



# GCSE

## English

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**English**

General Certificate of Secondary Education 2431/01

Unit 1: Non-Fiction, Media and Information

**Mark Scheme for June 2010**

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

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

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**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the 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 **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:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	3
<b>(B)</b> Using the Mark Scheme	4
<b>(C)</b> Task-specific Marking Notes	5
and	
<b>(D)</b> 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
✓	✓	✓	✓	✓		
(ii)	✓	✓	✓	✓		
(iii)	✓	✓				

**(B)****USING THE MARK SCHEME**

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

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

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

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

In your marking, you will encounter **valid** answers 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.

**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)



**2431/01 FOUNDATION TIER MARKING**

There is an issue relating to Foundation Tier marking in that the mark scheme indicates that it is possible to give a mark above the maximum mark.

- In respect of individual questions, this is fine. Please give the full reward for each question.
- The problem arises on the Paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

*On the front of the script show the marks you have awarded for each question in the normal way. If the total mark exceeds 63, put the mark in brackets eg (65 - above Band 4) and next to it put 63.*

*In this case, a mark of **63** must be recorded on the MS2.*

- NB you must not record a mark higher than the maximum mark on the MS2.
- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner.

**ANNOTATION OF SCRIPTS – Specific instructions for GCSE English**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals
- Examiners to indicate clearly where a mark is earned or why it has not been awarded
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

**1 On each script, THE FOLLOWING MUST APPEAR:**

- **on every page –**  
evidence that the page has been read;  
ticks or comments on the page;  
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;  
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer –**  
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script –**  
a summary record IN THE GRID of all marks awarded and the total of these.

**2 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”.

**NB: Never refer to grades, only to bands.**

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

(C)

## TASK-SPECIFIC MARKING NOTES

## SECTION A

NON-FICTION TEXT: *Cutty Sark: An Historical Treasure*

<b>QUESTION</b> <b>1 (a), (b), (c)</b> <b>[5 marks]</b>	<p>(a) In the final paragraph, to what did Captain Woodget compare the <i>Cutty Sark</i>? [1]</p> <p>(b) From the paragraph beginning 'This was a time when...', why did some merchants believe that tea was better carried in a sailing ship than in an iron steamship? [2]</p> <p>(c) From the paragraph beginning 'This was a time when...' what caused the age of the tea clipper to end in 1877? [2]</p>
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• Follow an argument, identifying implications (AO2 iii)</li> <li>• Select material appropriate to their purpose (AO2 iv)</li> </ul>
<b>CONTENT</b>	<p>(a) Award <b>1 mark</b> for: a witch.</p> <p>(b) Award <b>1 mark each</b> for:  1 sailing ships were wooden  2 the tea might be contaminated in an iron ship</p> <p>(c) Award <b>1 mark each</b> for any two (<b>to a max of 2</b>) of:  1 Steam ships  2 using the Suez canal  3 were faster  4 Sailing ships could not use the Suez canal</p>

## INSTRUCTIONS TO EXAMINERS

- 1 We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 Tick in the body of the text each point made clearly.
- 3 **Award 1 MARK for 1(a); 2 MARKS for 1(b). Award 2 MARKS max for 1 (c)**  
Stop marking after maximum awarded.
- 4 **Award NO MARK for:** a point repeated (ie already correctly given)  
a point given under the wrong heading  
a point which is ENTIRELY unclear.

## NOTES ON THE TASK

- 1 This task offers candidates a relatively gentle way into the paper. Candidates may well score full marks here.
- 2 Candidates do not have to use their 'own words' in this task. Selective copying is, therefore, acceptable for 1(a) and 1(b), but not verbatim copying of paragraphs.

<b>QUESTION 1(d) [16 marks]</b>	What made the <i>Cutty Sark</i> such a special ship in its day?  <b>Use your own words</b> as far as possible.
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• read with insight and engagement (AO2i)</li> <li>• distinguish between fact and opinion (AO2ii)</li> <li>• follow an argument and identify implications (AO2iii)</li> <li>• select material appropriate to their purpose (AO2iv).</li> </ul>
<b>CONTENT</b>	Candidates <b>may</b> refer to <b>some</b> of the following points: <ol style="list-style-type: none"> <li>1 beauty of the design</li> <li>2 narrow boat/like a racing yacht</li> <li>3 was a clipper/three-masted sailing ship/for trading</li> <li>4 one of the fastest ships in the world</li> <li>5 it was very big</li> <li>6 it was tall</li> <li>7 it had a huge area(or 3,200 Sq. ft.) of sail</li> <li>8 it had a witch for a figurehead</li> <li>9 it had a famous captain</li> <li>10 it was thrilling to sail</li> <li>11 it carried tea from China at great speed</li> <li>12 until 1877</li> <li>13 from 1883 to 1895 it brought back Australian wool</li> <li>14 it was the Queen of the Cape Horn wool race</li> <li>15 it beat its rivals (for many years)</li> <li>16 it set a record in 1885</li> <li>17 it withstood the great gales of the Southern Ocean</li> <li>18 it survived icebergs</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

- 1 We are **not** marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 Indicate by a tick in the body of the text the special qualities and achievements mentioned.
- 3 Do not credit comments on the fire or Cutty Sark's role at Greenwich.
- 4 Write **R** for a point repeated.
- 5 Use **OP** (own point) for valid points not in the mark scheme, ie inferences that can be legitimately drawn from the candidate's reasonable reading of the text.
- 6 Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark but do not reward mark-for-point in this question.
- 7 You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the band descriptors.
- 8 Write the unringed mark for 1(d) in the margin. Add marks for 1(a), 1(b), 1(c) and 1(d) and put the ringed total in the margin. Transfer the ringed total for Question 1 to the front page of the script.

**NOTES ON THE TASK**

- 1 It is not possible to predict every response from every candidate to this type of question. Look carefully for, and credit, valid alternative points.
- 2 Effective organisation is likely to be a feature of the better answers.
- 3 The candidates should attempt to use their own words in this answer. This is reflected in the Band descriptors.

<b>QUESTION 1(d) BAND DESCRIPTORS ***Be prepared to use the FULL range!***</b>		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>17</b>	A thorough understanding of the reading material with a good appreciation of what was special about the <i>Cutty Sark</i> . The answer will be effectively organised, with consistent use of own words.
<b>4</b>	<b>16</b> <b>15</b> <b>14</b>	A clear understanding of the reading material and an ability to express answers in their own words. There will be a good range of the special qualities of the ship mentioned. There will be a good and clear organisation of the answer.
<b>5</b>	<b>13</b> <b>12</b> <b>11</b>	A secure understanding of the reading material, although answers may lack focus. The style will be narrative rather than objective description so that organisation will lose its form. Candidate's own words will generally be used but there is likely to be some selective lifting.
<b>6</b>	<b>10</b> <b>9</b> <b>8</b>	A straightforward understanding of the reading material without achieving a clear focus. The style will be largely narrative and that will determine the formless organisation. There will be lifting, sometimes indiscriminate.
<b>7</b>	<b>7</b> <b>6</b> <b>5</b>	There will be some grasp of the reading material, but the style will be predominantly narrative and organisation may be haphazard. There will be indiscriminate lifting.
<b>8</b>	<b>4</b> <b>3</b> <b>2</b>	The passage and/or task will have been misunderstood. At the top of the band, there will be a rudimentary understanding of the passage. Answers will be unstructured, overwhelmingly narrative, and will contain much indiscriminate lifting.
<b>Below 8</b>	<b>1</b> <b>0</b>	Answers will be brief and hesitant. Material selected from the text has little bearing on the task and will lack substance and coherence.

**MEDIA TEXT: A Powerful Reminder of Past Greatness**

<b>QUESTION 2</b> <b>[21 marks]</b>	How does the writer celebrate the importance of the <i>Cutty Sark</i> ? In your answer, you should write about: <ul style="list-style-type: none"> <li>• the <b>presentation</b> of the article</li> <li>• the <b>information</b> given about the importance of the <i>Cutty Sark</i></li> <li>• the <b>words and phrases</b> which celebrate the ship's importance.</li> </ul>
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts (AO2 i)</li> <li>• follow an argument and identify implications (AO2 iii )</li> <li>• select material appropriate to their purpose (AO2 iv)</li> <li>• understand and evaluate how writers use linguistic and presentational devices (AO2 v).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 We are **not** marking writing in this question unless the expression is so bad that it impedes communication.
- 2 **Indicate by a letter (A/B/C)** in the text each point clearly made. Use:
  - letter **A** for points relating to PRESENTATION
  - letter **B** for the CONTENT
  - letter **C** for LANGUAGE: IDENTIFIED WORDS AND PHRASES.
- 3 Where candidates have attempted an **explanation of Words and Phrases**, rather than simply identifying or copying them, **put the letter E to indicate this**. This is a most important discriminator. This could follow A as well as C.
- 4 Put a **bracket** round the letter if a point has not been made clearly.
- 5 If a point has been repeated, use a capital **R**.
- 6 Put **OP** (own point) for a valid point not included in the mark scheme.
- 7 Use the Band Descriptor in conjunction with the standardisation scripts to arrive at your mark but do not reward mark-per-point in this question.
- 8 You **may** (but are not obliged to) write a brief comment to explain your mark. Any comment **must** draw on the wording in the band descriptors.
- 9 Put the ringed total for Question 2 in the margin and transfer the mark to the front page of the script.

**NOTES ON THE TASK**

- 1 It is impossible to predict every response from every candidate to this type of question. Look for, and credit, valid alternative points and reactions.
- 2 Response to the use of language will provide an important discriminator, and it is vital to indicate **E** wherever possible.
  - Band 4 answers will **begin to analyse** language and presentational features
  - Band 5 answers will tend to **describe** language and presentational features.
- 3 Reward comments on historical importance rather than just fact.

<b>QUESTION 2 BAND DESCRIPTORS</b> ***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.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>Above 4</b>	<b>22</b>	A good range of relevant points is made, supported by analytical comment which shows a secure understanding of the ways in which language and layout are used and content is organised in relation to the writer's purpose. Appropriate supporting references are given. The answer shows effective organisation and a sound awareness of the task.
<b>4</b>	<b>21</b> <b>20</b> <b>19</b>	A good understanding of the reading material and a range of points is shown, supported by appropriate textual reference. There is some evidence of a sound analytical approach and an understanding of the ways in which content, language and layout are used in relation to the writer's purpose. The task has for the most part been addressed and the organisation is very good. Layout points are applied to this specific article and are not just generic.
<b>5</b>	<b>18</b> <b>17</b> <b>16</b>	A sound understanding is shown, but probably the easier content or layout points are made. Comments may be descriptive of the <i>Cutty Sark</i> rather than analytical, and unsupported by textual reference. Language and layout points may be superficial, with an incomplete awareness of the task.
<b>6</b>	<b>15</b> <b>14</b> <b>13</b>	There is limited understanding of the simpler content points made which are likely to be assertions, with little or no textual evidence in support. Lists of words (or lifting) will be used rather than objective comments, and there will be some narration of events so that organisation follows the narrative.
<b>7</b>	<b>12</b> <b>11</b> <b>10</b>	Some simple descriptive content points will be made, and there will be much indiscriminate re-telling of the events involving the <i>Cutty Sark</i> . The answer is likely to reveal considerable misunderstanding of both the passage and the task and will be predominantly narrative and formless with a great deal of lifting.
<b>8</b>	<b>9</b> <b>8</b> <b>7</b>	There may be glancing references to the task and there will be an indiscriminate re-telling of the events in the history of the <i>Cutty Sark</i> , with no explanation or comment. The style will be overwhelmingly narrative with much transcription from the passage and there may be an almost complete misunderstanding of the passage and task.
<b>Below 8</b>	<b>0 - 6</b>	The answer will be brief and almost totally lacking in relevance although some contact with the demands of the task may be discernible.



CONTENT	Candidates <b>may</b> refer to <b>some</b> of the following points.
<b>A</b>	<b>Presentation</b>
1	Large font headline in central position attracts the eye.
2	Smaller headline beneath the picture attracts the eye.
3	The bright colour of the fire in the picture attracts attention.
4	Both headlines are intriguing in their content.
5	The layout in columns makes for easy reading.
6	Sub-headings show salient points.
<b>B</b>	<b>Information</b>
1	The ship is a relic of our trading past.
2	Her masts have soared above the Thames for over 50 years.
3	The masts and rigging show what the sailors had to climb.
4	It helped create Britain's wealth and empire.
5	It fetched raw materials from all over the world.
6	It brought tea from China at speed.
7	It was beautiful and elegant.
8	It represents a tradition of skilled seamanship.
9	It shows the perils and dangers suffered by the sailors.
10	It makes us remember the harshness of seafaring.
11	It represents the courage of the sailors.
12	It represents the spirit of commercial enterprise.
13	It represents what we love and admire.
14	The historical perspective – school children knowing names.
<b>C</b>	<b>Language: Identified Words and Phrases</b>
1	cling to memories...with a passion
2	we cherish the chance to gaze upon them
3	blackened wreck
4	surge of sadness
5	wonderful fragment of history
6	relic of our trading past
7	masts have soared above the Thames
8	Britain's wealth and empire
9	from the furthest corners of the world
10	end of the era of sail
11	legends of beauty and grace
12	fine, sleek prows
13	massive spreads of canvas
14	at the mercy of the forces of Nature
15	the terrors of scaling the huge masts
16	overwhelmed by the cruel sea
17	monument to an age
18	man's contest with the sea
19	spirit of commercial enterprise
20	the raw courage
21	symbol of so much we love and admire
22	story to end in blackened embers
23	rebuild her to her old glory
24	sorely injured

## SECTION B

<b>QUESTION 3</b> <b>21 marks</b> <b>(14 + 7)</b>	Writing to <b>INFORM, EXPLAIN, DESCRIBE</b> <b>Describe</b> an object or place which is special to you. <b>Explain</b> what makes it so special.
<b>GENERAL CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i)</li> <li>• organise ideas into sentences, paragraphs and whole texts, using a variety of linguistic and structural features (AO3ii)</li> <li>• use a range of sentence structures effectively, with accurate spelling and punctuation (AO3iii).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 Ring errors and ✓ for good ideas and ✓✓ for merits of expression sufficiently to show how you have formed your judgement. Put a wavy line for awkward syntax/unclear expression. Use a caret to indicate omission.
- 2 You **may** write a brief summative comment **drawn from the wording of the descriptors** to show how you have arrived at your final marks.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.
- 4 Award TWO marks, one for AO 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the photocopied examples as guides to your assessment.
- 6 At the end of the answer write the two separate marks (eg 11 + 3) to the left of the margin and place the ringed total in the margin. Then transfer a ringed total to the front page of the script.

**NOTES ON THE TASK**

- 1 Note that there is no specified audience. The register will therefore be 'neutral' ie objective and impersonal continuous writing.
- 2 **TASK-SPECIFIC CRITERIA**
  - clarity of description and explanation
  - accuracy of expression at word, sentence and text level as defined in the assessment criteria.

## INFORM, EXPLAIN, DESCRIBE

## WRITING MARKING SCHEME – Foundation Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>				
		<b>AO3</b>		<b>AO3</b>
		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.
Band	Marks	Descriptors	Marks	Descriptors
<b>Above 4</b>	<b>16</b> <b>15</b>	<ul style="list-style-type: none"> <li>• A secure attempt to write in the specified writing triplet.</li> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> <li>• A focused opening clearly establishes direction followed by a coherent and well-sustained development leading logically to a convincing ending.</li> <li>• Confident use of paragraphing structures and controls content.</li> <li>• Within and between paragraphs a range of devices links ideas clearly and consciously.</li> <li>• The writer is in control of the material and consistently aware of the audience.</li> </ul>	<b>7</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
4	14 13	<ul style="list-style-type: none"> <li>• A clear attempt to write in the specified writing triplet.</li> <li>• The specified genre will be used in a straightforwardly consistent way.</li> <li>• Content is relevant to the task and is conveyed in an appropriate tone and register.</li> <li>• Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly.</li> <li>• A focused opening leads to clear development with some detail and a suitable ending.</li> <li>• Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points.</li> <li>• Within and between paragraphs ideas are clearly linked.</li> <li>• The writer is mainly in control of the material and has a sound awareness of the audience.</li> </ul>	7	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary.</li> <li>• Punctuation between sentences is usually secure but that within sentences is only partially so.</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>• A recognisable attempt to write in the specified writing triplet.</li> <li>• A generally consistent attempt to write in the specified genre.</li> <li>• Content is relevant to the task and there is usually an appropriate use of tone and register.</li> <li>• Vocabulary conveys ideas generally but will be lacking in shades of meaning.</li> <li>• A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending.</li> <li>• Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence.</li> <li>• Within sentences, references are clearly established.</li> <li>• The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.</li> </ul>	6	<ul style="list-style-type: none"> <li>• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors.</li> <li>• Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types.</li> <li>• Punctuation between sentences is often insecure and only sometimes successful within sentences.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
6	10 9	<ul style="list-style-type: none"> <li>• There is some awareness of the need to write in the specified writing triplet.</li> <li>• Some evidence that the task has been understood.</li> <li>• 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.</li> <li>• Vocabulary is likely to be limited and imprecise.</li> <li>• 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.</li> <li>• Paragraphing, if present, is likely to be random.</li> <li>• Within sentences, references are not always clear.</li> <li>• The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.</li> </ul>	5	<ul style="list-style-type: none"> <li>• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly.</li> <li>• Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types.</li> <li>• Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.</li> </ul>
7	8 7	<ul style="list-style-type: none"> <li>• There may be some awareness of the need to write in the specified writing triplet</li> <li>• Some attempt to respond to the task showing an occasional awareness of audience.</li> <li>• Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively.</li> <li>• Vocabulary is limited and lacking in any attempt at precision.</li> <li>• 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.</li> <li>• Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing.</li> <li>• Within sentences, there may be limited use of referencing.</li> </ul>	4	<ul style="list-style-type: none"> <li>• Sentence structures are simple and repetitive; syntactical faults are frequent.</li> <li>• Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise.</li> <li>• Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
8	6 5	<ul style="list-style-type: none"> <li>• There is little, if any awareness of the requirement to write in the specified writing triplet.</li> <li>• Content is likely to be unfocused on the task with no identifiable register or awareness of audience.</li> <li>• Vocabulary will be very limited and frequently inappropriate to the task.</li> <li>• 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.</li> <li>• Paragraphing, if present, will be haphazard and unhelpful to the reader.</li> <li>• Scripts at this level may be either very short or rambling and uncontrolled.</li> </ul>	3	<ul style="list-style-type: none"> <li>• Sentence structures are recognisable; simple structures are sometimes correct.</li> <li>• The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so.</li> <li>• Punctuation is largely haphazard, inconsistent or absent.</li> </ul>
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> <li>• There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.</li> <li>• 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.</li> <li>• Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> <li>• Marks in this band should be reserved for scripts from which only very limited sense emerges.</li> </ul>	2 1 0	<ul style="list-style-type: none"> <li>• Few, if any, recognisable sentence structures are apparent.</li> <li>• Spelling and punctuation are mostly so imprecise that very little meaning is communicated.</li> </ul>

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**English**

General Certificate of Secondary Education 2431/02

Unit 1: Non-Fiction, Media and Information

**Mark Scheme for June 2010**

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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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**MARKING INSTRUCTIONS****INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the Mark Scheme.

You should ensure that you have copies of these materials.

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

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

**Your Mark Scheme consists of the following:**

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

**(A) ASSESSMENT OBJECTIVES**

The relevant Assessment Objectives for ENGLISH are as follows:

**Reading**

Candidates must demonstrate their ability to:

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

**Writing**

Candidates must demonstrate their ability to:

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

		Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

**(B) USING THE MARK SCHEME**

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

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

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

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

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

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

## 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)

**ANNOTATION OF SCRIPTS – Specific instructions for GCSE English**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals
- Examiners to indicate clearly where a mark is earned or why it has not been awarded
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

**1 On each script, THE FOLLOWING MUST APPEAR:**

- **on every page –**  
evidence that the page has been read;  
ticks or comments on the page;  
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;  
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer –**  
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script –**  
a summary record IN THE GRID of all marks awarded and the total of these.

**2 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into band 0”.

**NB: Never refer to grades, only to bands.**

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

**(C) TASK-SPECIFIC MARKING NOTES****SECTION A****NON-FICTION TEXT: What is a Soap Opera?**

<b>QUESTION 1</b> <b>(30 marks)</b>	Read the article <i>What is a soap opera?</i> by Daniel Chandler.  Outline <b>concisely</b> what the article tells you about the key features of soap operas and the ways in which they differ from other kinds of broadcast drama.  <b>Use your own words</b> as far as possible.
<b>CRITERIA</b>	Candidates should demonstrate that they can: <ol style="list-style-type: none"> <li>1 follow an argument and identify implications (AO2 iii)</li> <li>2 identify facts and opinions (AO2 ii)</li> <li>3 select material appropriate to their purpose (AO2 iv)</li> <li>4 collate material and make cross references (AO2 iv).</li> </ol>
<b>CONTENT</b>	Candidates <b>may</b> refer to <b>some</b> of the following points.  <b>Key Features</b> <ol style="list-style-type: none"> <li>1 Long-running TV serials/potentially endless</li> <li>2 Storylines carried over from episode to episode</li> <li>3 New viewers can join at any time</li> <li>4 Concerned with everyday/real life</li> <li>5 Events set in 'real time'</li> <li>6 Characters age as viewers do</li> <li>7 Strong emotions/excess/exaggeration</li> <li>8 Female orientation</li> <li>9 Unlikely coincidences/simplified characters</li> <li>10 Recurrent events (marriages, deaths, divorces etc.)</li> <li>11 Gossip as commentary on the action</li> <li>12 Broadcast at a regular time slot</li> <li>13 Plots allow viewers to catch up easily on missed episodes</li> <li>14 Plots allow (omniscient) viewers to speculate on outcomes</li> <li>15 Characters are quickly established/based on 'types'/stereotypes</li> </ol> <b>Differences</b> <ol style="list-style-type: none"> <li>16 Differs from series as episodes are not self-contained/episodic narrative</li> <li>17 There is no specified number of episodes</li> <li>18 No happy endings</li> <li>19 'Action series' feature 'powerful male roles'; soaps focus on women/family</li> <li>20 Focus on contemporary social problems</li> <li>21 Wide range of characters/all characters are dispensable</li> <li>22 Linear structure/no beginning or end</li> <li>23 No single narrative line</li> <li>24 Little rapid action/not much seems to happen</li> <li>25 Emphasis on character rather than plot</li> <li>26 There is no single 'hero'/main character</li> </ol>



**INSTRUCTIONS TO EXAMINERS**

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

**NOTES ON THE TASK**

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

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

**MEDIA TEXT: Have TV soaps lost the plot?**

<p><b>QUESTION</b> <b>2</b> <b>(30 marks)</b></p>	<p>Now read the article <i>Have TV soaps lost the plot?</i> by Ben Goldacre.</p> <p>Explore some of the ways in which Ben Goldacre sets out to persuade his readers that TV soaps have 'lost the plot'.</p> <p>You should consider:</p> <ul style="list-style-type: none"> <li>• how he presents his ideas</li> <li>• his language and tone of voice.</li> </ul>
<p><b>CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 read with insight and engagement, making appropriate references to texts (AO2 i)</li> <li>2 evaluate how information is presented (AO2 ii)</li> <li>3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii)</li> <li>4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v).</li> </ol>

**INSTRUCTIONS TO EXAMINERS**

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

**NOTES ON THE TASK**

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

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

<b>CONTENT</b>	<p>Candidates <b>may</b> refer to <b>some</b> of the following:</p> <p><b>Presentation of material (A)</b></p> <ol style="list-style-type: none"> <li>1 Begins 'in medias res' to engage audience</li> <li>2 Presents the impression of being knowledgeable 'emergency transplants don't happen' 'a haemofilter'</li> <li>3 Addresses audience directly 'so what sort of doctor'</li> <li>4 Refers knowledgeably to other episodes with which readers may be familiar</li> <li>5 Examples given are some of the more extreme cases; used to provide humour</li> <li>6 This is followed by reference to the more serious issues that can be raised (and how inadequately they are dealt with)</li> <li>7 Criticises the false picture of medical emergencies presented by soaps and the likely response this may provoke in viewers</li> <li>8 Uses statistics to ridicule the excessive number of deaths/emergencies in soaps</li> <li>9 Range of extreme examples to illustrate this</li> <li>10 Becomes more serious and makes a moral point in closing paragraph</li> </ol> <p><b>Use of Language (B)</b>  <i>(The vocabulary, in general, implies that the writer is critical of the ways soaps present medical matters; reward candidates who use examples to interpret his views)</i></p> <ol style="list-style-type: none"> <li>11 Colloquial tone; use of present tense</li> <li>12 Melodramatic approach to echo that of soaps</li> <li>13 Colloquial language: 'how dodgy', 'potter along', 'just being picky'</li> <li>14 Rhetorical questions 'is it really so bad?'</li> <li>15 Sarcastic tone 'If only I'd been stabbed'</li> <li>16 Emphasises through metaphor 'an environment not dissimilar to a war zone'</li> <li>17 Lengthy, loose sentence structures used for effect.</li> </ol>
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## SECTION B

<b>QUESTION 3</b> <b>30 MARKS</b> <b>(20 + 10)</b>	Write the words of a talk to your age group introducing your favourite television or radio programme, or your favourite film, or your favourite music.  <b>Describe</b> details of your choice and <b>explain</b> what you like about it.
<b>CRITERIA</b>	Candidates should demonstrate that they can: 1 communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i) 2 organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii) 3 use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii).

**INSTRUCTIONS TO EXAMINERS**

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- 4 Award TWO marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the Photostat examples as guides to your assessment.
- 6 At the end of the response write the two separate marks (eg 11 + 3), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates are asked to write the words of a talk for an audience of their age group to describe an entertainment feature. Expect and accept a wide range of interpretations but look for and credit responses which attempt to deal with the topic in an objective way.
- 2 Look for responses which show a clear awareness of the given audience and who adopt a tone and register appropriate to the given context.
- 3 Look to reward positively responses which both clearly describe and explain and give convincing reasons for the appeal of the chosen feature for the readers.
- 4 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation
  - effectiveness of description/specific details relating to the suitability of the choice.

## WRITING MARK SCHEME – Higher Tier

<b>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</b>					
		<b>AO3</b> <b>(i)</b> <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i> <b>(ii)</b> <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>		<b>AO3</b> <b>(iii)</b> <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>	
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>		<b>Descriptors</b>	
<b>1</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• A successful attempt to write in the specified writing triplet.</li> <li>• A thoroughly consistent use of the specified genre.</li> <li>• 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.</li> </ul>			<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<b>2</b>	<b>19</b>	<ul style="list-style-type: none"> <li>• Vocabulary is precise and allows the clear expression of sophisticated/complex ideas.</li> </ul>	<b>10</b>		<ul style="list-style-type: none"> <li>• Spelling is virtually all correct across a wide range of vocabulary.</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>• A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending.</li> </ul>	<b>9</b>		<ul style="list-style-type: none"> <li>• A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.</li> </ul>
	<b>17</b>	<ul style="list-style-type: none"> <li>• Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses.</li> <li>• Within and between paragraphs a range of varied linking devices reinforces cohesion.</li> <li>• The audience is clearly in control of the material and fully aware of the audience.</li> </ul>			

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



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

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

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Unit 2: Different Cultures, Analysis and Argument

**Mark Scheme for June 2010**

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

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

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## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which 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 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:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	3
<b>(B)</b> Using the Mark Scheme	4
<b>(C)</b> Task-Specific Marking Notes	10
and	
<b>(D)</b> 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

**(B) USING THE MARK SCHEME**

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

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

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

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

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



**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 infringements of this kind are found, please do the following:  
*at the end of the answer write*  
'INCORRECT STORY/STORIES USED – REDUCE 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.
- 4 Similarly, if a candidate answers on only one of the prescribed stories, mark the answer at full value and reduce, as above, by a band.

**If you meet with any other type of rubric infringement, please contact your Team Leader for advice.**

**2432/01 Foundation Tier Marking**

There is an issue relating to Foundation Tier marking in that the mark scheme indicates that it is possible to give a mark above the maximum mark.

- In respect of individual questions, this is fine. Please give the full reward for each question.
- The problem arises on the paper as a whole. If the total mark you award for the script exceeds the maximum mark for the paper, please follow these instructions:

*On the front of the script show the marks you have awarded for each question in the normal way. If the total mark exceeds 63, put the mark in brackets eg (65 – above Band 4) and next to it put 63.*

*In this case, a mark of **63** must be recorded on the MS2.*

- NB you must not record a mark higher than the maximum mark on the MS2.
- Keep a record of any script where the total mark is more than the maximum mark and send the details to the Principal Examiner. These scripts are to be reviewed at the Marking Review.

**ANNOTATION OF SCRIPTS**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals
- Examiners to indicate clearly where a mark is earned or why it has not been awarded
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page –**
  - evidence that the page has been read;
  - ticks or comments on the page;
  - if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;
  - every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer –**
  - a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script –**
  - a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

*EG “Good use of (xyz), but not enough (abc) to move into band 0”.*

**NB: Never refer to grades, only to bands.**

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the Standardisation Meeting.

**(C) TASK-SPECIFIC MARKING NOTES****SECTION A****DIFFERENT CULTURES – Generic Mark Scheme**

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
		***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:
<b>Above 4</b>	<b>22</b>	<ul style="list-style-type: none"> <li>respond to the task with some insight and clear relevance</li> <li>show a clear understanding of the text supported by well-selected references</li> <li>respond with some thoroughness to the writer's language and/or techniques, where appropriate.</li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>develop a response relevant to the task</li> <li>show understanding of the text supported by appropriate reference</li> <li>make some response to the writer's language and/or techniques, where appropriate.</li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>begin to develop a response which is generally related to the task</li> <li>show some understanding of the text supported by some references</li> <li>make some reference to the writer's language and/or techniques, where appropriate.</li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>make some comments whose relevance to the task is clearly implied</li> <li>show a little understanding of the text support by some references</li> <li>possibly make limited reference to the writer's language and/or techniques, where appropriate.</li> </ul>
<b>7</b>	<b>12 11 10</b>	<ul style="list-style-type: none"> <li>make a few straightforward comments sometimes implying relevance to the task.</li> </ul>
<b>8</b>	<b>9 8 7</b>	<ul style="list-style-type: none"> <li>make some comment about the text without relevance to the task.</li> </ul>
<b>Below 8</b>	<b>0-6</b>	<ul style="list-style-type: none"> <li>not meet any of the criteria above.</li> </ul>

**Instructions to Examiners – Section A**

**Annotation:** is to assist you to form your judgement and to enable other examiners to see how you arrive 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.

**TEXT: OCR: Opening Worlds**

*The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.*

<b>Question 1</b> MARKS AVAILABLE <b>21</b>	How do the writers in this passage and in <b>one other story</b> from the list above show a character's emotions in a difficult situation?
--	--

**NOTES ON THE TASK**

The passage given is, arguably, the climactic moment of the story. Her feelings are that Naraian has betrayed her, reneged on all he had promised her previously and thrown in his lot with his family, turning his back on her. Despite her distress at all this she also recognises how hurt and upset he is, essentially because the façade he has put up has been stripped away. Because she loves him she attempts but fails to "disguise the cause of her tears." It is a beautifully contrived and presented moment of emotional distress. All the other stories have comparable moments for candidates to choose and explore. In "the Pieces of Silver" Clemet's response to Chase, culminating in the ironic recitation for "Julius Caesar" reflects remarkable control over utter fear; whereas Bolan submits to his father's vicious beating, his mother gives vent to powerful feelings; Leela's unrestrained instincts are a contrast to the prejudice of her parents towards Sidda; there is an emotional feast to dissect when Ravi imprisons himself in the shed; similarly Anna Vasilevna's self consciousness throughout "The Winter Oak" commends itself.

Higher Band answers will cover both the situation and the emotions with some relevant support and, possibly, with some reference to the writers' language choices.

Middle Band answers will say something, with some support, about characters and their emotions.

Lower Band answers will say something about one or two characters' feelings.

<b>Question 2</b> MARKS AVAILABLE <b>21</b>	How do the writers in any <b>two</b> of the stories from the list above show how an older character treats a younger character wrongly?
--	---

**NOTES ON THE TASK**

All the stories provide massively accessible material for a thorough response to this task. It is not, however, as simple as it looks. All but Lower Band answers will need to go beyond a recitation of one character's treatment of another. Middle Band answers will need, at least, to give some explanation/analysis of the treatment and support what that says. Higher Band answers will need to at least start to address the moral issues implied by "wrong". They will also need to be well supported, possibly with some reference to the writers' choices of language.

Text: HEMINGWAY: *The Old Man and the Sea*

<b>Question 3</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	How does the writer show Santiago's attitudes to the sea and its creatures here and at <b>one or two</b> other moments in the novel?
--	--

### NOTES ON THE TASK

Santiago's reflections quoted in the passage occur between his killing of the first shark, *Dentuso* and the attack of the second, *Galanos*. They are dualistic reflections (not that we expect any foundation tier candidate to use such a word), seeing two sides of the issues of killing each fish. This is established early in the voyage, on P20: "He always thought of the sea as *la mar*.....something that gave or withheld great favours." However, candidates do not necessarily need to do more than one thing at a time when talking about his attitudes: the passage is to stimulate exploration of attitudes of either approval ("good") or disapproval ("bad"). What will discriminate here is the quality of that exploration and the extent to which it is supported.

Higher Band answers will respond relevantly to the given passage and develop that response with an account of another passage/passages that are supported by a clear understanding of the novel. They may refer to the writer's choice of language.

Middle Band answers may not see the duality in the passage given and may respond to it one dimensionally: they will need to say something, with some support, about Santiago's attitudes.

Lower Band answers will say something that is relevant about his attitudes.

<b>Question 4</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b>	How does the writer show how the Old Man is either lucky or unlucky in <b>two</b> moments in the novel?
--	---

### NOTES ON THE TASK

Candidates are asked to explore an episode when things are going well (eg the capture of the marlin) and explore one when things are going badly (eg the sharks attack the marlin and eat it): or two in the same mode. Any candidate who talks about luck in any non-literal sense: (for example introducing the concept of hubris induced by Santiago's defiance of what is realistic) would be very welcome but a candidate able to express this convincingly and support what was said would have been mis-entered for this tier. Neither is there any penalty here for answers that deal with good/bad luck in the same passage: for example Santiago's conclusions at the end of the voyage on pp87 & 88.

Higher Band answers will take two aptly chosen episodes explore them relevantly and support what is said with clear reference to the text. They may well comment on the writer's choice of language.

Middle Band answers will address two moments that may not necessarily complement each other very aptly. They will show some understanding of the text.

Lower Band answers will say something about the Old Man's exploits that is relevant to the task.

**Text: ACHEBE: *Things Fall Apart***

<b>Question 5</b> MARKS AVAILABLE <b>21</b>	How does the writer show Nwoye's rejection of Okonkwo's way of life here and at <b>one</b> other moment in the novel?
--	---

### NOTES ON THE TASK

The passage (at the end of chapter 7) represents Nwoye's response to the death of Ikemefuna, who has been favoured by Okonkwo previously. Immediately prior to the passage we read "Dazed with fear, Okonkwo drew his matchet and cut him down. He was afraid of being thought weak." Nwoye reacts to various of the clan's rituals first with disgust and then with disapproval and finally with desertion. The one other moment can be chosen from a relatively small but choice range of examples. Nwoye's early rejection is shown on p46-48 in the passage that culminates in the line "he feigned that he no longer cared for womens' stories." Chapter 16 recounts his conversion by the missionaries "it was the poetry of the new religion, something felt in the marrow." It is brought to a conclusion in the following chapter: "But he left hold of Nwoye who walked away and never returned." Much of what follows is informed by Okonkwo's reaction to this.

Higher Band answers will relate the detail in the passage of the death of Ikemefuna and the goings on in the Evil Forest and Nwoye's reaction to them. They will be capable of going to another passage and showing where this starts or how it concludes. They may well refer to the writer's language choices.

Middle Band answers will say something which is relevant to the task and has support from the passage and possibly elsewhere.

Lower Band answers may simply stick to one or two points from the passage.

<b>Question 6</b> MARKS AVAILABLE <b>21</b>	How does the writer show the importance of fighting to Okonkwo at <b>two or three</b> moments in the novel?
--	---

### NOTES ON THE TASK

The point is that fighting for Okonkwo goes from the ritualistic wrestling by which (amongst many other means) he seeks to and succeeds in proving his manly credentials to the clan, as well as defending the honour of Umuofia amongst its neighbours, to the doomed efforts to defend a culture which has fallen apart at the end of the novel. Candidates are free to pick whichever relevant episodes they feel comfortable with, wherever they come in the narrative. There is no greater reward, necessarily, for three as opposed to two passages: it the quality of what is said and how well that is supported that will be the discriminator.

Higher Band answers will deal effectively and relevantly with two or three aptly chosen passages: they will support what is said with clear reference to the text; they may refer to the writer's choices of language.

Middle Band answers will say something about WHY fighting is important to Okonkwo even if this is somewhat simplistic. They will give some relevant support for what is said.

Lower Band answers will have something which links fighting and Okonkwo.



## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

<b>Question 7</b> <b>MARKS</b> <b>AVAILABLE</b> <b>21</b> (14 + 7)	Are ambitions important to you?
<b>GENERAL</b> <b>CRITERIA</b>	Candidates should demonstrate that they can: <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i)</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii)</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

## INSTRUCTIONS TO EXAMINERS

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 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 7.
- 5 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.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write and total the two separate marks (eg 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

## NOTES ON THE TASK

- 1 Answers will offer a wide variety of ambitions and pressures, which will be whatever is relevant to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of presentation of the idea of personal freedom/restrictions (**overview**)
  - clarity of explanation of the aspirations/outcomes on an individual (**analysis**)
  - effectiveness/relevance of personal **comment** on the relative impact of independence.

**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>21</b> (14 + 7)</p>	<p>A close friend or relative has plans for the future which you feel are unsuitable, unrealistic or just won't work.</p> <p>Write them a letter persuading them to change their mind about these plans.</p> <p>Begin your letter "Dear....."</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i)</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii)</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 (a) Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.  
(b) Use **T** to indicate appropriate tone in addressing audience.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
- 4 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 7.
- 5 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.
- 6 Use the photostat examples as guides to your assessment.
- 7 At the end of the response write and total the two separate marks (eg 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

**NOTES ON THE TASK:**

- 1 The choice of 'friend/relative' as well as "plans for the future" is entirely up to the candidate. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 Candidates are writing the words of the letter. There is no requirement to include addresses or other letter writing formalities. However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 **TASK-SPECIFIC CRITERIA:**
  - clarity of explanation of own point of view
  - Effectiveness in persuading audience to share/support point of view.

## WRITING MARK SCHEME – Foundation Tier

<b>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</b>						
		<b>AO3</b>			<b>AO3</b>	
		(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>	
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>		<b>Marks</b>	<b>Descriptors</b>	
<b>Above 4</b>	<b>15</b>	<ul style="list-style-type: none"> <li>• A secure attempt to write in the specified writing triplet.</li> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> <li>• A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending.</li> <li>• Confident use of paragraphing structures and controls content.</li> <li>• Within and between paragraphs a range of devices links ideas clearly and consciously.</li> <li>• The writer is in control of the material and consistently aware of the audience.</li> </ul>		<b>7</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>	

Band	Marks	Descriptors	Marks	Descriptors
4	14 13	<ul style="list-style-type: none"> <li>• A clear attempt to write in the specified writing triplet.</li> <li>• The specified genre will be used in a straightforwardly consistent way.</li> <li>• Content is relevant to the task and is conveyed in an appropriate tone and register.</li> <li>• Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly.</li> <li>• A focused opening leads to clear development with some detail and a suitable ending.</li> <li>• Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points.</li> <li>• Within and between paragraphs ideas are clearly linked.</li> <li>• The writer is mainly in control of the material and has a sound awareness of the audience.</li> </ul>	7	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary.</li> <li>• Punctuation between sentences is usually secure but that within sentences is only partially so.</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>• A recognisable attempt to write in the specified writing triplet.</li> <li>• A generally consistent attempt to write in the specified genre.</li> <li>• Content is relevant to the task and there is usually an appropriate use of tone and register.</li> <li>• Vocabulary conveys ideas generally but will be lacking in shades of meaning.</li> <li>• A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending.</li> <li>• Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence.</li> <li>• Within sentences, references are clearly established.</li> <li>• The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.</li> </ul>	6	<ul style="list-style-type: none"> <li>• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors.</li> <li>• Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types.</li> <li>• Punctuation between sentences is often insecure and only sometimes successful within sentences.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
6	10 9	<ul style="list-style-type: none"> <li>• There is some awareness of the need to write in the specified writing triplet.</li> <li>• Some evidence that the task has been understood.</li> <li>• 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.</li> <li>• Vocabulary is likely to be limited and imprecise.</li> <li>• 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.</li> <li>• Paragraphing, if present, is likely to be random.</li> <li>• Within sentences, references are not always clear.</li> <li>• The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.</li> </ul>	5	<ul style="list-style-type: none"> <li>• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly.</li> <li>• Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types.</li> <li>• Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.</li> </ul>
7	8 7	<ul style="list-style-type: none"> <li>• There may be some awareness of the need to write in the specified writing triplet.</li> <li>• Some attempt to respond to the task showing an occasional awareness of audience.</li> <li>• Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively.</li> <li>• Vocabulary is limited and lacking in any attempt at precision.</li> <li>• 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.</li> <li>• Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing.</li> <li>• Within sentences, there may be limited use of referencing.</li> </ul>	4	<ul style="list-style-type: none"> <li>• Sentence structures are simple and repetitive; syntactical faults are frequent.</li> <li>• Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise.</li> <li>• Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
8	6 5	<ul style="list-style-type: none"> <li>There is little, if any awareness of the requirement to write in the specified writing triplet.</li> <li>Content is likely to be unfocused on the task with no identifiable register or awareness of audience.</li> <li>Vocabulary will be very limited and frequently inappropriate for the task.</li> <li>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.</li> <li>Paragraphing, if present, will be haphazard and unhelpful to the reader.</li> <li>Scripts at this level may be either very short or rambling and uncontrolled.</li> </ul>	3	<ul style="list-style-type: none"> <li>Sentence structures are recognisable; simple structures are sometimes correct.</li> <li>The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so.</li> <li>Punctuation is largely haphazard, inconsistent or absent.</li> </ul>
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> <li>There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.</li> <li>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.</li> <li>Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> <li>Marks in this band should be reserved for scripts from which only very limited sense emerges.</li> </ul>	2 1 0	<ul style="list-style-type: none"> <li>Few, if any, recognisable sentence structures are apparent.</li> <li>Spelling and punctuation are mostly so imprecise that very little meaning is communicated.</li> </ul>

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## **English: (Specification 1900)**

General Certificate of Secondary Education 2432/02

Unit 2: Different Cultures, Analysis and Argument

### **Mark Scheme for June 2010**

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

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

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

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## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which 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 read carefully **Introduction to Script Marking: Notes for New Examiners**.

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

**Your Mark Scheme consists of the following:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	3
<b>(B)</b> Using the Mark Scheme	4
<b>(C)</b> Task-Specific Marking Notes and	9
<b>(D)</b> 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

**(B) USING THE MARK SCHEME**

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

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

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

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

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

**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 answer(s) 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 infringements of this kind are found, please do the following:  
*at the end of the answer write*  
'INCORRECT STORY/STORIES USED – REDUCE BY 1 BAND'  
*in the margin*, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it  
*on the front of the script*, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

**If you meet with any other type of rubric infringement, please contact your Team Leader for advice.**

**ANNOTATION OF SCRIPTS**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals.
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page –**  
evidence that the page has been read;  
ticks or comments on the page;  
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;  
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer –**  
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script –**  
a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG “Good use of (xyz), but not enough (abc) to move into Band 0”.

**NB: Never refer to grades, only to bands.**

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

**(C) TASK-SPECIFIC MARKING NOTES****SECTION A****DIFFERENT CULTURES – Generic Mark Scheme**

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
		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:
<b>1</b>	<b>30 29 28</b>	<ul style="list-style-type: none"> <li>• <b>demonstrate all of the below in a sustained and very consistent answer.</b></li> </ul>
<b>2</b>	<b>27 26 25</b>	<ul style="list-style-type: none"> <li>• <b>show clear insight in an explicitly relevant response to the task</b></li> <li>• <b>show a perceptive understanding of the text supported by precise references</b></li> <li>• <b>respond sensitively and in detail to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>3</b>	<b>24 23 22</b>	<ul style="list-style-type: none"> <li>• <b>respond to the task with some insight and clear relevance</b></li> <li>• <b>show a clear understanding of the text supported by well-selected references</b></li> <li>• <b>respond with some thoroughness to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>4</b>	<b>21 20 19</b>	<ul style="list-style-type: none"> <li>• <b>develop a response relevant to the task</b></li> <li>• <b>show understanding of the text supported by appropriate reference</b></li> <li>• <b>make some response to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>5</b>	<b>18 17 16</b>	<ul style="list-style-type: none"> <li>• <b>begin to develop a response which is generally related to the task</b></li> <li>• <b>show some understanding of the text supported by some references</b></li> <li>• <b>make some reference to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>6</b>	<b>15 14 13</b>	<ul style="list-style-type: none"> <li>• <b>make some comments whose relevance to the task is clearly implied</b></li> <li>• <b>show a little understanding of the text supported by some references</b></li> <li>• <b>possibly make limited reference to the writer’s language and/or techniques, where appropriate.</b></li> </ul>
<b>Ungraded on this task</b>	<b>12 – 8</b>	<ul style="list-style-type: none"> <li>• <b>make a few straightforward comments sometimes implying relevance to the task</b></li> </ul>
	<b>7 – 3</b>	<ul style="list-style-type: none"> <li>• <b>make some comment about the text without relevance to the task</b></li> </ul>
	<b>2 – 1</b>	<ul style="list-style-type: none"> <li>• <b>not meet any of the criteria above.</b></li> </ul>

**Instructions to Examiners – Section A**

**Annotation:** is to assist you to form your judgement and to enable other examiners to see how you arrive at your assessment.

*In the body of the answer* use ticks (✓) and double ticks (✓✓) to identify implicit and explicit relevant points.

*In the margin* use ticks (✓) and double ticks (✓✓) to identify acceptable and very apt illustration.

Use **R** for repetition.

Use **N** for narrative (where the answer is doing no more than reproducing the story).

Use **L** for language where the precision of the quotation or the quality of the comment shows a real engagement with the language of the text.

**Notes on the Task:** present likely responses but are neither prescriptive nor comprehensive. Be prepared to reward answers – at every level – which produce different responses to the extent that they satisfy the requirements of the question.

**Questions 3 and 5:** Seriously unbalanced answers which concentrate mainly on the passage or the rest of the text may be penalised up to a maximum of 3 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

<b>QUESTION 1:</b> MARKS AVAILABLE <b>30</b>	Text: OCR: <i>Opening Worlds</i>  <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak</i>  How do the writers make a central character convincingly human, here and in <b>one other story</b> from the list above?
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**NOTES ON THE TASK**

The passage from early in the short story clearly identifies Bolan's human qualities through his greatest needs. Candidates may refer to:

- The way he pretends to ignore the cruel jibes of the other boys in full knowledge that to respond to them would result in him being forever ridiculed.
- His patience and resolve to be part of the game, coming to Woolford Square for over two weeks.
- The fact that he is self conscious in seeking solace in the waters and figures of the fountain.
- His long thin legs hint at the poverty in which he lives.
- His fascination with the giant male statue pointing to the blue sky, which represents a solidity and freedom so missing in his new life in Port of Spain.
- The comfort he finds in holding his cheek to the breast of one of the smiling female statues, a surrogate mother who reminds him of happier times in Tunapuna.

Further examples of how the writers make central characters convincingly human can be found in abundance in all of the short stories.

- The desperation with which he yearns to belong to the group of boys and demonstrate his skills with a cricket ball.
- The anger, shame and sense of humiliation felt by Clement, which becomes a selfless determination to end the plight of all the boys in a warming triumph over the adversity of poverty in *The Pieces of Silver*.
- 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 childish needs of the spoiled Leela and the joy in her relationship with Sidda followed by her sense of rejection when her parents dismiss her pleas in *Leela's Friend*.
- The uncomfortable world of Ravi, so full of oppression at the hands of the older children, his hopes of victory so cruelly denied him and his sense of absolute loss in his humiliation in *Games at Twilight*.
- The apparently calm and controlled Anna (with hints of earlier fears) so dramatically transformed in the forest into an awestruck young woman who indeed knows so little and Savushkin, so full of wonder and so out of place in the confines of the classroom and yet the expert teacher 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 how the writer makes the central character convincingly human and refer to another story, revealing a recognisable response to the question.

**Differentiation** is likely to spring from the extent to which the answers focus on the range of ways that the writers help us to understand the significance of the place where the characters live.

<b>Question 2</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: OCR: <i>Opening Worlds</i>  <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak</i>  Why are the titles of any <b>two</b> of the stories from the list above particularly appropriate?
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### NOTES ON THE TASK

The titles are particularly appropriate in all six stories. Candidates may refer to:

- The fact that the pieces of silver represent the betrayal of the children and the greed of the teachers who impose this on those who can least afford to pay. The manner in which Clement gathers the pieces in his poverty is also tremendously significant in terms of defining the love of his sister, the huge irony of those who give and the representation of the things that are of real value in our lives by *The Pieces of Silver*.
- The fact that *The Red Ball* is of such significance to Bolan that he is prepared to steal what little money the family have in his quest for acceptance, in the knowledge that his skill as a cricketer cannot be taken away from him as everything else has been.
- *The Young Couple* which clearly focuses on the shattered world of Cathy as the cultural impact of their move to India sees the collapse of her relationship with Naraian under the weight of family intervention and that they are no longer a couple, subsumed into an extended family.
- *Leela's Friend* in which Sidha becomes the only human contact who sees to her non material needs and who forms a very special relationship that brings both parties comfort and fulfilment. The irony that one child's friend becomes her parents' thief is not lost on the reader.
- *Games at Twilight* presents the tragic consequences of a game of hide and seek for Ravi where naivety and self deception lead to darker emotions than the title suggests. The 'twilight' of innocence and the darkness of the shed are features of terror that are far removed from the title.
- *The Winter Oak* which should be a popular choice, with Anna's voyage of discovery in the forest under the expert guidance of Savushkin, who has used the oak as his classroom noun and provided Anna a magical experience, climaxing in the sighting of the winter oak and making Anna reassess her life and inadequacies of her 'classroom'.

**Good answers** will focus very clearly on the question by defining, with explicit illustrations, why the titles of the stories are of particular significance.

**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 why the titles are of particular significance 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 significance of the titles of both the stories is examined.

<b>Question 3</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: HEMINGWAY: <i>The Old Man and the Sea</i>  What is Santiago's attitude towards the killing of the creatures of the sea, here and elsewhere in the novel?
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### NOTES ON THE TASK

- From the extract candidates may refer to:
- His initial concern that it is perhaps a sin to kill the fish.
- His practical justification for such action in terms of personal and community survival.
- The realisation that it is rather late in the day to be worrying about killing.
- The way he shifts concern on to those who have the time and the conscience to debate such matters.
- His understanding that he was born to fish, his calling.
- The fact that he knows that in this struggle there is cause for pride in his expertise.
- If you love those you kill it is not sinful (no malice intended).
- He rationalises that he had to kill the shark in self defence and he killed him well, respecting his beauty and nobility.
- His realisation of the toll that this life is taking upon him, killing him with the struggle involved in each death.

From the rest of the novel candidates may illustrate his attitude towards the killing of the creatures of the sea by referring to:

- The killing of the tuna is both 'kind' and brutal, a necessity if he is to have a bait suitable to attract a big marlin and to sustain himself during the struggle to come.
- He is happy to eat turtle eggs for strength in preparation for landing the 'truly big fish.'
- He remembers the violent killing of the female marlin previously and the devotion of its beautiful mate which contrasted so powerfully with his actions, giving cause for a sadness he shared with the boy.
- His very dismissive attitude to the jellyfish; he enjoys watching the turtles devour them and is happy to crush their storm ravaged bodies beneath his feet on the beach.
- His determination to kill the marlin never relaxes in his sorrow for him.
- The dolphin he kills he names 'dorado'-gold, showing how much he values each life taken.
- The marlin which is both friend and foe whilst it shares this world, Santiago feeling the pain of the fish in its death, but seeing it as a necessity.
- His sadness that he has killed so fine an adversary in the marlin.

**Good answers** will respond to the extract with some subtlety, making explicit Santiago's attitude towards the killing of the creatures of the sea. From the rest of the novel they will range quite widely to illustrate his attitude.

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

**Lower level answers** will show at least a superficial understanding of how the extract reveals Santiago's attitude towards the killing of the creatures of 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 Santiago's attitude towards the killing of the creatures of the sea.

<b>Question 4</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: HEMINGWAY: <i>The Old Man and the Sea</i>  How does Santiago rise to the challenges he faces during the course of the novel?
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**NOTES ON THE TASK**

Candidates may refer to:

- Santiago's self belief in the face of popular opinion that he is unlucky.
- His poverty that could cause him to despair, but his spirit and sense of hope and purpose sustain him, not to mention the faith he receives from Manolin.
- His physical needs, food and help in preparing the boat for are met by Manolin, borne out of a debt he owes the old man for teaching him so much.
- His understanding of the sea as a potential friend and enemy, revealing his experience and wisdom. This certainly helps him cope with so much adversity.
- The loneliness of the hours at sea is a major challenge. Santiago's stream of conscious thought and conversation with himself fill much of this vacuum, as do the memories of the boy and his dreams and association with DiMaggio.
- The physical challenge of pushing an aged body through a variety of pain barriers, achieved by an ability to rationalise his pain in comparing it to the suffering of the great fish.
- The taking of the marlin, an epic struggle that reveals Santiago's indomitable spirit and determination.
- The epic battle with the sharks, his refusal to accept defeat.
- Even in defeat he finds comfort in the lightened load, the sound boat and the kind wind, symptomatic of his positive outlook on life that sustains him through adversity.

**Good answers** will very clearly demonstrate how Santiago rises to the challenges he faces, ranging quite widely over the novel with relevant and explicit references.

**Middle band answers** will clearly focus on how Santiago rises to the challenges he faces, giving a few examples, although at times they may be implicit rather than explicit.

**Lower level answers** will at least show a superficial understanding of how Santiago rises to the challenges he faces, potentially without much reference to the novel.

**Differentiation** is likely to spring from the extent to which the answer consistently focuses on how Santiago rises to the challenges he faces and the effectiveness with which this is illustrated and demonstrated.

<b>Question 5</b> <b>MARKS</b> <b>AVAILABLE</b> <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  How does Achebe reveal the positive qualities of the Ibo culture, here and elsewhere in the novel?
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**NOTES ON THE TASK**

From the extract candidates may refer to:

- The togetherness of the tribe in its celebration of The Feast of the New Yam.
- A community awareness that they should be thankful for a good harvest.
- The reference to the goddess Ani, recognizing that there are forces at work in their world far greater than they, encouraging a sense of humility and place in the great order of life.
- The fact that this most important of goddesses is concerned with the judging of morality and conduct, essential in promoting peace and civilized behaviour towards one another.
- The sense that they are being watched over by their 'departed fathers' who are in communication with Ani, implies another controlling influence.
- They honour their dead in the feast.
- They know how to celebrate their good fortune and eagerly anticipate the feast.
- The 'new year' is seen as a time to clear out the old and have everything readied for the future.
- Friends and neighbours come together to celebrate as one.
- Humour is revealed in the story of the huge mound of 'foo-foo,' an aspect of the Ibo culture that helps pass a sense of morality from one generation to the next.

From the rest of the novel candidates may refer to:

- Their love of sport in the form of the wrestling from which Okonkwo gains his reputation.
- The love of stories generally to celebrate great heroes and perpetuate values.
- Their desire for order within society and careful weighing of judgement issues.
- The Week of Peace, recognising the need for tolerance of one another, as well as their willingness to discipline even the mightiest should they be found wanting.
- Their oneness with nature and understanding of the world around them.
- A tremendous sense of right and wrong that sustains the whole life of the tribe.

**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 the positive qualities of the Ibo culture are revealed.

**Middle band answers** will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how the positive qualities of the Ibo culture are revealed.

**Lower level answers** will show at least a superficial understanding of how the positive qualities of the Ibo culture are revealed in the passage, and refer to other parts of the novel in ways which are, generally, recognisable as a response to the question.

**Differentiation** is likely to spring from the extent to which the answer focuses on how the positive qualities of the Ibo culture are revealed and the effectiveness of the illustrations and explanation.

<b>Question 6</b> MARKS AVAILABLE <b>30</b>	Text: CHINUA ACHEBE: <i>Things Fall Apart</i>  What human failings in Okonkwo does Achebe reveal in Part One of the novel?
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**NOTES ON THE TASK**

Candidates should be able to cite a range of failings 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.
- The genuine cruelty he inflicts upon his own family.
- His pride in surviving the harshest of harvests which he puts down to his inflexible will.
- 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.
- His all engrossing ambition to be one of the lords of the clan, an office so appropriately stripped from him following the accidental killing at the funeral.
- He is dismissive of those he perceives as being less successful than himself and consequently beneath him e.g. Osugo.
- His arrogance in believing that his reputation for aggression is a positive feature of manhood.
- His failure to show positive emotions to those he loves, tragic for all concerned.

**Good answers** will very clearly demonstrate the range of failings Achebe reveals in Okonkwo, ranging widely over Part One of the novel.

**Middle band answers** will clearly focus on the range of failings 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 failings in Okonkwo.

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

## SECTION B

## WRITING TO ANALYSE, REVIEW, COMMENT

<p><b>Question 7</b> MARKS AVAILABLE <b>30</b> (20+10)</p>	<p>Comment on some of the challenges you have faced so far in your life.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.  
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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.
- 4 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.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write and total the two separate marks (e.g. 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates will make their own choices regarding the challenges that they have faced. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 Candidates who offer only a few well chosen examples should not be penalised; however, the task asks for more than simply personal polemic, as follows:

**TASK-SPECIFIC CRITERIA**

- clarity of presentation of examples of challenges (**overview**)
- clarity of explanation of those challenges (**analysis**)
- effectiveness/relevance of personal **comment**



**WRITING TO ARGUE, PERSUADE, ADVISE**

<p><b>Question 8</b> MARKS AVAILABLE <b>30</b> (14 + 7)</p>	<p>'We should give money to charities that help our own communities before we worry about the rest of the world.'</p> <p>Write the words of a speech to your class arguing <b>your</b> point of view.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> <li>• communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</li> <li>• organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</li> <li>• use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</li> </ul>

**INSTRUCTIONS TO EXAMINERS**

- 1 **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.  
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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.
- 4 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.
- 5 Use the photostat examples as guides to your assessment.
- 6 At the end of the response write and total the two separate marks (e.g. 17 + 4 = 21), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

- 1 Candidates will make their own choices with regard to whether we should meet our own community needs before worrying about the rest of the world. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 The format is that of a speech to their class; tone should be appropriate.

**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

<b>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</b>						
		<b>AO3</b>			<b>AO3</b>	
		(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>	
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>		<b>Marks</b>	<b>Descriptors</b>	
<b>1</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• A successful attempt to write in the specified writing triplet.</li> <li>• A thoroughly consistent use of the specified genre.</li> <li>• 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.</li> </ul>		<b>10</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is virtually all correct across a wide range of vocabulary.</li> <li>• A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.</li> </ul>	
	<b>19</b>	<ul style="list-style-type: none"> <li>• Vocabulary is precise and allows the clear expression of sophisticated/complex ideas.</li> </ul>				
	<b>2</b>	<b>18</b>	<ul style="list-style-type: none"> <li>• A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending.</li> </ul>		<b>9</b>	
	<b>17</b>	<ul style="list-style-type: none"> <li>• Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses.</li> <li>• Within and between paragraphs a range of varied linking devices reinforces cohesion.</li> <li>• The writer is clearly in control of the material and fully aware of the audience.</li> </ul>				

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

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

Band	Marks	Descriptors	Marks	Descriptors
7	8	<ul style="list-style-type: none"> <li>There may be some awareness of the need to write in the specified writing triplet.</li> <li>Some attempt to respond to the task showing an occasional awareness of audience.</li> <li>Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively.</li> <li>Vocabulary is limited and lacking in any attempt at precision.</li> </ul>	4	<ul style="list-style-type: none"> <li>Sentence structures are simple and repetitive, syntactical faults are frequent.</li> <li>Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise.</li> <li>Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.</li> </ul>
	7	<ul style="list-style-type: none"> <li>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.</li> <li>Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing.</li> <li>Within sentences there may be limited use of referencing.</li> </ul>		
8	6	<ul style="list-style-type: none"> <li>There is little, if any awareness of the requirement to write in the specified writing triplet.</li> <li>Content is likely to be unfocused on the task with no identifiable register or awareness of audience.</li> <li>Vocabulary will be very limited and frequently inappropriate for the task.</li> </ul>	3	<ul style="list-style-type: none"> <li>Sentence structures are recognisable, simple structures are sometimes correct.</li> <li>The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so.</li> <li>Punctuation is largely haphazard, inconsistent or absent.</li> </ul>
	5	<ul style="list-style-type: none"> <li>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.</li> <li>Paragraphing, if present, will be haphazard and unhelpful to the reader.</li> <li>Scripts at this level may be either very short or rambling and uncontrolled.</li> </ul>		

Band	Marks	Descriptors	Marks	Descriptors
<b>Below 8</b>	4	<ul style="list-style-type: none"> <li>There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.</li> </ul>	2 1 0	<ul style="list-style-type: none"> <li>Few, if any, recognisable sentence structures are apparent.</li> <li>Spelling and punctuation are mostly so imprecise that very little meaning is communicated.</li> </ul>
	3	<ul style="list-style-type: none"> <li>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.</li> </ul>		
	2	<ul style="list-style-type: none"> <li>Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> </ul>		
	1	<ul style="list-style-type: none"> <li>Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> </ul>		
	0	<ul style="list-style-type: none"> <li>Marks in this band should be reserved for scripts from which only very limited sense emerges.</li> </ul>		

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**English: (Specification 1900)**

General Certificate of Secondary Education 2433/01

Unit 3: Literary Heritage and Imaginative Writing Paper 1

**Mark Scheme for June 2010**

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

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

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## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which 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 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:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	2
<b>(B)</b> Using the Mark Scheme	3
<b>(C)</b> Task-Specific Marking Notes	8
and	
<b>(D)</b> 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

**(B) USING THE MARK SCHEME**

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

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

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

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

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

**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 (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).
  - Where rubric infringements of this kind are found, please do the following:  
*at the end of the answer write*  
'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'  
*in the margin*, record the unadjusted mark and cross it through, the record the adjusted (reduced) mark and circle it  
*on the front of the script*, write 'RUBRIC ERROR – ONLY ONE CHARACTER/ POEM/OCCASION' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

**ANNOTATION OF SCRIPTS**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page** -  
evidence that the page has been read;  
ticks or comments on the page;  
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;  
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer** -  
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script** -  
a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG *“Good use of (xyz), but not enough (abc) to move into band 0”*

**NB Never refer to grades, only to bands.**

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C)

**TASK-SPECIFIC MARKING NOTES**

– see following pages

UCLES

**Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

<b>Question 1</b> 21 MARKS (14 + 7)	Copy out the sentences below and then continue the story. <b>Show the thoughts and feelings of the narrator.</b>  <b>My phone rang again. Without hesitating, I...</b>
---	--

<b>GENERAL CRITERIA</b>	<p>Candidates must demonstrate their ability to:</p> <p>(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i);</p> <p>(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii);</p> <p>(iii) use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii).</p>
-------------------------	--

**INSTRUCTIONS TO EXAMINERS**

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

**NOTES ON THE TASK**

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



## WRITING MARK SCHEME – Foundation Tier

<b>Use 'best-fit', within and across columns: If all elements are fully achieved, award the higher mark in the band.</b>				
		<b>AO3</b>		<b>AO3</b>
		(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>
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>	<b>Marks</b>	<b>Descriptors</b>
<b>Above 4</b>	<b>16</b>	<ul style="list-style-type: none"> <li>• A secure attempt to write in the specified writing triplet.</li> <li>• The specified genre is used confidently, consistently and with a positive purpose.</li> <li>• Content is adapted to reveal a clear understanding of the task and is conveyed in a fully appropriate tone and register.</li> <li>• Vocabulary is varied and sufficiently precise to convey some subtlety of thought and shades of meaning.</li> </ul>	<b>8</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is secure across a range of vocabulary.</li> <li>• Punctuation is used accurately and precisely both between and within sentences with evidence of a conscious attempt to create effects.</li> </ul>
	<b>15</b>	<ul style="list-style-type: none"> <li>• A focused opening clearly establishes direction followed by a coherent and well sustained development leading logically to a convincing ending.</li> <li>• Confident use of paragraphing structures and controls content.</li> <li>• Within and between paragraphs a range of devices links ideas clearly and consciously.</li> <li>• The writer is in control of the material and consistently aware of the audience.</li> </ul>		

Band	Marks	Descriptors	Marks	Descriptors
4	14 13	<ul style="list-style-type: none"> <li>• A clear attempt to write in the specified writing triplet.</li> <li>• The specified genre will be used in a straightforwardly consistent way.</li> <li>• Content is relevant to the task and is conveyed in an appropriate tone and register.</li> <li>• Vocabulary used may show some restriction in range but is adequate to convey the writer's ideas clearly.</li> <li>• A focused opening leads to clear development with some detail and a suitable ending.</li> <li>• Paragraphs are used to organise content and there may be some variation in length and structure in order to emphasise important points.</li> <li>• Within and between paragraphs ideas are clearly linked.</li> <li>• The writer is mainly in control of the material and has a sound awareness of the audience.</li> </ul>	7	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling of complex regular words is usually secure but less so with irregular/more complex vocabulary.</li> <li>• Punctuation between sentences is usually secure but that within sentences is only partially so.</li> </ul>
5	12 11	<ul style="list-style-type: none"> <li>• A recognisable attempt to write in the specified writing triplet.</li> <li>• A generally consistent attempt to write in the specified genre.</li> <li>• Content is relevant to the task and there is usually an appropriate use of tone and register.</li> <li>• Vocabulary conveys ideas generally but will be lacking in shades of meaning.</li> <li>• A focused opening is followed by some straightforward development with an attempt to achieve an appropriate ending.</li> <li>• Paragraphing is logically ordered but not always carefully linked, resulting in some loss of coherence.</li> <li>• Within sentences, references are clearly established.</li> <li>• The writer is aware of the audience but is not always successful in controlling the material and its effect on the audience.</li> </ul>	6	<ul style="list-style-type: none"> <li>• Sentence structures show a limited range, largely simple and compound, or rambling and uncontrolled, and tend to be repetitive with some syntactical errors.</li> <li>• Spelling is usually correct in straightforward vocabulary but not always consistent and there may be a number of error-types.</li> <li>• Punctuation between sentences is often insecure and only sometimes successful within sentences.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
6	10 9	<ul style="list-style-type: none"> <li>• There is some awareness of the need to write in the specified writing triplet.</li> <li>• Some evidence that the task has been understood.</li> <li>• 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.</li> <li>• Vocabulary is likely to be limited and imprecise.</li> <li>• 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.</li> <li>• Paragraphing, if present, is likely to be random.</li> <li>• Within sentences, references are not always clear.</li> <li>• The writer has some awareness of the audience but lacks control of the material to communicate effectively with the reader.</li> </ul>	5	<ul style="list-style-type: none"> <li>• Sentence structures are repetitive, mainly simple and compound or lengthy and uncontrolled with simple syntax not always used correctly.</li> <li>• Spelling is mainly correct in simple vocabulary but not always consistent; otherwise errors are frequent, including a number of error-types.</li> <li>• Punctuation between sentences is not secure and is only occasionally attempted within sentences, with limited success.</li> </ul>
7	8 7	<ul style="list-style-type: none"> <li>• There may be some awareness of the need to write in the specified writing triplet.</li> <li>• Some attempt to respond to the task showing an occasional awareness of audience.</li> <li>• Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively.</li> <li>• Vocabulary is limited and lacking in any attempt at precision.</li> <li>• 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.</li> <li>• Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing.</li> <li>• Within sentences, there may be limited use of referencing.</li> </ul>	4	<ul style="list-style-type: none"> <li>• Sentence structures are simple and repetitive; syntactical faults are frequent.</li> <li>• Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise.</li> <li>• Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
8	6 5	<ul style="list-style-type: none"> <li>There is little, if any awareness of the requirement to write in the specified writing triplet.</li> <li>Content is likely to be unfocused on the task with no identifiable register or awareness of audience.</li> <li>Vocabulary will be very limited and frequently inappropriate for the task.</li> <li>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.</li> <li>Paragraphing, if present, will be haphazard and unhelpful to the reader.</li> <li>Scripts at this level may be either very short or rambling and uncontrolled.</li> </ul>	3	<ul style="list-style-type: none"> <li>Sentence structures are recognisable; simple structures are sometimes correct.</li> <li>The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so.</li> <li>Punctuation is largely haphazard, inconsistent or absent.</li> </ul>
Below 8	4 3 2 1 0	<ul style="list-style-type: none"> <li>There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.</li> <li>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.</li> <li>Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> <li>Marks in this band should be reserved for scripts from which only very limited sense emerges.</li> </ul>	2 1 0	<ul style="list-style-type: none"> <li>Few, if any, recognisable sentence structures are apparent.</li> <li>Spelling and punctuation are mostly so imprecise that very little meaning is communicated.</li> </ul>

**SECTION B: READING****TEXTS FROM THE ENGLISH LITERARY HERITAGE****INSTRUCTIONS TO EXAMINERS - TO BE APPLIED TO THE MARKING OF ALL THE QUESTIONS, 2-7, IN THIS SECTION.**

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

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		<b>The band descriptors which are shaded (headroom/ footroom) reward performance above or below that expected on this paper.</b>
		In response to the demands of the text and of the task, answers will
<b>Above 4</b>	<b>11</b>	<ul style="list-style-type: none"> <li>• <b>make a sustained personal response</b></li> <li>• <b>show a clear understanding supported by careful and relevant reference to the text</b></li> <li>• <b>respond with some thoroughness to the writer's language and/or techniques, if appropriate</b></li> </ul>
4	10 9	<ul style="list-style-type: none"> <li>• <b>make a reasonably developed personal response</b></li> <li>• <b>show straightforward understanding supported by appropriate reference to the text</b></li> <li>• <b>make some response to the writer's language and/or techniques, if appropriate</b></li> </ul>
5	8 7	<ul style="list-style-type: none"> <li>• <b>begin to develop a response</b></li> <li>• <b>show some understanding with some reference to the text</b></li> <li>• <b>make some reference to the writer's language and/or techniques, if appropriate</b></li> </ul>
6	6 5	<ul style="list-style-type: none"> <li>• <b>make some relevant comments</b></li> <li>• <b>show a little understanding with a little support from the text</b></li> <li>• <b>possibly make limited reference to the writer's language and/or techniques, if appropriate</b></li> </ul>
7	4 3	<ul style="list-style-type: none"> <li>• <b>make a few straightforward points</b></li> <li>• <b>occasionally refer to the text</b></li> </ul>
8	2	<ul style="list-style-type: none"> <li>• <b>make some comment but without relevant reference to the text</b></li> </ul>
<b>Below 8</b>	<b>0-1</b>	<ul style="list-style-type: none"> <li>• <b>not meet the criteria for Band 8</b></li> </ul>

## Section B

<b>Question 2(a)</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Choose <b>one</b> or <b>two</b> moments in <i>Much Ado About Nothing</i> which clearly show you Don John's character.</p> <p>Write about how his character is shown by:</p> <ul style="list-style-type: none"> <li>• what he does and why</li> <li>• the words he uses.</li> </ul> <p><i>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.</i></p>

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

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)**

Accept the candidate's choice of moments, quality of comment being paramount. Answers may focus on aspects of Don John's character being referred to or showing, for example, how he is rough, blunt and surly in speech, jealous of his half brother and embittered against the society that discriminates against him as a 'bastard'. They may select moments where different aspects of his character can be seen: when he plots mischief in hearing that Don Pedro is to woo Hero for Claudio; when he arranges for Claudio to observe 'Hero' behaving disloyally.

Differentiation will be achieved through: the degree of focus on the character of Don John, as opposed to merely narrative account of what he says and does; how clear an understanding is shown of the selected moments and what they show about Don John in the play; and how frequent and aptly chosen the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices show Don John's character most clearly will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 2(b)</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10	<p>Write about <b>one</b> or <b>two</b> moments which show how important love is to some of the characters in the play <i>Much Ado About Nothing</i>.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• the way the characters behave</li> <li>• the words they use.</li> </ul> <p><i>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.</i></p>

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

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)**

Accept the candidate's choice of moment(s); quality of comment being paramount. Answers may comment on the love of Beatrice and Benedick, from their 'merry war' at the beginning to being tricked by their friends and the inevitability of their falling in love and being married at the end; the love of Claudio and Hero, being a very different type of love, at times marred by mistrust, hurt and 'tragedy'; the love of family shown by Leonato towards his daughter and his niece; the sisterly, protective love shown by Beatrice to Hero.

Differentiation will be achieved through: the degree of focus on what the candidate considers as important with regards to love as opposed to a merely narrative account of what happens; the level of understanding shown of the moments; and how frequent and aptly chosen the quotations and/or references to the play offered are in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices contribute to an understanding of the importance of love will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 3(a)</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Write about <b>one</b> or <b>two</b> moments when you feel sorry for Juliet in the play <i>Romeo and Juliet</i>.</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> <li>• the situation Juliet is in</li> <li>• the words the characters use.</li> </ul> <p><i>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.</i></p>

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

**NOTES ON THE TASK(See also INSTRUCTIONS TO EXAMINERS page 13)**

Accept the candidate's choice of moment(s). They may comment on: Juliet's dutiful role as daughter, then her forced disobedience; her reliance on the Nurse but her despair at the Nurse's betrayal; her desire to be married but the impossibility of a love match with Romeo; her parents' desire for her to marry Paris; her reliance on the Friar and his 'potion' which leads inevitably to tragedy. In terms of her behaviour, answers may focus on how she has to become a much stronger and more independent character who has no choice but to enter into a plot to deceive her loved ones, resulting in the decision to take her own life and thus also to be the cause of Romeo's death.

Differentiation will be achieved through: the degree of focus on: how sympathy is aroused for Juliet as opposed to a merely narrative account of what she says and does; the level of understanding of the difficulties of her situation and the significance of her actions; how frequent and aptly chosen the quotations and references to the play offered are in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices help arouse sympathy will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.



<b>Question 3(b)</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10	<p>Write about <b>one</b> or <b>two</b> moments which show how important love is to some of the characters in the play <i>Romeo and Juliet</i>.</p> <p>Write about:</p> <ul style="list-style-type: none"> <li>• the way the characters behave</li> <li>• the words they use.</li> </ul> <p><i>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.</i></p>

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

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)**

Accept the candidate's choice of moments. This may be a moment which illustrates a character's demonstration of love, physically or emotionally, by words or actions. Characters chosen may include: Romeo and Juliet's forbidden, yet very passionate love which leads to their hasty marriage and untimely deaths; Lord Capulet, his protective and paternal love for Juliet at the beginning when Paris asks for her hand; the Nurse and her strong, maternal love for Juliet and desire for Juliet's happiness; the ending when love of the dead lovers unites the two families in grief.

Differentiation will be achieved through: the degree of focus on the way the importance of love is presented; the level of argument and personal engagement as opposed to a merely narrative account of what happens; the level of understanding of the importance of love indifferent situations and for different characters; how frequent and aptly chosen are the quotations and references to the play offered in support of the points made. Occasional helpful comment explaining how language and/or dramatic devices are used to show the importance of love will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 4</b>	OCR: <i>Opening Lines</i> – <b>SECTION C: War</b>
MARKS AVAILABLE 10	How do the poets use words and images to show their feelings about soldiers killed in battle, in <b>two</b> of the following poems? (Page 40) Dobell <i>Tommy's Dead</i> (Page 41) Kipling <i>The Hyaenas</i> (Page 42) Collins <i>Ode, Written in the Beginning of the Year 1746</i>  <i>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.</i>

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

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)**

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 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.

Dobell: most answers should understand the strong sense of waste and personal loss conveyed throughout the poem. There seems to be nothing left for the youth. ('The land's not what it was'). Good answers may comment on the idea of the land becoming useless ('mildew and a mould', 'seed's waste', 'cow's dry and spare'); the emotional and personal suffering at the loss of his son seen in the repetition and overall pessimistic tone.

Kipling: answers may respond to death in battle as seen in its soulless aftermath by referring to the behaviour of the animals and through images from nature. The animals are represented as both death and the enemy. The dead bodies enable the animals to live ('eat', 'thrive', 'meat') and they are 'free from shame' in their use of the 'poor dead soldier'. Death in battle is therefore seen as futile since 'how' and 'why' the soldier died is unimportant.

Collins: most answers should respond to the sense of peace and acceptance of death in battle that this poem exudes. Good answers should be able to comment on: the positive tone of the poem that death in battle is honourable, illustrated by the use of religious imagery: 'dirge', 'hallowed' 'pilgrim'; the use of personification.

Differentiation will be achieved through: not only the clear identification of the descriptions of death in battle rather than simply summarising each poem; but also how consistently the response focuses on how words and images are used to express these; how frequent the support offered for each point made, through aptly selected quotation. The occasional helpful comment explaining how language is used effectively to present these descriptions of death (rather than mere 'translation', or a formulaic response that identifies devices but not their effects) will indicate the highest levels of response at this tier. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

<b>Question 5</b>	OCR: <i>Opening Lines</i> – <b>SECTION D: Town and Country</b>
MARKS AVAILABLE 10	How do the poets use words and images to show their feelings about the natural world, in <b>two</b> of the following poems? (Page 47) Keats <i>To Autumn</i> (Page 49) Housman <i>On Wenlock Edge</i> (Page 51) Yeats <i>The Lake Isle of Innisfree</i>  <i>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.</i>

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

**NOTES ON THE TASK: (See also INSTRUCTIONS TO EXAMINERS page 13)**

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 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.

Keats: answers should be able to identify and illustrate the description of a rural scene with a sense of plenty: ‘ripeness’, ‘swell the gourd’. It is a pleasant picture of Autumn, like an Indian summer, still warm and full of life and activity. Good answers will look closely at the descriptive detail used, eg: ‘plump the hazel shells’, ‘drowsed with fumes of poppies’.

Housman: answers should be able to comment on the description of a particular place at the time the poem was written and in Roman times. The ideas within the poem help the reader to understand that the plight of mankind is not very different now: ‘The tree of man was never quiet’; ‘Then ‘twas the Roman, now ‘tis I’. Good answers will look closely at the detailed description of nature and how this directly affects humans’ emotions and thoughts.

Yeats: answers should be able to identify how the poet describes nature as exuding peace, simplicity or nostalgia. Good answers should explore some of the linguistic devices, such as the emphasis on gentle sounds through the repetition of ‘bee’; the alliterative ‘water lapping’; the emphasis on light and the contrast between ‘purple glow’ and ‘pavements grey’.

Differentiation will be achieved through: not only the clear identification of how the poets describe the natural world, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to convey this; how frequent the support offered for points made in the form of largely aptly selected quotation. The occasional helpful comment beginning to explain the effects of language in showing their descriptions of the natural world, (rather than mere ‘translation’ or a formulaic response that identifies devices but not their effect), will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate lower band responses.

<b>Question 6</b>	OCR: <i>Opening Lines</i> – <b>SECTION G: How It Looks From Here</b>
MARKS AVAILABLE 10	<p>How do the poets use words and images to show upsetting or unpleasant experiences, in <b>two</b> of the following poems?</p> <p>(Page 95) Adcock <i>Things</i>          (Page 96) Hill <i>The Hare</i>          (Page 96) Paterson <i>Bedfellows</i></p> <p><i>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.</i></p>

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

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS ON page 13)**

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 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.

Adcock: answers should recognise ‘Things’ as a vague, unsubstantiated term for ‘betrayals, committed or endured or suspected’. No detail is given but in the early hours of the morning these ‘things’ come ‘stalking’ into her mind. Good answers might be able to comment on the use of ‘icily’ and repetition of ‘worse’ and the contrast between the comparatively light-hearted opening and the very negative and disturbing ending.

Hill: answers should be able to identify the ideas of fear and mystery as shown particularly through the woman’s feelings. Good answers may focus on the use of similes, ‘panic like trapped flies’ and the use of contrast, ‘darkened...light and ‘silence...bell’ to enhance the fairytale and mythical qualities.

Paterson: answers should be able to focus on the unpleasant, nightly feeling which almost becomes a sinister ritual. Good answers should be able to comment on: the disturbing experience of lying/sleeping every night in a dead man’s bed; the use of negative vocabulary ‘blindspot’, ‘dead’, ‘suffocated’; a sense of the unexpected.

Differentiation will be achieved through: not only the clear identification of the poets’ vivid descriptions of upsetting or disturbing experiences, rather than simply summarising each poem, but also how consistently the response focuses on how words and images are used to express these; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of language in describing the experiences (rather than mere ‘translation’, or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response at this tier. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

<b>Question 7</b>	OCR: <i>Opening Lines</i> – <b>SECTION H: Poetry of the 1914-1918 War</b>
MARKS AVAILABLE 10	<p>How do the poets use words and images to show the effects of war on those left behind, in <b>two</b> of the following poems?</p> <p style="text-align: center;">(Page 104) Owen            <i>The Send-Off</i>          (Page 108) Cole            <i>The Falling Leaves</i>          (Page 109) Herbertson    <i>The Seed-Merchant's Son</i></p> <p><i>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.</i></p>

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

**NOTES ON THE TASK: (SEE ALSO INSTRUCTIONS TO EXAMINERS on page 13)**

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 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.

Owen: answers should be able to focus on the grim reality that awaits all who go off to war. Good answers might focus on the contrast between the return they should have but will not survive to enjoy; the repetition of 'few' emphasising the losses expected, and 'creep back', sensing the shame at what they have become.

Cole: answers should be able to comment on the feelings of sorrow/mystification at the loss of life. Good answers may comment on the emphasis on large numbers of soldiers lost, ('multitude') the 'gallant' all 'withering' without a natural cause; the contrast between withering and beauty, repetition of 'like snowflakes'.

Herbertson: answers should be able to comment on the acute sorrow at the death of his son. Good answers may focus on the idealised memories of optimistic childhood, symbolised by reference to: 'bright, bright eyes,' cheeks all red'; dreams; youth ('child's surprise'); contrast with the ageing effect on father.

Differentiation will be achieved through: not only the clear identification of the poets' feelings of anger or bitterness, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to make these effects clear; how frequent the support offered for points made, in the form of largely aptly selected quotation (rather than overlong chunks of quotation). The occasional helpful comment to explain the effects of language (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, very sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate a lower level.

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Unit 3: Literary Heritage and Imaginative Writing Paper 1

**Mark Scheme for June 2010**

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

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

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

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## INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which 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 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:**

	<b>Page</b>
<b>(A)</b> Assessment Objectives	2
<b>(B)</b> Using the Mark Scheme	3
<b>(C)</b> Task-Specific Marking Notes	6
and	
<b>(D)</b> 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
<b>AO1 S&amp;L</b>	(i)					✓
	(ii)					✓
	(iii)					✓
<b>AO2 Reading</b>	(i)	✓	✓	✓	✓	
	(ii)	✓				
	(iii)	✓				
	(iv)	✓	✓	✓	✓	
	(v)	✓	✓	✓	✓	
<b>AO3 Writing</b>	(i)	✓	✓	✓	✓	
	(ii)	✓	✓	✓	✓	
	(iii)	✓	✓	✓	✓	

**(B) USING THE MARK SCHEME**

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

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

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

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

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

**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 (e.g. if the mark is at the top of band 4, award the mark at the top of band 5).
  - Where rubric infringements of this kind are found, please do the following:  
*at the end of the answer* write  
'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'  
*in the margin*, record the unadjusted mark and cross it through, the record the adjusted (reduced) mark and circle it  
*on the front of the script*, write 'RUBRIC ERROR – ONLY ONE CHARACTER/ POEM/OCCASION' and record the adjusted mark

If you meet with any other type of rubric infringement, please contact your Team Leader for advice.

**ANNOTATION OF SCRIPTS**

The purpose of annotation is to enable:

- More effective and targeted communication during training/standardisation between examiners and Team Leaders/Principals;
- Examiners to indicate clearly where a mark is earned or why it has not been awarded.
- Examiners, checkers, and those remarking scripts to understand how the script has been marked.

1 **On each script, THE FOLLOWING MUST APPEAR:**

- **on every page** -  
evidence that the page has been read;  
ticks or comments on the page;  
if there are no ticks or comments, a tick at the bottom of the page to indicate that it has been read;  
every blank page should be crossed through to indicate that it has been seen.
- **at the end of each answer** -  
a numerical MARK, in the margin, locating the answer in the appropriate mark BAND
- **on the front page of the script** -  
a summary record IN THE GRID of all marks awarded and the total of these.

2 **Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:**

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.
- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

EG *“Good use of (xyz), but not enough (abc) to move into band 0”*

**NB Never refer to grades, only to bands.**

3 Ticks and other symbols may be used ONLY as directed in the mark scheme and/or at the standardisation meeting.

(C)

**TASK-SPECIFIC MARKING NOTES**

– see following pages

UCLES

**Section A: WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

<b>Question 1</b>	Copy out the sentences below, and then continue the story. <b>Focus on the thoughts and feelings of the narrator.</b>
30 Marks	
(20+10)	<b>My phone rang again. Without hesitating, I...</b>

<b>GENERAL CRITERIA</b>	<p>Candidates must demonstrate their ability to:</p> <p>(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;</p> <p>(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;</p> <p>(iii) use a range of sentence structures effectively with accurate spelling and punctuation.</p>
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**INSTRUCTIONS TO EXAMINERS**

Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.

A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.

For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words overall) may well be self-penalising in terms of the marking criteria (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 overall) should not normally be marked higher than Band 6.

Award TWO marks: one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.

Use the photostat examples as guides to your assessment.

At the end of the responses write the two separate marks (e.g. 14 + 4), then transfer the two separate marks to the front page of the script.

**NOTES ON THE TASK**

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

2 TASK-SP SPECIFIC CRITERIA:

- creation of convincing situation with appropriate thoughts/feelings
- effective use of detail to create/sustain thoughts/feelings
- effective use of language, imagery, etc.

## WRITING MARK SCHEME – Higher Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>					
		<b>AO3</b>			<b>AO3</b>
		(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i>			(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i>
		(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i>			
<b>Band</b>	<b>Marks</b>	<b>Descriptors</b>		<b>Marks</b>	<b>Descriptors</b>
<b>1</b>	<b>20</b>	<ul style="list-style-type: none"> <li>• A successful attempt to write in the specified writing triplet.</li> <li>• A thoroughly consistent use of the specified genre.</li> <li>• 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.</li> </ul>		<b>10</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Spelling is virtually all correct across a wide range of vocabulary.</li> <li>• A good range of punctuation is used accurately and precisely both between and within sentences to create deliberate effects.</li> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>• Vocabulary is precise and allows the clear expression of sophisticated/complex ideas.</li> </ul>			
	<b>18</b>	<ul style="list-style-type: none"> <li>• A clearly defined and fully focused opening is followed by a coherent and lucid development leading to a planned and effective ending.</li> </ul>			
	<b>17</b>	<ul style="list-style-type: none"> <li>• Paragraphs are skilfully constructed and purposefully varied in length and structure to control responses.</li> <li>• Within and between paragraphs a range of varied linking devices reinforces cohesion.</li> <li>• The writer is clearly in control of the material and fully aware of the audience.</li> </ul>			
<b>2</b>				<b>9</b>	



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

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

Band	Marks	Descriptors	Marks	Descriptors
7	8 7	<ul style="list-style-type: none"> <li>• There may be some awareness of the need to write in the specified writing triplet.</li> <li>• Some attempt to respond to the task showing an occasional awareness of audience.</li> <li>• Responses at this level may be marked by a tendency to adopt an inappropriate tone and to write subjectively.</li> <li>• Vocabulary is limited and lacking in any attempt at precision.</li> <li>• 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.</li> <li>• Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing.</li> <li>• Within sentences, there may be limited use of referencing.</li> </ul>	4	<ul style="list-style-type: none"> <li>• Sentence structures are simple and repetitive; syntactical faults are frequent.</li> <li>• Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise.</li> <li>• Punctuation between sentences is insecure and within sentences, punctuation is largely omitted or misused.</li> </ul>
8	6 5	<ul style="list-style-type: none"> <li>• There is little, if any awareness of the requirement to write in the specified writing triplet.</li> <li>• Content is likely to be unfocused on the task with no identifiable register or awareness of audience.</li> <li>• Vocabulary will be very limited and frequently inappropriate for the task.</li> <li>• 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.</li> <li>• Paragraphing, if present, will be haphazard and unhelpful to the reader.</li> <li>• Scripts at this level may be either very short or rambling and uncontrolled.</li> </ul>	3	<ul style="list-style-type: none"> <li>• Sentence structures are recognisable; simple structures are sometimes correct.</li> <li>• The spelling of most words is recognisable, but only the simplest are correctly spelt and not always consistently so.</li> <li>• Punctuation is largely haphazard, inconsistent or absent.</li> </ul>

Band	Marks	Descriptors	Marks	Descriptors
<b>Below 8</b>	<b>4</b>	<ul style="list-style-type: none"> <li>There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet.</li> <li>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.</li> <li>Scripts at this level are likely to be either very short or show very limited linguistic ability.</li> <li>Marks in this band should be reserved for scripts from which only very limited sense emerges.</li> </ul>	<b>2</b>	<ul style="list-style-type: none"> <li>Few, if any, recognisable sentence structures are apparent.</li> <li>Spelling and punctuation are mostly so imprecise that very little meaning is communicated.</li> </ul>
	<b>3</b>		<b>1</b>	
	<b>2</b>		<b>0</b>	
	<b>1</b>			
	<b>0</b>			

## SECTION B: READING

## TEXTS FROM THE ENGLISH LITERARY HERITAGE

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

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

BAND	MARKS	DESCRIPTOR
		***Be prepared to use the FULL range! ***
		<b>The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.</b>
		In response to the demands of the text and of the task, answers will
1	15	<ul style="list-style-type: none"> <li>• demonstrate all of the below</li> <li>• show sustained insight, individuality and confidence</li> </ul>
2	14 13	<ul style="list-style-type: none"> <li>• demonstrate engagement and some insight</li> <li>• show a perceptive overview supported by well-selected references to the text</li> <li>• respond sensitively and in detail to the writer's language and/or techniques, if appropriate</li> </ul>
3	12 11	<ul style="list-style-type: none"> <li>• make a sustained personal response</li> <li>• show a clear understanding supported by careful and relevant reference to the text</li> <li>• respond with some thoroughness to the writer's language and/or techniques, if appropriate</li> </ul>
4	10 9	<ul style="list-style-type: none"> <li>• make a reasonably developed personal response</li> <li>• show straightforward understanding supported by appropriate reference to the text</li> <li>• make some response to the writer's language and/or techniques, if appropriate</li> </ul>
5	8 7	<ul style="list-style-type: none"> <li>• begin to develop a response</li> <li>• show some understanding with some reference to the text</li> <li>• make some reference to the writer's language and/or techniques, if appropriate</li> </ul>
6	6 5	<ul style="list-style-type: none"> <li>• make some relevant comments</li> <li>• show a little understanding with a little support from the text</li> <li>• possibly make limited reference to the writer's language and/or techniques, if appropriate</li> </ul>
7	4 3	<ul style="list-style-type: none"> <li>• make a few straightforward points</li> <li>• occasionally refer to the text</li> </ul>
8	2	<ul style="list-style-type: none"> <li>• make some comment but without relevant reference to the text</li> </ul>
Below 8	0-1	<ul style="list-style-type: none"> <li>• not meet the criteria for Band 8</li> </ul>

## Section B

<b>Question 2(a)</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	How does Shakespeare present the character of Don John in <i>Much Ado About Nothing</i> ?  <i>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.</i>

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

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

Candidates should be able to offer some discussion of the character of Don John; possibly including how rough and blunt he is, surly in speech, jealous of his half brother and embittered against the society that discriminates against him as a 'bastard'. They may comment on: his desire to revenge himself on society by causing as much harm as possible; his masochistic delight in fooling Claudio; his inability to empathise with Hero's feelings; his failure to show any remorse at the deep and dramatic effects of his actions on several characters. Overall, they may comment on his ability to succeed because Claudio is weak and the fact that his character appears to be the personification of evil. Some answers may comment on the use of Margaret and Borachio by Don John to deceive Claudio regarding Hero; the subsequent accusation of her may be considered; the chance overhearing of the drunken Borachio adds suspense and exposes the evil of Don John while vindicating Hero.

Differentiation will be achieved through: the degree of focus on the presentation of Don John rather than just a character study; the clarity of the line of argument used in reaching a judgement as to how far there are different sides to his character as opposed to a largely narrative response; how perceptive an understanding is shown of Don John's character, including his role in the play, and how convincing is the support given for points made through aptly chosen quotations and/or references to the play. Clear explanation of how language and/or dramatic devices are used in his presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 2(b)</b>	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 15	<p>In what ways does Shakespeare show you how important love is to some of the characters in <i>Much Ado About Nothing</i>?</p> <p>You may choose to focus your answer on <b>one</b> or <b>two</b> moments in the play.</p> <p><i>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.</i></p>

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

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

Accept the candidate's choice of moment(s); quality of comment being paramount. Answers may comment on the love of Beatrice and Benedick, from their 'merry war' at the beginning to being tricked by their friends and the inevitability of their falling in love and being married at the end; the love of Claudio and Hero, being a very different type of love, at times marred by mistrust, hurt and 'tragedy'; the love of family shown by Leonato towards his daughter and his niece; the sisterly, protective love shown by Beatrice to Hero. Some answers may consider the importance in love in general throughout the play, citing the moment when Beatrice tests Benedick's love for her by asking him to 'Kill Claudio'; patriotic love shown by the soldiers; the importance of love shown in a perverse way by Don John's lack of love towards his brother and fellow officers.

Differentiation will be achieved through: the degree of focus on exploring the importance of love rather than just separate character studies; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response; how perceptive an understanding is shown of the importance of love in the play; how convincing is the support offered for points made through aptly chosen quotation and/or references to the play. Clear explanation of how language and/or dramatic devices are used to show the importance of love in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 3(a)</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	<p>In what ways does Shakespeare make you feel sympathy for Juliet in <i>Romeo and Juliet</i>?</p> <p>You may choose to focus your answer on <b>one</b> or <b>two</b> moments from the play.</p> <p><i>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.</i></p>

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

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

Accept the candidate's choice of moment(s). They may comment on: Juliet's dutiful role as daughter then her forced disobedience; her reliance on the Nurse but her despair at the Nurse's betrayal; her desire to be married but the impossibility of a love match with Romeo; her parents' desire for her to marry Paris; her reliance on the Friar and his 'potion' which leads inevitably to tragedy. In terms of her behaviour, answers may focus on how she has to become a much stronger and more independent character who has no choice but to enter into a plot to deceive her loved ones, resulting in the decision to take her own life and thus also to be inadvertently the cause of Romeo's death.

Differentiation will be achieved through: the degree of focus on the sympathy for Juliet and the effects of the various situations on her rather than just a character study; the clarity of the line of argument used in explaining the sympathy felt as opposed to a largely narrative response, how perceptive an understanding is shown of Juliet and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in the presentation of sympathy 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.



<b>Question 3(b)</b>	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 15	<p>In what ways does Shakespeare show you how important love is to some of the characters in <i>Romeo and Juliet</i>?</p> <p>You may choose to focus your answer on <b>one</b> or <b>two</b> moments in the play.</p> <p><i>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.</i></p>

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

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

Candidates should be able to offer some discussion on the importance of love in the play, demonstrated physically or emotionally, by words or actions, by one character or by several in various situations. They may comment on: Romeo and Juliet falling in love at first sight (For I ne'er saw true beauty till this night'); their forbidden, yet very passionate love ('My only love sprung from my only hate') which leads to their hasty marriage and untimely deaths; Lord Capulet, his protective and paternal love for Juliet ('hopeful lady of my earth') at the beginning when Paris asks for her hand; the Nurse and her strong, maternal love for Juliet and desire for Juliet's happiness; the ending when love of the dead lovers unites the two families in grief. Overall they may comment on the many ways in which the importance and the power of love is portrayed with both positive and negative consequences.

Differentiation will be achieved through: the degree of focus on exploring how the importance of love is presented and how it contributes to the tragic outcome; the clarity of the line of argument used in reaching a judgement as opposed to a largely narrative response, and how convincing is the support offered for points made through aptly selected quotation and/or reference to the play. Clear explanation of how language and/or dramatic devices are used in exploring the importance of love in the play will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach or very sketchy ideas will indicate lower levels.

<b>Question 4</b>	OCR: <i>Opening Lines</i> : <b>SECTION C; War</b>
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets respond to the death of soldiers in battle, in <b>two</b> of the following poems:</p> <p>(Page 40) Dobell <i>Tommy's Dead</i>          (Page 41) Kipling <i>The Hyaenas</i>.          (Page 42) Collins <i>Ode, Written in the Beginning of the Year 1746</i></p> <p><i>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 poem.</i></p>

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

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

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

Dobell: most answers should understand the strong sense of waste and personal loss conveyed throughout the poem. Good answers may comment on the idea of the land becoming useless ('mildew and a mould', 'seed's waste', 'cow's dry and spare'); the emotional and personal suffering at the loss of his son seen in the repetition. The best answers may identify the use of pathetic fallacy, and the reminders of the dead soldiers in references to the landscape ('bone by bone' and 'teeth of the land').

Kipling: most answers should be able to comment on the aftermath of battle by referring to the 'soulless' behaviour of animals. The dead bodies enable the animals to live ('eat...thrive...meat') and they are free from shame in their consummation of the 'poor dead soldier'. Good answers should be able to refer to the dead, understanding that the animals are represented as both death and the enemy; the contrast between human suffering ('our dead') and the use of the impersonal 'it'. The best answers may identify: the imagery taken from nature; the unemotional and practical outcome of death in battle; the personification of the animals and the underlying political comment implied.

Collins: most answers should respond to the sense of peace and acceptance of death in battle that this poem exudes. Good answers should be able to comment on the positive tone of the poem that death in battle is honourable illustrated by the use of religious imagery. The best answers may identify: the personification of Spring, Honour and Freedom; the euphemistic 'sink to rest'; the accolade for 'the brave'; the pagan, unworldly 'fairy hands'.

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

<b>Question 5</b>	OCR: <i>Opening Lines</i> : <b>SECTION D: Town and Country</b>
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets respond to the natural world, in <b>two</b> of the following poems:</p> <p>(Page 47) Keats <i>To Autumn</i>          (Page 49) Housman <i>On Wenlock Edge</i>          (Page 51) Yeats <i>The Lake Isle of Innisfree</i>.</p> <p><i>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 poem.</i></p>

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

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

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

Keats: answers should be able to identify and illustrate the description of a rural scene with a sense of plenty: 'ripeness', 'swell the gourd'. It is a pleasant picture of Autumn, like an Indian summer, still warm and full of life and activity. Good answers will look closely at the descriptive detail used, e.g., 'drowsed with fumes of poppies'. The best answers may be able to comment on the personification of Autumn, the effect of the three separate stanzas and other devices such as the rhetorical questions.

Housman: answers should be able to comment on the description of a particular place at the time the poem was written and in Roman times. Good answers will look closely at the detailed description of nature and how this directly affects human emotions and thoughts. The best answers may be able to comment on the use of personification, the use of local place names and the aptness of the references to Roman times.

Yeats: answers should be able to identify how the poet describes nature as exuding peace, simplicity or nostalgia. Good answers should explore some of the linguistic devices, such as the emphasis on gentle sounds through the repetition of 'bee'; the alliterative 'water lapping'; the emphasis on light and the contrast between 'purple glow' and 'pavements grey'. The best answers may comment on the effect of the structure with the repetition of 'I will arise...' and the use of a shorter final line for each stanza.

Differentiation will be achieved through: how consistently the response focuses on the ways in which descriptions of the natural scenes are conveyed as opposed to merely summarising each poem; how perceptive an understanding is shown of the poets' descriptions of the natural world, explicit and implicit within each poem; and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to describe the natural world will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

<b>Question 6</b>	OCR: <i>Opening Lines</i> : <b>SECTION G: How It Looks From Here</b>
MARKS AVAILABLE 15	<p>Explore some of the ways in which the poets present disturbing experiences, in <b>two</b> of the following poems:</p> <p>(Page 95) Adcock      <i>Things</i>          (Page 96) Hill      <i>The Hare</i>          (Page 96) Paterson      <i>Bedfellows</i>.</p> <p><i>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 poem.</i></p>

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

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

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

Adcock: answers should recognise ‘Things’ as a vague, unsubstantiated term for ‘betrayals, committed or endured or suspected’. No detail is given but in the early hours of the morning these ‘things’ come ‘stalking’ into her mind. Good answers might be able to comment on the use of ‘icily’ and repetition of ‘worse’ and the contrast between the comparatively light-hearted opening and the very negative and disturbing ending. The best answers may comment on the use of personification, hyperbole and emotive imagery.

Hill: answers should be able to identify the ideas of fear and mystery as shown particularly through the woman’s feelings. Good answers may focus on the use of similes, ‘panic like trapped flies’ and the use of contrast, ‘darkened...light and ‘silence...bell’ to enhance the fairytale and mythical qualities. The best answers may comment on and illustrate the use of the Shakespearean sonnet form and rhyme scheme to portray mystery and fear rather than love together with the powerful imagery which depicts a very disturbing, nightmare world of ‘panic’ and ‘wild cries.’

Paterson: answers should be able to focus on the unpleasant, nightly feeling which almost becomes a sinister ritual. Good answers should be able to comment on the disturbing experience of lying/sleeping every night in a dead man’s bed and the use of negative vocabulary ‘blindspot’, ‘dead’, ‘suffocated’. The best answers may identify the disturbing thoughts hinted at in the last two lines and conveyed through half-rhyme, ‘hovers...flowers’, ‘rest...wrist’ and religious overtones to create a sense of uncertainty and a feeling of the unexpected

Differentiation will be achieved through: how consistently the response focuses on the ways in which poets disturbing experiences rather than simply summarising each poem; how perceptive an understanding is shown of the poets’ feelings explicit and implicit within each poem and how convincing the support offered for each point made, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show their disturbing experiences will indicate the highest levels of response. Repetition of ideas, overlong and unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

<b>Question 7</b>	OCR: <i>Opening Lines</i> : <b>SECTION H: The 1914-1918 War</b>
MARKS AVAILABLE 15	Explore some of the ways in which the poets present the effects of war on those left behind, in <b>two</b> of the following poems: (Page 104) Owen <i>The Send-Off</i> (Page 108) Cole <i>The Falling Leaves</i> (Page 109) Herbertson <i>The Seed-Merchant's Son</i> . <i>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 poem.</i>

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

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

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

Owen: answers should be able to focus on the grim reality that awaits all who go off to war. Good answers might focus on the contrast between the return they should have but will not survive to enjoy; the repetition of ‘few’ emphasising the losses expected, and ‘creep back’, the shame at what they have become. The best answers might comment on the sense of irony in the garlands bestowed upon them by well-wishers ‘all white with wreath and spray’, the darkness and sense of secrecy suggesting guilt at sending them to their fate, yet the anonymity (‘they were not ours’).

Cole: answers should be able to comment on the feelings of sorrow/mystification at the loss of life. Good answers may comment on the emphasis on large numbers of soldiers lost, (‘multitude’) the ‘gallant’ all ‘withering’ without a natural cause; the contrast between withering and beauty, repetition of ‘like snowflakes’ The best answers may focus on the use of the extended metaphor of falling leaves dropping without apparent agent or cause; an ominous feeling in the analogy of snow falling ‘thickly, silently’, resulting in ‘wiping out the noon’, the warmest, brightest part of day;

Herbertson: answers should be able to comment on the acute sorrow at the death of his son. Good answers may focus on the idealised memories of optimistic childhood, symbolised by reference to: ‘bright, bright eyes,’ cheeks all red’; dreams; youth (‘child’s surprise’); contrast with the ageing effect on father. The best answers may comment on: the structure in rhyming couplets; the effect of the monosyllabic ‘Died in the war’; the ambiguity of the last section where he murmurs thanks for the seed yet his seed will not beget any more sons.

Differentiation will be achieved through: how consistently the response focuses on the ways the poets present the feelings of those left behind are conveyed rather than simply summarising each poem; how perceptive an understanding is shown of their feelings, explicit and implicit within each poem; and how convincing the support offered for each point, through aptly selected quotation. Helpful comment clearly explaining how language and/or form are used effectively to show feelings of those left behind will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, sketchy ideas, or a marked unevenness in the quality of response to the two poems will indicate the lower levels.

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