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NOTES ON THE TASK

Candidates should be able to cite a range of emotions Achebe reveals in Okonkwo. They may refer to:

- his lack of patience with unsuccessful men, particularly his father
- his aggression and violent temper as a man of action and war
- the fear of weakness and the shame he felt for his father which gives rise to the cruelty he inflicts upon his own family
- his pride in surviving the harshest of harvests which he puts down to his inflexible will
- the fondness for Ikemefuna who becomes the son he always desired, even though his reputation will not allow him to express this openly
- his anger which surfaces so regularly, illustrated perfectly in his beating of Ojiugo during the Week of Peace, Okonkwo unable to restrain his temper
- the fear of losing face, resulting in the murder of Ikemefuna, his principal joy
- the sadness which follows this act causing him to refuse food for two days
- his passion to be one of the lords of the clan, an office so appropriately stripped from him following the accidental killing at the funeral, followed by his tremendous sense of loss
- the grieving for the loss of the clan to the white man's ways, a mourning for the warlike men of the past
- his happiness that the clan appeared to listen to him and stand up to the white men's rule swiftly followed by the realization that they will not follow his example, leading to him taking his own life in despair

Good answers will very clearly demonstrate the range of emotions Achebe reveals in Okonkwo, ranging widely over the latter stages of the novel.

Middle band answers will clearly focus on the range of emotions Achebe reveals in Okonkwo, though at times this may be implicit rather than explicit.

Lower level answers will at least show a superficial understanding of the range of emotions in Okonkwo.

Differentiation is likely to spring from the extent to which the answer focuses on the range of emotions Achebe reveals in Okonkwo and the effectiveness with which this is illustrated and explained.

SECTION B

Question 7 30 MARKS (20+10)	Writing to ANALYSE, REVIEW, COMMENT What are the most important influences on your life?
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 (e.g. 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 (e.g. 17 + 4 = 21), then transfer the ringed total to the front page of the script.

NOTES ON THE TASK

Candidates will make their own choices regarding influences. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)

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.

Candidates who offer only a few well-chosen influences should not be penalised; however, the task asks for more than simply personal polemic, as follows:

Task-specific criteria:

- clarity of presentation of examples of influences on their lives (**overview**)
- clarity of explanation of the influences on their lives (**analysis**)
- effectiveness/relevance of personal **comment**

Question 8 30 MARKS (20+10)	“The age of the individual is over. We have to be part of a group.” 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 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 (e.g. 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 (e.g. 17 + 4 = 21), then transfer the ringed total to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices with regard to whether they believe this statement is right or wrong. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- The format is that of a speech to their class; tone should be appropriate.
- **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.
2	19	<ul style="list-style-type: none"> • Vocabulary is precise and allows the clear expression of sophisticated/complex ideas. 	9	
	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. 		
	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. 		

Band	Marks	Descriptors	Marks	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 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.

Band	Marks	Descriptors	Marks	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	Marks	Descriptors
7	8	<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. 	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.
	7	<ul style="list-style-type: none"> 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. 		
8	6	<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. 	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.
	5	<ul style="list-style-type: none"> 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. 		

Band	Marks	Descriptors	Marks	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. 	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	<ul style="list-style-type: none"> 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. 		
	2	<ul style="list-style-type: none"> Scripts at this level are likely to be either very short or show very limited linguistic ability. 		
	1	<ul style="list-style-type: none"> Scripts at this level are likely to be either very short or show very limited linguistic ability. 		
	0	<ul style="list-style-type: none"> Marks in this band should be reserved for scripts from which only very limited sense emerges. 		

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

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Head office
Telephone: 01223 552552
Facsimile: 01223 552553

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