

Combined Mark Schemes And Report on the Units

June 2005

1900/MS/R/05

OCR (Oxford, Cambridge and RSA Examinations) is a unitary awarding body, established by the University of Cambridge Local Examinations Syndicate and the RSA Examinations Board in January 1998. OCR provides a full range of GCSE, A level, GNVQ, Key Skills and other qualifications for schools and colleges in the United Kingdom, including those previously provided by MEG and OCEAC. It is also responsible for developing new syllabuses to meet national requirements and the needs of students and teachers.

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

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

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

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

© OCR 2005

Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annersley
NOTTINGHAM
NG15 0DL

Telephone: 0870 870 6622
Facsimile: 0870 870 6621
E-mail: publications@ocr.org.uk

CONTENTS

GCSE English (1900)

MARK SCHEMES ON THE UNITS

| Unit | Content | Page |
|-------------|---|-------------|
| 2431/01 | Non-Fiction, Media and Information | 1 |
| 2431/02 | Non-Fiction, Media and Information | 19 |
| 2432/01 | Different Cultures, Analysis and Argument | 37 |
| 2432/02 | Different Cultures, Analysis and Argument | 59 |
| 2433/01 | Literary Heritage and Imaginative Writing | 85 |
| 2433/02 | Literary Heritage and Imaginative Writing | 107 |

REPORTS ON THE UNITS

| Unit | Content | Page |
|-------------|---|-------------|
| * | Introduction | 130 |
| 2431/01 | Non-Fiction, Media and Information | 131 |
| 2431/02 | Non-Fiction, Media and Information | 135 |
| 2432/01 | Different Cultures, Analysis and Argument | 142 |
| 2432/02 | Different Cultures, Analysis and Argument | 146 |
| 2433/01 | Literary Heritage and Imaginative Writing | 151 |
| 2433/02 | Literary Heritage and Imaginative Writing | 156 |
| 2434 | Literary Heritage | 161 |
| 2435 | Speaking and Listening | 165 |
| * | Statistics | 167 |

Mark Scheme 2431/1
June 2005

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|--|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 8 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A)

ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B)

USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. It gives acceptable answers to each question in sufficient detail to allowed 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 answers 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 to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.

c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand marking at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) **Handling of unexpected answers**

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

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

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

There are two likely rubric infringements in this Unit.

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.
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.

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

ANNOTATION OF SCRIPTS – specific to 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.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

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

N.B. Never refer to grades, only to bands.

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

SECTION A

NON-FICTION TEXT: 'A Gift from the Sea' (autobiography)

| | |
|---|---|
| <p>QUESTION 1 (a), (b) (5 marks)</p> | <p>(a) In the first paragraph, what does the author say the Hollanders did to dry out their country? [2]</p> <p>(b) From the second paragraph, give one fact about Schipol airport.</p> <p>Give two words which show the author's opinions of the old houses by the canals.[3]</p> |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • retrieve appropriate material: AO2 (i) • distinguish between fact and opinion, or feeling: AO2 (ii) |
| <p>CONTENT</p> | <p>A. Dug dykes (1) Built dams (1) Not 'gave it back to the world' or any interpretation of that.</p> <p>B. FACT about Schipol airport: Either thirteen feet below sea level (1) Or the name means 'a refuge for ships'.(1)</p> <p>OPINIONS about old houses: Any two of:</p> <p>They were a 'treasure' (1) They were 'mellow' (1) They were 'serene' (1)</p> <ul style="list-style-type: none"> • Do not award the point if they have copied text from paragraph 2 and included the words 'by accident'. |

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking **writing** in Section A unless the expression is so bad that it impedes communication.
- 2 **Award ONE MARK for** each point made clearly under the correct heading.
- 3 **Award 2 MARKS max for (A); 3 MARKS max for (B).** Put a tick to show where the mark is awarded. Mark for point. Stop after max awarded.
- 4 **Award NO MARK for:** a point repeated (i.e. 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. Provided that they accurately distinguish between fact and opinion, candidates may well score full marks here.
- 2 There is no premium on 'own words' in this task.

| | |
|--|---|
| <p>QUESTION 1(c) (15 marks)</p> | <p>What does Laurie Lee find interesting about Holland? In your answer, you should write about:</p> <ul style="list-style-type: none"> • Amsterdam • the countryside • the lives of the people in the city and the countryside. <p>Use your own words as far as possible.</p> |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 retrieve appropriate information: AO2 (i) 2 explain relevance/significance (insight at the highest levels): AO2 (iv) 3 express points in own words wherever possible: AO2 (i) |
| <p>CONTENT</p> | <p>A. In describing his interest in Amsterdam, candidates may draw from: <u>Canals</u>: 50 canals; 400 bridges; arches, towers; warehouses; mansions/old houses. <u>Shops</u>: diamonds; little shops (whatever sold); food-bars (meat or crab)'; narrow alleys.</p> <p>B. In describing his interest in the countryside, candidates may draw from: <u>Farmland</u>: fields at different levels; fields below sea level; flat fields; bent trees; foals; rich green fields; ditches with lilies; cows on dykes; garden flowers; ships on canals. <u>Stillness and slowness</u> in the country. Barges; horses; cargoes. <u>Buildings</u>: barns; thatched roofs; mosses; windmills.</p> <p>C. In describing his interest in the lives of the people of Amsterdam and the countryside, candidates may draw from: <u>Young people or students</u>: eating; walking; reading; biking; sitting; <u>farmers</u> with skull caps; <u>women</u> on bikes; ballooning skirts; <u>boys</u> fishing in ditches.</p> |

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A.
- 2 **Indicate by letter in the text** each point made clearly. For **A** and **B**, the point is credited just for the object or word, but for **C**, there must be a word or phrase showing that it is the **lives** of the people mentioned that the author finds interesting. **Bracket** the letter if the point is not clear or is somehow made under the wrong bullet point.
- 3 Put **OP** for valid points not in the scheme. Put **R** for a repeated point.
- 4 Use the Band Descriptors in conjunction with the photostat examples to give your mark.
- 5 You **may** write a brief comment to explain your mark – if so, refer to the criteria.

NOTES ON THE TASK

Discrimination will be achieved by **indicating by letter** relevant points in the text. Points will be awarded for **C** only if the lives of the people are referred to by any word or phrase.

This is not mark-for-point, and so cannot be quantified, but on your impression of the range covered in A, B and C, award 15 marks according to the descriptors.

Write the total out of 20 in the margin in a ring and transfer this total to the front page.

QUESTION 1 (c) BAND DESCRIPTORS *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.

| BAND | MARKS | DESCRIPTOR |
|----------------|-------------------------------------|--|
| Above 4 | 15 14 13 | Thorough understanding of the relevant aspects of the passage, with a good appreciation of the more complex points. The answer will cover a very good range of appropriate points with consistent use of own words concerning the author's degree of interest. |
| 4 | 12 11 | A clear understanding of the relevant aspects of the passage and an ability to express these in own words: we need to be flexible in our interpretation of 'own words' because with most objects mentioned, there is obviously not a synonym. There will be a good range of appropriate points made and a reference to the author's interest in Amsterdam and the countryside. |
| 5 | 10 9 | There will be a secure understanding of the more obvious points, although an objective point of view concerned with the author's degree of interest may not be fully achieved. Own words will generally be used but there is likely to be some selective listing. |
| 6 | 8 7 | Answers will reveal general understanding without any clear focus. There will be listing, and reference to the author's interest may be only implicit. |
| 7 | 6 5 | Answers will reveal some grasp of the material. Only a limited range of points will be made and organisation of them across the bullet points is likely to be haphazard. There will be indiscriminate listing, probably within a small range and showing little variety. The author's interest is unlikely to be identified, even implicitly. |
| 8 | 4 3 | The passage and/or task will have been misunderstood. At the top of the band, answers will reveal a rudimentary understanding of only a limited number of simple points. Answers will be unstructured and contain much indiscriminate listing. |
| Below 8 | 2 1 0 | Answers will be brief and hesitant. Material selected from the text will have little bearing on the task and will lack substance and coherence. |

| | |
|--|--|
| <p>QUESTION 2 (20 marks)</p> | <p>Show how 'Welcome to Amsterdam' presents the city as an attractive place for tourists.</p> <p>In your answer you should comment on:</p> <ul style="list-style-type: none"> • the choice and position of the photograph • the details you are given about the city • the words and phrases used. |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ul style="list-style-type: none"> • read with insight and engagement: AO2 (i) • organise an answer, making appropriate reference to the text: AO2 (iv) • use inference to evaluate the significance of content/information: AO2 (i)&(ii) • identify and evaluate significant choices of language/style/structure, as appropriate: AO2 (v) |
| <p>CONTENT</p> | <p>A. The choice and position of the photograph:</p> <p><u>the choice of photo:</u> colourful/ beautiful night-time or dusk has a special attraction: reflection of light water always has an attractive power shows an attractive spot: tree-lined canal shows a building of interest, probably a church implication of sight-seeing tour reflects features of the text</p> <p><u>position of the photo:</u> at the head of the article, prominence right side is natural focus.</p> <p>B. Details about the city:</p> <p>In describing the attractions of the city, candidates may refer to:</p> <ol style="list-style-type: none"> 1. <u>City in general:</u> canals; houses; houseboats; jazz clubs; glorious architecture; Europe's friendliest capital. 2. <u>Eating and drinking places:</u> variety of restaurants/ kinds of food; traditional old bars; trendy bars; Irish pubs; bars in general/ night life; Cafes. 3. <u>Shops:</u> department stores; fashion shops; boutiques; gift shops; flower market; book, art and antique markets. 4. <u>Diamonds:</u> famous diamonds; watching cutters and polishers; traditional skills; |

can buy a diamond and have it set.

5. Transport:

Boat trips;
cycling;
tram service;
circle tram for museums;
walking;
bulb field tour.

C. Use of language: words and phrases:

The following words and phrases may be identified:

surprise and delight;
beautifully-preserved houses;
colourful;
timeless appeal;
old-world charm;
bring the city alive;
friendly locals;
excellent live music;
tolerance, hospitality; friendliest capital;
restaurants hard to beat;
wonderful collection of bars;
wide variety of shops;
shopper's paradise;
famous flower market;
colourful display;
expert cutters and polishers;
traditional skills;
examples of craft;
glorious architecture;
historic canals;
enjoy special cycle lanes;
cheap and efficient tram service;
easy mode of transport;
frequent service links attractions;
easy to discover and explore;
colourful spectacle;
unforgettable beauty.

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
2. For the choice and position of the photograph, **indicate in the text** (by letter) valid points made.
3. For the attractions of the city **indicate in the text** (by letter and number) each part identified.
4. For the words and phrases, **simply tick in the text** an identified word or phrase.
5. Put a **bracket** round the letter or tick if the word or phrase has not been made clear.
If a word or phrase has been repeated, use a capital **R**.
Put **OP** for a valid word or phrase not included in the mark scheme.
6. You **may** write a brief comment to explain our mark, but, if so, refer to the criteria.
7. Use the Band Descriptors in conjunction with photostat examples to arrive at your mark out of 20.
8. Transfer the ringed total to the front page.

QUESTION 2 BAND DESCRIPTORS*****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.

| BAND | MARKS | DESCRIPTOR |
|----------------|-------------------------------------|---|
| Above 4 | 20 19 18 | A wide range of relevant points is made, supported by some analytical comment which shows a secure understanding of the ways in which language is used, information is organised/deployed, and the photograph has been selected and positioned. The answer shows a sound awareness of the task. |
| 4 | 17 16 15 | A range of points made reveals a good understanding of features of the text which show the writer's purpose to attract and an awareness of the features of the photograph. Comments are supported by appropriate textual reference. There is an understanding of the ways in which language is used/information is deployed. The task has been addressed. |
| 5 | 14 13 12 | Answers show a reasonable understanding of some features of the text which indicate the writer's purpose to attract. Answers tend to describe and narrate rather than explain. Reference to use of language and the features of the photograph may be superficial. |
| 6 | 11 10 9 | Answers show a limited understanding of the task and passage and make some comment on content. In general, answers describe or summarise the passage rather than comment on the persuasive effect of the language or the features of the photograph. |
| 7 | 8 7 6 | Some simple descriptive comments may be made about content, but there is likely to be much indiscriminate re-telling of the content without any attempt to explain its purpose of attracting tourists. Answers are likely to reveal considerable misunderstanding of both the passage and the task. |
| 8 | 5 4 3 | Scripts at this level make only glancing references to the task or may consist entirely of lengthy, indiscriminate re-telling, with no indication of explanation or comment. They may reveal almost complete misunderstanding of the task and passage. |
| Below 8 | 2 1 0 | Answers will be brief and almost totally lacking in relevance although some contact with the demands of the task may be discernible. |

SECTION B

| | |
|---|--|
| QUESTION 3 (20 marks) 14 + 6 | For a travel magazine, describe either a place you have visited or somewhere you know well. Explain why this place would or would not appeal to someone of your age. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task: AO3 (i) 2 organise and paragraph clearly and effectively: AO3 (ii) 3 use appropriate register and vocabulary: AO3 (i) 4 spell, punctuate and use grammar/syntax accurately: AO3 (iii) |

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ for merits of content and ✓✓ for merits of expression, 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 answer which have informed your judgement, **but such comments must refer to criteria and not be generalised.**
- 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 7.
- 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. 11 + 3) inside the margin, put a ringed total in the margin and then transfer the ringed total to the front page of the script.

NOTES ON THE TASK

- 1 What we are rewarding in this task is not the ability to narrate the story of a visit, for that is rewarded elsewhere in Specification 1900, but the ability to give a description of the place itself.
- 2 Explanation of why the place would or would not appeal to the writer's age group must be present and must be rewarded, though we cannot quantify this. Fewer marks will be awarded to answers that may have given only a word or two of explanation but are overwhelmingly descriptive.
- 3 Along with some emphasis on explanation may go an awareness of the readership of a travel magazine, which should be rewarded.
- 4 TASK-SPECIFIC CRITERIA:
 - a reasonable quality of description;
 - reasonably prominent explanation of the appeal or lack of it;
 - an awareness of the interests and motives of the readers of the magazine;
 - use of magazine format and style.

INFORM, EXPLAIN, DESCRIBE

| <i>Use 'best-fit', within and across columns: if most elements are fully achieved, award the higher mark in the band.</i> | | | |
|---|------------------|--|--|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| Above 4 | 14 13 | Performance clearly (13) or very clearly (14) exceeds that described in Band 4. | |
| 4 | 12 11 | Task: the article clearly describes a place the candidate has visited or knows well. There will be a reasonable balance of description and explanation of the appeal or lack of appeal of the place to someone of the writer's age. Some typical features of the magazine format are used to good effect. The writing shows a good sense of audience , an appropriate register and a good range of vocabulary . | An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable ending . Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used. |
| 5 | 10 9 | Task: the article gives an adequate description, along with a sound explanation of the appeal or lack of it. Some typical features of the magazine format are used to some effect. There is a sense of audience , a realistic register and an adequate range of vocabulary . | The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate ending . Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times; topic sentences are usually placed at the beginning of the paragraph. Simple connectives are used, with some repetition. |
| 6 | 8 7 | Task: the article has some description, but there may be little or no explanation. A few of the more obvious features of the magazine format are attempted, with limited success. There is intermittent awareness of the reader, but little consistency of register . Vocabulary is limited in its range. | The opening offers some direction; there is some sense of development and a limited attempt to achieve an ending . Paragraphing , if present, may be helpful but is likely to be random. |

| | | | |
|------------|---------|---|---|
| 7 | 6 5 | <p>Task: the article will describe a place, but explanation of its appeal or lack of it will be absent. The magazine format is used in a rudimentary way. There is little evidence of awareness of the reader, and register is inconsistent. Vocabulary does not rise above the colloquial.</p> | <p>Opening: there may be some evidence of an attempt to create a sense of direction; development is limited, and the writing may just stop, with no conscious attempt at an ending. Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p> |
| 8 | 4 3 | <p>Task: the article will give rudimentary information about a place, though without explanation of appeal or lack of it. The use of magazine format may consist of little more than a 'headline'. A very limited response, with no consistent register or apparent awareness of the reader. Vocabulary may well be helplessly colloquial.</p> | <p>There is very limited evidence of deliberate structuring in terms of opening, development or ending. There is little or no evidence of paragraphing to any effect.</p> |
| Below 8 | 2, 1, 0 | Performance does not meet the requirements of Band 8 | |

| Use 'best-fit', within and across columns: if most elements are fully achieved, award the mark for the band. | | | |
|---|--------------|---|---|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling | |
| Above 4 | 6 | Performance clearly exceeds that described in Band 4. | |
| 4 | 5 | Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis. | Spelling: complex regular words usually accurate, but irregular/more difficult words less secure. |
| 5 | 4 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. | Punctuation between sentences is generally appropriate and correct; punctuation within sentences is partially successful. |
| 6 | 3 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. | Spelling is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. |
| 7 | 2 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. | Punctuation between sentences is at times insecure; within sentences, punctuation is only sometimes successful. |
| 8 | 1 | Sentence structures are simple and repetitive; syntactical faults are frequent. | Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. |
| Below 8 | 0 | Sentence structures are simple and repetitive; syntactical faults are frequent. | Punctuation between sentences is very uncertain; within sentences, punctuation is largely omitted or misused. |
| | | Sentence structures are recognisable; simple structures are sometimes correct. | Spelling: most words are recognisable, but only the simplest are correctly spelt. |
| | | Performance does not meet the requirements of Band 8 | |

**Mark Scheme 2431/2
June 2005**

INTRODUCTION

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

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the material candidates have read and studied (texts and unseen);
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|--|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 8 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) Recording of marking: the scripts

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) Handling of unexpected answers

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

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

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

There are two likely rubric infringements in this Unit.

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.
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.

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

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*”

N.B. 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

– see following pages

SECTION A

NON-FICTION TEXT: Disneyland: The Beginning

| | |
|--|---|
| <p>QUESTION 1 (30 marks)</p> | <p>By referring closely to the article <i>Disneyland: The Beginning</i> outline concisely what the writer says about how Disneyland was planned and financed, the problems that arose when it was opened, and the reasons he gives as to why it was different from any previous amusement parks.</p> <p>Use your own words as far as possible</p> |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 Follow an argument and identify implications (AO2 iii) 2 identify facts and opinions (AO2 ii) 3 select material appropriate to their purpose (AO2 iv) 4 collate material and make cross references (AO2 iv) |
| <p>CONTENT</p> | <p>Candidates may refer to some of the following points:</p> <p><i>How Disneyland was planned and financed</i></p> <ol style="list-style-type: none"> 1 it was the dream of Walt Disney 2 his brother did not allow him to use studio funds to build the park 3 Walt funded the park on his own (by cashing an insurance policy) 3(A) and setting up his own company 4 he went into long term contracts with many major international companies 5 he used an unknown company to create unique rides 6 he had the vision to realise the importance of using the new medium of television 7 and went into partnership with ABC 8 he used experts (Stanford Research Institute) to advise on the most cost-efficient/convenient site <p><i>The problems that arose when it was opened</i></p> <ol style="list-style-type: none"> 9 the newly-laid asphalt melted in the sun and ruined peoples' shoes 10 more than double the expected number of visitors turned up as people had forged tickets 11 the heat caused most of the rides to break down 12 the large numbers of people also led to rides breaking down (steamboats) 12(A) no safety provisions 13 a strike by plumbers meant that facilities were reduced 14 television equipment took up much space and meant large areas were closed to the public 15 stalls selling food and drink ran out of supplies 16 the crowds and confusion led to important visitors leaving early <p><i>Why Disneyland was different from previous amusement parks</i></p> <ol style="list-style-type: none"> 17 it was planned to be different 18 it was family-orientated 19 there were no scary rides 20 there was a different sort of rollercoaster |

| | |
|--|--|
| | 21 it was themed throughout 22 the staff had special names/Imagineers |
|--|--|

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

1 The ability to select and organise material (for example by clearly identifying the three different requirements of the task) are key criteria. There is a good range of points but the ability to show clear, concise understanding by prioritising details and through consistent use of own words is likely to distinguish the better responses. However, intelligently applied lifting may be apparent in scripts at Band 4 and above. Consistent focus on the task is also likely to distinguish scripts gaining Band 4 and above.

2 Responses which do not include all 3 elements of the task should be placed no higher than the top of Band 4.

| QUESTION 1 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 | Clear, concise, focussed responses outline a comprehensive range of points very effectively organised and synthesised. There is a complete overview of the material. |
| 2 | 27 26 25 24 23 | Responses contain a very good range of points covering concisely all elements of the question and are well organised and clearly focussed. There is a clear overview of the material. |
| 3 | 22 21 20 19 18 | Responses are clear, organised and focus on a good range of appropriate points. There is an overview of the material but there may be lack of concision. |
| 4 | 17 16 15 14 13 | Responses show some focus on a range of relevant points, although some unnecessary detail may be evident. The passage has been understood, but the response shows only a partial overview. |
| 5 | 12 11 10 9 8 | Understanding will generally be apparent, but there is likely to be some indiscriminate lifting. Answers may lack focus and organisation. |
| 6 | 7 6 5 4 3 | An understanding of some of the simpler points will be shown, but there may be some misreading. Points made will tend to be listed mechanically, with areas of lifting. Responses at this level may contain mainly personal comment or anecdote, and lose focus on the task. They may also be of excessive length. |
| Ungraded on this task | 2 1 0 | The candidate has struggled to follow the passage. There may be much irrelevance and/or misunderstanding. |

Media Texts: Park and Pride

| | |
|---|---|
| <p>QUESTION 2 30 marks</p> | <p>Explore Martyn Palmer's attitude to his rollercoaster ride and how he attempts to make his readers share his experiences of the theme park. In your answer consider closely the way he presents his experiences, and how the language he uses helps to communicate his feelings.</p> |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1 read with insight and engagement, making appropriate references to texts (AO2 i) 2 evaluate how information is presented (AO2 ii) 3 follow an argument, identifying implications and recognising inconsistencies (AO2 iii) 4 understand how writers use linguistic, structural and presentational devices to achieve their effects (AO2 v). |
| <p>CONTENT</p> | <p>Candidates may refer to some of the following:</p> <p>Presentation of argument (A)</p> <ul style="list-style-type: none"> *Begins with a short statement which may suggest a serious intention (MLK quotation) *This is followed by a colloquially-toned contradiction *Topic of roller coasters mentioned very early on *Writer associates himself with other ordinary dads and their fears/commitments *The introduction of the grinning fool and his gormless son reinforces the all-too-real situation *Reference to the mythical Uncle Pete character adds interest and humour *The writer presents himself as a helpless male figure who has to be seen to live up to the exploits of Uncle Pete and the grinning fool in order not to lose face in front of his children *This impression is further reinforced by the way he describes how easily the children also manipulate him *Switches to present tense to describe the actual experience of the roller coaster ride *Repeated references to Uncle Pete and "real dads" create humorous effect *Description of the ride emphasises the contrast between the quiet beginning and then the terrifying sequel *The ride is described in some detail with the writer dwelling on its scary aspects *There is a return to the writer's awareness of his lack of macho qualities in the final paragraph and the article concludes with a forceful statement to match that made at the beginning <p>Use of Language (B)</p> <ul style="list-style-type: none"> *The article is written in an informal colloquial tone in an attempt to engage with the reader * It is a first person narrative which makes the content more immediate *There are many amusing, original similes which add humour and interest ("like malaria", "like being trapped inside a tumble drier..." etc) |

| | |
|--|---|
| | <p>*Direct speech is used to convey the insistence of the children and to reinforce the writer's sense of helplessness in their control</p> <p>*Short, sharp sentences ("It wasn't") and pithy comments ("grinning fool" and "Gormless son") are used effectively and convey the writer's tone</p> <p>*Hyperbole is used for comic effect ("about four hundred signs" etc)</p> <p>*Bathos ("land in the giant tea cups") and alliteration ("dips and dives") convey the writer's response to his experience</p> |
|--|---|

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 point clearly made. Put a **bracket** round the letter if a point has not been made clearly. Use a tick ✓ to indicate support for points made. If a point has been repeated, use a capital **R**.
- 3 Use the Band descriptors in conjunction with photostat examples to arrive at your mark.
- 4 Write a brief comment to explain your mark.

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 are used to help the readers share the writer's experiences; higher tier answers should focus consistently on this aspect. Remember to assess the way the writer presents his experience.
- 3 Understanding and responding to the use of emotive vocabulary to influence the reader will provide a clear discriminator.
- 4 Perceptiveness of response to the writer's purpose/success will provide an additional discriminator.

| 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 excellent range of points is made in a very full, relevant and consistently analytical response, clearly focussed on the task. Judgements are supported by apposite reference to the material; original and perceptive insights into writer's purpose/success may well feature. |
| 2 | 27 26 25 24 23 | A wide range of successful points is made in a thorough, relevant and analytical response showing clear understanding of the task. Judgements are supported convincingly and comment (e.g. on writer's purpose/success) is perceptive. |
| 3 | 22 21 20 19 18 | A range of relevant points is made, supported by some analytical comment which shows secure understanding of the ways in which information/opinion/attitude are deployed in relation to the writer's purpose. Appropriate supporting references are given. The response shows a sound awareness of the task. |
| 4 | 17 16 15 14 13 | A range of points is made, supported by appropriate textual references. There is an attempt to take an analytical approach, and a good understanding of the ways in which information/opinion/attitude are deployed in relation to the writer's purpose. The task has been addressed. |
| 5 | 12 11 10 9 8 | The answer attempts to discuss relevant features of the text, but easier content points are likely to be made. Comments may be descriptive rather than analytical but there is a sound understanding of some features of the text and some reference to the writer's purpose. There is likely to be an incomplete awareness of the task. |
| 6 | 7 6 5 4 3 | The answer is likely to concentrate on the simpler content points. Points made are likely to be assertions, with minimal or no evidence in support. Lists of words may be used instead of descriptive comments and there may be areas of narrative. There is little evidence that the task has been understood. |
| Ungraded on this task | 2 1 0 | The candidate struggles with the passage and the question. There may be much irrelevance and misunderstanding. |

SECTION B

| | |
|---|---|
| <p>QUESTION 3 30 MARKS (20 + 10)</p> | <p>Your tutors have organized an outing to a local attraction (for example, a theme park, an activities centre) to celebrate the end of your GCSE exams. As your year group's representative, write a letter to parents describing the attraction and explaining the arrangements for the trip. (The venue may be either real or made up.)</p> <p>Begin your letter, 'Dear Parent...'</p> |
| <p>CRITERIA</p> | <p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> 1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3 i); 2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3 ii); 3. use a range of sentence structures effectively with accurate spelling and punctuation (AO3 iii). |

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- 2 A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- 3 For writing tasks, LENGTH is not in itself a criterion.
Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 (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 a letter describing the arrangements for a school outing. Expect 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 write in a suitably informative register to satisfy parents' potential concerns about the outing.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation
 - effectiveness of description / specific details relating to the outing and clarity of arrangements.

WRITING TO INFORM, EXPLAIN, DESCRIBE

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i> | | | |
|--|-------------------------------------|--|---|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using / adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| 1 | 20 19 | Performance clearly (19) or very clearly (20) exceeds that described in Band 2. | |
| 2 | 18 17 16 | Task: the letter gives sharp description of the outing and convincing and consistent explanation of how it will be organised and the arrangements made. The letter format is thoroughly and imaginatively developed, with detail of description and explanation. A relationship with the reader is effectively created, and tone and vocabulary are sustained/varied entirely appropriately throughout. | A very effective opening firmly establishes direction; development is fully coherent and sustained, leading to an effective ending . Paragraphs are skilfully constructed (including use of topic sentences) and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion. |
| 3 | 15 14 13 | Task: the letter presents a well-defined description of the outing and clear and consistent explanation of how it will be organised and the arrangements made. The letter format is effectively used and convincingly sustained. The article establishes good relationship with the reader; sustaining an appropriate tone and vocabulary . | The opening successfully establishes direction; development is coherent and well sustained, leading logically to a convincing ending . Paragraphs are used accurately and topic sentences effectively signal content. Length and structure are varied for effect; material is selected, prioritised and sequenced purposefully. There is some variety in the use of connectives. |
| 4 | 12 11 10 | Task: the letter presents a clear description of the outing and an organised and convincing explanation of how it will be organised and the arrangements made. The writing draws effectively on typical features of the letter format , and establishes a generally successful relationship with the reader, with some consistency of tone and vocabulary . | An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable ending . Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used. |

| | | | |
|------------|--------------|---|---|
| 5 | 9 8 7 | <p>Task: the letter sets out a recognisable description of the outing and how it will be organised with some awareness of the arrangements made.</p> <p>Some typical features of the letter format are used to some effect. There is a sense of relationship with the reader, but tone/address may be inconsistent and vocabulary not always appropriate.</p> | <p>The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate ending. Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times; topic sentences are usually placed at the beginning of the paragraph. Simple connectives are used, with some repetition.</p> |
| 6 | 6 5 4 | <p>Task: the letter makes some points about how the outing and how it will be organised and some simple explanation of the arrangements made.</p> <p>A few of the more obvious features of the letter format are attempted, with limited success. There is intermittent awareness of the reader, but little consistency of tone or merit of vocabulary.</p> | <p>The opening offers some direction; there is some sense of development and a limited attempt to achieve an ending. Paragraphing, if present, may be helpful but is likely to be random.</p> |
| Below 6 | 3,2, 1, 0 | <p>Performance does not meet the requirements of Band 6</p> | |

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.</i> | | |
|--|--------|--|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling |
| 1 | 10 | Performance clearly exceeds that described in Band 2. |
| 2 | 9 8 | <p>Sentence structures are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex, is skilfully varied to precise purpose/effect.</p> <p>Spelling is virtually all correct, across a wide vocabulary including complex irregular words.</p> <p>Punctuation: a good range is used accurately and precisely, both between and within sentences, to produce deliberate effects.</p> |
| 3 | 7 6 | <p>Sentence structures: a good variety of compound, complex (and perhaps occasional multiple complex) is used, for emphasis and to sharpen meaning. Subordination and co-ordination give variation of pace and focus.</p> <p>Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.</p> <p>Punctuation: a range is used securely, both between and within sentences, sometimes to produce deliberate effects.</p> |
| 4 | 5 4 | <p>Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/ detail/emphasis.</p> <p>Spelling: complex regular words usually accurately spelled, but irregular/more difficult words less secure.</p> <p>Punctuation between sentences is generally appropriate and correct; punctuation within sentences is partially successful.</p> |
| 5 | 3 2 | <p>Sentence structures show a limited range, largely simple and compound, and tend to be repetitive.</p> <p>Spelling is usually correct in straightforward vocabulary / regular words, but there may be a number of error-types.</p> <p>Punctuation between sentences is at times insecure; within sentences, punctuation is only sometimes successful.</p> |
| 6 | 1 | <p>Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly</p> <p>Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error types</p> <p>Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p> |
| Below 6 | 0 | Performance does not meet the requirements of Band 6 |

**Mark Scheme 2432/1
June 2005**

INTRODUCTION

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

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the material candidates have read and studied (texts and unseen);
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|--|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 9 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) **Handling of unexpected answers**

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

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

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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 (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

'INCORRECT STORY/STORIES USED – REDUCED BY 1 BAND'

in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it

on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark.

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

these.

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

- The primary audience for comment/annotation is the TEAM LEADER and/or PRINCIPAL EXAMINER – but remember that it may be read by others, too.
- Any annotation should be made in a professional manner. There is no room for demonstrations of exasperation or for derogatory comments.

- **Marginal annotation** should be used to identify significant features of the answer, and must be clearly related to the MARKING CRITERIA.
- **Final comment**, if used, should give an overview of the qualities – positive and, if necessary negative – which locate the answer in its mark band.

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

N.B. Never refer to grades, only to bands.

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

Unit 2432/01 Foundation Tier

Different Cultures - Generic Mark Scheme

| BAND | MARKS | DESCRIPTOR |
|----------------|-------------------------|--|
| | | ***Be prepared to use the FULL range!*** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will |
| Above 4 | 20 19 18 | <ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • responds with some thoroughness to the writer's language and/or techniques, if appropriate |
| 4 | 17 16 15 | <ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate |
| 5 | 14 13 12 | <ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate |
| 6 | 11 10 9 | <ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate |
| 7 | 8 7 6 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |
| 8 | 5 4 3 | <ul style="list-style-type: none"> • make some comment but without relevant reference to the text |
| Below 8 | 2 1 0 | <ul style="list-style-type: none"> • not meet the criteria for Band 8 |

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A

| | |
|-----------------------|--|
| Question 1 | OCR: Opening Worlds <i>Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.</i> |
| MARKS AVAILABLE 20 | Remind yourself of the (opening but retrospective) passage from the <i>Gold-Legged Frog</i> . How do the writers show unhappiness here and in one other story from the list above? |

NOTES ON THE TASK:

The writer has created a landscape of extremes which are reflected in Nak's feelings at the end of the appalling day that is the substance of the story. Candidates should be able to link the extreme physical unhappiness induced by the prevailing atmosphere with the emotional unhappiness wrought in him by the loss of his son, despite, indeed because of the acquisition of the 200 baht. Plenty more unhappiness to choose from in the stories listed: obvious examples would be the story of Mrs. Tall and Mr. Short and the young woman in "The Train from Rhodesia." Other candidates will choose the feelings of the adults in "Snapshots of a Wedding" or the reaction of the villagers to Obi's modernisation in "Dead Men's Path."

| | |
|-----------------------|---|
| Question 2 | OCR: <i>Opening Worlds</i> <i>Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.</i> |
| MARKS AVAILABLE 20 | How do the writers of <i>Snapshots of a Wedding</i> and <i>Dead Men's Path</i> show us the effects of new ways on older people? |

NOTES ON THE TASK:

In the former it is the reaction to Obi's attempts at modernisation focused in the priest of *Ani* and the havoc wrought by the villagers: in the latter it is the reaction of the older generation to Neo and her "modern" wedding to Kegoletile. Both should elicit a good sense of character and of narrative structure/ sequence. Answers do not have to be of equal length on each story.

| | |
|-----------------------|--|
| Question 3 | HEMINGWAY: <i>The Old Man and the Sea</i> |
| MARKS AVAILABLE 20 | Remind yourself of the passage (the aftermath of the killing of the marlin). What are the feelings of the old man as he struggles with the fish and when he finally returns to port? |

NOTES ON THE TASK:

The point is that Hemingway ascribes both the elation of triumph and the guilt of murder to the Old Man both here and at the end when he come to the end of a voyage which has plumbed the depths of all manner of conflicting emotions. Only the weakest answers will not get the duality and opposition of so much that he thinks and feels about the marlin as he takes it and as he brings the skeletal remains ashore and goes to sleep “dreaming of lions.”

| | |
|-----------------------|---|
| Question 4 | HEMINGWAY: <i>The Old Man and the Sea</i> |
| MARKS AVAILABLE 20 | How does the relationship between the old man and the boy develop during the course of the novel? |

NOTES ON THE TASK:

The question asks candidates to look at the beginning and the end of the story. At the outset, the boy looks after the old man and looks up to him. He assures him that, despite his bad luck, he is still the greatest fisherman. The boy’s faith inspires the old man to set out on and to complete his voyage. At the end, the boy is moved by the sight of the old man’s return and decides to eschew luck and his parents’ wishes and sail with the old man again.

| | |
|-----------------------|---|
| Question 5 | ACHEBE: <i>Things Fall Apart</i> |
| MARKS AVAILABLE 20 | What was it about his father that Okonkwo hated? How did this hatred affect his behaviour in one or two other episodes? |

NOTES ON THE TASK:

As the passage makes clear Okonkwo hated Unoka’s failure and weakness, idleness, cowardliness and lack of what Okonkwo regards as manliness and worth summed up by the appellation *agbala* (without a title). Okonkwo is determined not to be the figure of mockery his father was. The gentle, playful side of his father’s character is something Okonkwo abhors and directs his behaviour on many occasions. Unlike Unoka there is no music in his soul. There are therefore many episodes in the novel that candidates may choose. The story of Ikemefuna; the beating of his youngest wife in the Week of Peace; his disappointment in Nwoye (his eldest son); the events leading up to his banishment are all examples of what will be apt.

| | |
|--------------------------|---|
| Question 6 | ACHEBE: <i>Things Fall Apart</i> |
| MARKS AVAILABLE 20 | What are the differences between the three white men who bring change to Umuofia? |

NOTES ON THE TASK:

This concerns the final section of the novel: the last 30 pages. The characters are Mr. Brown the first missionary (tolerant, intelligent and benevolent); the Reverend James Smith (aggressive, confrontational and stupid); and the District Commissioner who appears to be the former but is in fact the latter. Candidates may simply contrast the representatives of religion and government.

Section B: WRITING

| | |
|---|---|
| Question 7 20 MARKS (14 + 6) | What is happening in the world around you that gives reasons to be hopeful for the future? |
| GENERAL CRITERIA | Answers should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary |

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 (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 7.
- 5 Award TWO marks, one for AOs3(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 the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

- 1 Answers will make their own choices/definitions of what is happening in the world. The better answers will use one or two or more examples to develop a clear sense of what there might be that gives cause for hope. Others may simply give a direct response with some examples. (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 chosen example/s here (**overview**)
 - clarity of explanation of examples to develop this (**analysis**)
 - effectiveness/relevance of personal **comment**.

WRITING TO ANALYSE, REVIEW, COMMENT

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i> | | | |
|--|------------------|--|--|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| Above 4 | 14 13 | Performance clearly (13) or very clearly (14) exceeds that described in Band 4. | |
| 4 | 12 11 | Task: the writing clearly identifies reasons for hope and develops them in some detail (analyses). Relevant personal comment/analysis is clearly expressed. Format: the writing establishes a sense of overview; there is a generally successful relationship with the reader, with some consistency of tone and address. | An appropriate opening gives identifiable direction; there is clear development in some detail and a suitable conclusion . Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used. |
| 5 | 10 9 | Task: the writing sets out some examples of what gives hope for the future. There is some personal comment/reaction, but it is not always focused/relevant. Format: some sense of overview is given. There is a sense of relationship with the reader, but tone/address may be inconsistent. | The opening attempts to show direction; there is some clear development and an attempt to achieve an appropriate conclusion . Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times. Topic sentences are usually placed at the beginning of the paragraph; simple connectives are used, with some repetition. |
| 6 | 8 7 | Task: the writing may refer to the title but it is likely to comment rather than review. Analysis may be attempted but is likely to be lost under generalised personal comment/recollection. Format: an overview may be attempted, with limited success. There is intermittent awareness of the reader, but little consistency of tone/address . | The opening offers some direction; there is some sense of development and a limited attempt to achieve a conclusion . Paragraphing , if present, may be helpful but is likely to be random. |

| | | | |
|------------|---------|---|--|
| 7 | 6 5 | <p>Task: the writing refers to the future and is likely to be mainly anecdotal, and may give some limited personal comment.</p> <p>Format: 'overview' may consist of little more than a number of different examples. There is little evidence of awareness of the reader, and tone/address is inconsistent.</p> | <p>Opening: there may be some evidence of an attempt to create a sense of direction; development is limited, and the writing may just stop, with no conscious attempt at a conclusion.</p> <p>Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p> |
| 8 | 4 3 | <p>Task: the writing says something about the future.</p> <p>Format: there is no real sense of overview, and no consistent tone or apparent awareness of the reader.</p> | <p>There is very limited evidence of deliberate structuring in terms of opening, development or conclusion.</p> <p>There is little or no evidence of paragraphing to any effect.</p> |
| Below 8 | 2, 1, 0 | Performance does not meet the requirements of Band 8 | |

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.</i> | | |
|--|--------------|--|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling |
| Above 4 | 6 | Performance clearly exceeds that described in Band 4. |
| 4 | 5 | Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis. Spelling: complex regular words usually accurate, but irregular/more difficult words less secure. Punctuation between sentences is generally appropriate and correct; punctuation within sentences is partially successful. |
| 5 | 4 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. Spelling is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. Punctuation between sentences is at times insecure; within sentences, punctuation is only sometimes successful. |
| 6 | 3 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success. |
| 7 | 2 | Sentence structures are simple and repetitive; syntactical faults are frequent. Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise, rather than recurring error-types. Punctuation between sentences is very uncertain; within sentences, punctuation is largely omitted or misused. |
| 8 | 1 | Sentence structures are recognisable; simple structures are sometimes correct. Spelling: most words are recognisable, but only the simplest are correctly spelt. Punctuation is largely haphazard, inconsistent or absent. |
| Below 8 | 0 | Performance does not meet the requirements of Band 8 |

| | |
|---|---|
| QUESTION 8 20 MARKS (14 + 6) | 'We cannot live without mobile phones' Write the words of a speech for a class debate in which you argue for or against the idea that mobile phones are essential. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary. |

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 (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 7.
- 5 Award TWO marks, one for AOs3(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 the two separate marks (e.g. 11 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK

1. Most will agree with the assertion in the title, so most of the work will be arguing for. Even the weakest writing will probably be quite well informed about the technology but it may simply be no more than informative, which, of course, this triplet does not ask for. Best answers will be vigorously convincing but some may contain a rebuttal of this viewpoint.
2. The tone should be appropriate to the task.
3. **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation at own point of view
 - effectiveness in persuading audience to share/support point of view.

WRITING TO ARGUE, PERSUADE, ADVISE

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the higher mark in the band.</i> | | | |
|--|------------------|--|---|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| Above 4 | 14 13 | Performance clearly (13) or very clearly (14) exceeds that described in Band 4. | |
| 4 | 12 11 | Task: the speech presents clearly the writer's view of the prompt with cogent reasons given. The writing draws effectively on what a might reasonably be expected of a speech of this sort, format , and establishes a generally successful relationship with the audience, with some consistency of tone . | An appropriate opening states identifiable intention; there is clear development in some detail and a suitable conclusion . Paragraphs are used to organise content; topic sentences are sometimes strategically placed to emphasise important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used. |
| 5 | 10 9 | Task: the speech sets out a recognisably coherent viewpoint and shows awareness of the need to persuade. Conventional speech format will be used to some effect. There is a sense of relationship with the audience, but tone may be inconsistent. | The opening attempts to state intention; there is some clear development and an attempt to achieve an appropriate conclusion . Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times. Topic sentences are usually placed at the beginning of the paragraph; simple connectives are used, with some repetition. |
| 6 | 8 7 | Task: the speech makes some points about the prompt and includes some details intended to persuade the reader, but is likely to rely on assertion/information rather than persuasion. A few of the more obvious features of appropriate speech format are attempted, with limited success. There is intermittent awareness of the audience, but little consistency of tone/address . | The opening signals some intention; there is some sense of development and a limited attempt to achieve a conclusion . Paragraphing , if present, may be helpful but is likely to be random. |

| | | | |
|------------|---------|--|---|
| 7 | 6 5 | <p>Task: the speech shows some awareness of the prompt but tends to inform/explain rather than explicitly to argue/persuade.</p> <p>The speech format is used in a rudimentary way. There is little awareness of the audience, and tone is inconsistent.</p> | <p>Opening: there may be some evidence of an attempt to set out an intention; development is limited, and the writing may just stop, with no conscious attempt at a conclusion.</p> <p>Paragraphing may be used to show obvious divisions of content, but generally points are listed without organisation, emphasis or detail.</p> |
| 8 | 4 3 | <p>Task: the speech shows limited awareness of the prompt and its implications.</p> <p>Use of the written format may be no more than an obvious opening phrase/sentence. A very limited response, with no consistent tone or apparent awareness of the intended audience.</p> | <p>There is very limited evidence of deliberate structuring in terms of opening, development or conclusion.</p> <p>There is little or no evidence of paragraphing to any effect.</p> |
| Below 8 | 2, 1, 0 | Performance does not meet the requirements of Band 8 | |

| Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band. | | | |
|--|--------------|---|--|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling | |
| Above 4 | 6 | Performance clearly exceeds that described in Band 4. | |
| 4 | 5 | Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis. | Spelling: complex regular words usually accurate, but irregular/more difficult words less secure. Punctuation between sentences is generally appropriate and correct; punctuation within sentences is partially successful. |
| 5 | 4 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. | Spelling is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. Punctuation between sentences is at times insecure; within sentences, punctuation is only sometimes successful. |
| 6 | 3 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. | Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success. |
| 7 | 2 | Sentence structures are simple and repetitive; syntactical faults are frequent. | Spelling errors are frequent even in simple vocabulary, and are random/difficult to categorise, rather than recurring error-types. Punctuation between sentences is very uncertain; within sentences, punctuation is largely omitted or misused. |
| 8 | 1 | Sentence structures are recognisable; simple structures are sometimes correct. | Spelling: most words are recognisable, but only the simplest are correctly spelt. Punctuation is largely haphazard, inconsistent or absent. |
| Below 8 | 0 | Performance does not meet the requirements of Band 8 | |

Mark Scheme 2432/2
June 2005

INTRODUCTION

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

- the specification, especially the assessment objectives;
- the question paper and its rubrics;
- the material candidates have read and studied (texts and unseen);
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|---|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 9 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B)**USING THE MARK SCHEME**

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) **Handling of unexpected answers**

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

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

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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 (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

'INCORRECT STORY/STORIES USED – REDUCED BY 1 BAND'

in the margin, record the unadjusted mark and cross it through, then record the adjusted (reduced) mark and circle it

on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

1 On each script, THE FOLLOWING MUST APPEAR:

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

3 Written annotation and comment MUST ACCORD WITH THE FOLLOWING GUIDELINES:

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

EG “Good use of (xyz), but not enough (abc) to move into band 0”
N.B. Never refer to grades, only to bands.

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

Unit 2432/02 Higher Tier

Different Cultures - Generic Mark Scheme

| BAND | MARKS | DESCRIPTOR |
|-----------------------|----------------------------|---|
| | | ***Be prepared to use the FULL range!*** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will |
| 1 | 30 29 28 | <ul style="list-style-type: none"> demonstrate all of the below in a sustained and very consistent answer. |
| 2 | 27 26 25 24 23 | <ul style="list-style-type: none"> show clear insight in an explicitly relevant response to the task show a perceptive understanding of the text supported by precise references respond sensitively and in detail to the writer's language and/or techniques, where appropriate |
| 3 | 22 21 20 19 18 | <ul style="list-style-type: none"> respond to the task with some insight and clear relevance show a clear understanding of the text supported by well-selected references respond with some thoroughness to the writer's language and/or techniques, where appropriate |
| 4 | 17 16 15 14 13 | <ul style="list-style-type: none"> develop a response relevant to the task show understanding of the text supported by appropriate reference make some response to the writer's language and/or techniques, where appropriate |
| 5 | 12 11 10 9 8 | <ul style="list-style-type: none"> begin to develop a response which is generally related to the task show some understanding of the task supported by some references make some reference to the writer's language and/or techniques, where appropriate |
| 6 | 7 6 5 4 3 | <ul style="list-style-type: none"> make some comments whose relevance to the task is clearly implied show a little understanding of the text support by some references possibly make limited reference to the writer's language and/or techniques, where appropriate |
| Ungraded on this task | 2 1 0 | <ul style="list-style-type: none"> make a few straightforward comments sometimes implying relevance to the task make some comment about the text without relevance to the task not meet any of the criteria above |

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

Instructions to Examiners – Section A

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

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

In the margin use ticks and double ticks to identify acceptable and very apt illustration.

Use R for repetition.

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

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

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

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

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

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

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

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

SECTION A

Text: OCR: *Opening Worlds*

Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.

| | |
|--|---|
| Question 1 (30 marks) | How do the writers capture unhappiness in this story and in one other story from the list above? |
| <p>NOTES ON THE TASK:</p> <p>The task requires candidates to explore the nature of unhappiness in two of these stories. The <u>extract</u> offers scope for detailed and subtle textual analysis. Candidates may refer to:</p> <ul style="list-style-type: none"> - details of the torture experienced by Nak as a consequence of the oppressive weather - his unhappiness as he reveals his exhaustion, fear and anger - the portents of drought, want, disaster, and death hanging over his very existence. - the dreadful irony within the situation, he should be happy for he has just been paid two hundred baht for his large family - the death of his little son hangs heavy on his mind as he recalls the events of the day and the dreadful decision he had to make. <p><u>Other stories.</u> Candidates may offer interpretations along these lines:</p> <p><i>Dead Men's Path:</i> the unhappiness of the Obi's as their dreams of revolutionising the school come crashing down around them. Candidates may also see the destruction of the compound as symbolic of the unhappiness of the villagers at the Obi's refusal to respect their cultural beliefs.</p> <p><i>Snapshots of a Wedding:</i> Candidates may draw from the general unhappiness in the choice of Neo as a bride, the rejection of Maratha and Neo's own loss of face at the hands of her aunt.</p> <p><i>The Train From Rhodesia:</i> the misery of the new wife as she considers the insensitivity of the man she has married together with the poverty and humiliation suffered by the native vendors.</p> <p><i>The Tall Woman and Her Short Husband:</i> the alienation of this odd couple at the hands of a cultural stripping away of privacy and dignity.</p> <p><i>Two Kinds:</i> the unhappiness of the mother that caused her to seek out the American Dream and the failure of her daughter to realise those ambitions, together with the daughter's desperation to be herself and not the prodigy her mother desires so much. Here the unhappiness is manifested in a physical and mental confrontation of wills.</p> <p>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 relevance to the question.</p> <p>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.</p> <p>Lower band responses will show at least a superficial understanding of how the text illustrates unhappiness and refer to another story in a way which is, in parts, a recognisable response to the question.</p> <p>Differentiation is likely to spring from the extent to which the answer focuses on the theme of unhappiness and the thoroughness with which it is explored.</p> | |

Text: OCR: *Opening Worlds*

Dead Men's Path; Snapshots of a Wedding; The Train from Rhodesia; The Gold-Legged Frog; Two Kinds; The Tall Woman and Her Short Husband.

| | |
|----------------------------------|---|
| Question 2 (30 marks) | Explore how events in two of the stories are influenced by culture. |
|----------------------------------|---|

NOTES ON THE TASK:

Candidates may offer interpretation along these lines:

The influence of culture is self evident in all of the short stories.

The Train From Rhodesia: Here we see a dramatic clash of cultures in the station, a white colonialism 'patronising' a native culture that is in itself removed from the nobility of a past life which the white passengers are so keen to tame through their purchase of souvenirs. The finely drawn reactions to this coming together of cultures are emotively portrayed through the new wife and her husband.

Dead Men's Path: Here the influence of culture is immediately recognisable as the story details the attempts of the Obis to impose a modern set of values upon the school and community and the consequent cultural revolt.

Snapshots of a Wedding: Events are clearly steeped in cultural practices and expectations. The choice of a suitable wife and the preparations for the wedding are set against backdrop of traditional subservience with regard to the role of women. The treatment of both Neo and Maratha are very much influenced by culture.

The Gold Legged Frog: From the outset, events are almost wholly dominated by the culture, from the search for frogs to eat in the poverty of Nak's existence, to his treatment at the hands of officials and the dreadful decision he had to make between remaining with his dying son and the pursuit of money to aid his family's survival.

Two Kinds: Answers will be able to draw from the whole of the story which is particularly dense in events influenced by culture, from the mother's search for a better life in America to the daughter's rejection of that 'obedient dream' which spills out into bitter war of wills that damages both parties.

The Tall Woman and Her Short Husband: This story provides candidates with a huge range of examples of the culture imposing itself so destructively upon the principal couple. There is, of course, the impact of the 'Cultural Revolution' upon society and events as a whole.

Good answers will focus very clearly on the question by defining, with illustrations, how events in the stories are influenced by culture

Middle band answers will produce a clearly relevant response but there may be stretches of appropriately selected narrative whose relevance is implied rather than made explicit.

Lower band answers will at least show a superficial understanding of how events are influenced by culture though this may be largely implied in the selection of details.

Differentiation is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety to which the influence of culture upon events is analysed.

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

| | |
|----------------------------------|---|
| Question 3 (30 marks) | How does the writer capture the feelings of the old man as he struggles to get the fish to port, here and in the rest of the novel? |
|----------------------------------|---|

NOTES ON THE TASK

From the extract candidates may refer to:

- The old man's words to himself which reveal that he clearly feels his age, both mentally and physically.
- In describing this huge fish as his brother, he confirms a bond that that is significant in his desire to secure the marlin and bring it home to prove that he is a man worthy of the boy's faith.
- There is an awareness of the enormity of his task in the passage for though the fight is over the real struggle has only just begun.
- The desire to 'touch and feel' the fish which he describes as his 'fortune' adds to the incredible sense of achievement the old man is experiencing.

From the rest of the novel candidates may illustrate the feelings of the old man in his struggle by referring to:

- the rest of his endeavours to bring the marlin home
- his continuing struggle against injury and infirmity
- the impact of the elements upon body and mind
- the battle to keep the ravenous sharks at bay
- his sense of loss and helplessness as he returns with only the skeleton remaining of the once great fish.

Good answers will respond to the extract in detail and with some subtlety, making explicit reference to the feelings of the old man in his struggle to secure the fish. From the rest of the novel they will draw quite widely to illustrate Santiago's almost relentless battle to get the fish to port.

Middle band answers will respond to the extract in some detail, making some explicit comments about the old man's struggles. From the rest of the novel they will select detail which is clearly intended to illustrate the continued struggle while not always making the reasons for selection explicit.

Lower band answers will show at least a superficial understanding of how the extract illustrates the old man's struggle 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 focus on the way in which the writer articulates the feelings of Santiago in his struggle.

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

| | |
|----------------------------------|---|
| Question 4 (30 marks) | How does the writer describe the developing relationship between the old man and the boy? |
|----------------------------------|---|

NOTES ON THE TASK:

This is a very straightforward task on the surface, but it clearly contains hidden depths for able candidates to explore. Although candidates will be able to locate the material very easily, it can be found in the first fifteen pages or so as well as a short section at the end of the novel, the quality of responses is almost certainly going to vary with regard to the understanding of the more subtle interchanges between the two. The desire of the old man to justify the faith that the youth puts in him and the bond they share in the face of ridicule will provide rich material for study. The best candidates will comment on the words they use to address each other, as well as their thoughts, through careful reference or direct analysis of language. The ability to identify how the relationship has matured upon the return of the old man will also provide a useful discriminator. Certainly, the old man loses his battle to bring the fish ashore, but in the eyes of the boy he is far from a failure.

Specifically candidates may refer to:

- the sadness that Manolin experiences in seeing his friend labelled a failure
- the boy's love for the man who taught him to fish
- their previous success in fishing together from when the boy was five years old
- their shared faith that the big fish will come
- the boy's desire to serve Santiago and determination to ensure that he eats and is clothed for the winter
- the teamwork revealed as they strip the boat
- their shared conversations about Africa and baseball
- Manolin's faith that Santiago is unique amongst the great fishermen
- The fact that when fishing they do not need words to communicate
- Santiago's wishes that he had the boy with him in his struggles with the fish
- The tears Manolin sheds when he sees the state of his friend's hands upon his return
- Manolin's desire to defy his family and get Santiago back to the fishing he loves as soon as possible and without regrets regarding what might have been.

Good answers will explore many of the finely drawn interchanges between the two with explicit reference to how the relationship is developed by the writer, consistently focusing on the question.

Middle band answers will contain a range of useful references, explicit or implicit, but may drift away from the demands of the question or be limited in the development of ideas.

Lower band responses will show at least a superficial understanding of the demands of the question and respond to it by the selection of some generally appropriate material.

Differentiation is likely to spring from the extent to which answers reflect the terms of the question and the perceptive analysis of appropriate references.

Text: ACHEBE: Things Fall Apart

| | |
|----------------------------------|---|
| Question 5 (30 marks) | How does the writer show that fear dominates Okonkwo here and in the rest of the novel? |
|----------------------------------|---|

NOTES ON THE TASK:

From the extract candidates may refer to:

- the way that Okonkwo transferred his fear on to the rest of his family
- Okonkwo's deep seated fear of repeating his father's perceived weakness and failure.
- His fear is greater than the supernatural forces that pervade the culture in which he lives
- A fear of shame and humiliation – agbala (a man who had taken no title)
- A fear that motivates him to hate everything his father loved (gentleness and idleness),

From the rest of the novel candidates may refer to:

- his desire to be seen as a 'real' man – a great wrestler
- his planning for the future, to become a man admired for everything his father was not
- his embracing of war and bloodshed, developing an image far removed from his father's
- he worships and listens to the spirits which his father ignored prior to his "contemptible life and shameful death"
- his inability to show any affection for fear that it may be taken as a sign of inherent weakness
- his beating of his wife Ojiugo during the 'Week of Peace' and his fear of public criticism
- the threat to strangle his son if he perceives any weakness in his behaviour
- his tales of violence and bloodshed he shares with his sons to encourage them to rule their future families through fear
- the killing of Ikemefuna for fear of being considered weak

Good answers will explore the extract in detail and focus on the terms of the question, and range widely over the novel, making it consistently how fear dominates Okonkwo through explicit reference.

Middle band answers will explore the extract in some relevant detail and give a number of useful examples of how fear dominates Okonkwo in the rest of the novel through explicit or implicit reference.

Lower band answers will show at least a superficial understanding of how the extract illustrates how fear dominates Okonkwo, and refer to other parts of the novel in ways which are, generally, recognizable as a response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the theme of Okonkwo's fear and the effectiveness of the illustrations and explanation.

Text: ACHEBE: Things Fall Apart

| | |
|----------------------------------|--|
| Question 6 (30 marks) | How does Achebe present the differing characters of the white men who bring change to Umuofia? |
|----------------------------------|--|

NOTES ON THE TASK: Candidates may offer interpretation along these lines

- **Mr Brown**, the white missionary, offers the villagers a real alternative to the repressive, supernatural doctrines promoted by their culture – he sets up a school where they are taught to read and write (working initially through his black interpreter Mr Kiaga)
- He cleverly restrains his flock from “provoking the wrath of the clan”
- He advises against zeal and believes in expediency, earning the respect of the clan “because he trod softly on its faith”
- He makes friends with the great men of the clan and spends time talking with them about their beliefs (wisely realising that “a frontal attack on it would not succeed”)
- He “begged, argued and prophesied” that the future prosperity lay in education.
- **The Reverend James Smith**, Brown’s replacement, condemned compromise and accommodation promoted by his predecessor
- In his eyes, black represented evil – the tribes were the “sons of darkness”
- He was only interested in the numbers of his flock, not the depth of their faith
- He is quick to anger and to condemn
- He encourages zealots in his congregation to flout tradition and cultural beliefs
- At least he stands his ground in the face of those who came to destroy his church (in spite of being responsible for its destruction)
- **The District Commissioner**, a rather detached, calculating individual, cleverly disarms the six leaders and insists on compliance
- He uses his representative status and the white man’s law to impose his will by force
- He believes implicitly in the importance of “good government”
- He is fascinated by the customs of the tribes but does not wish to involve himself in their “undignified details”
- He sees his dealings with the lives of the villagers as no more than a potentially interesting entry in a self glorifying book

Good answers will clearly illustrate the characters of the three principal white men with explicit reference to how different they are in promoting change in Umuofia, ranging widely over the novel with perceptive analysis focusing on the question.

Middle band answers will clearly focus on the different characters of the three white men, though at times this may be implicit rather than explicit. Analysis may be rather uneven.

Lower band answers will show at least a superficial understanding of the characters of the white men and how different they are.

Differentiation is likely to spring from the extent to which the answers focus on the characters of the white men and how different they are, as well as the effectiveness with which this is illustrated and demonstrated.

Section B

| | |
|----------------------------------|---|
| Question 7 (30 marks) | What reasons are there to be hopeful for the future? |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/syntax accurately; 4 use appropriate register and vocabulary. |

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.
- 4 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.
- 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 (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices regarding reasons to be hopeful for the future. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.) They should write about more than one reason.
- No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- Candidates offer cogent reasons for a negative should not be penalised; however, the task asks for more than simply personal polemic, as follows:
- **TASK-SPECIFIC CRITERIA:**
 - – clarity of presentation of reasons (**overview**);
 - – clarity of explanation of such reasons and consideration of whether they do herald a more hopeful future (**analysis**);
 - – effectiveness/relevance of personal **comment**.

| | |
|----------------------------------|--|
| Question 8 (30 marks) | 'In the future we will all be slaves to things like personal stereos, computers and mobile phones.' Write a speech for a class debate in which you argue for or against this statement. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 spell, punctuate and use grammar/ syntax accurately; 4 use appropriate register and vocabulary. |

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 formed 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 (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.
- 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 (e.g. 11 + 3 = 14). Ring this total and transfer it to the front page of the script.

NOTES ON THE TASK

- Candidates will make their own choices of with regard to whether they believe we will become slaves to such devices. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- The format is that of a speech a peer audience; 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

QUESTION 7 - WRITING TO ANALYSE, REVIEW, COMMENT

| <i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i> | | | |
|---|----------------|--|--|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| 1 | 20 19 | Performance clearly (19) or very clearly (20) exceeds that described in Band 2. | |
| 2 | 18 17 16 | <p>Task: the writing gives sharp insight into specific examples of reasons, confidently analysing whether they give rise to hope for the future (and, possibly, the implications of this). Personal comment is pithy and pertinent.</p> <p>Format: An overview is skilfully developed, with detailed exploration of the topic, and a relationship with the reader is effectively created. Tone is sustained/varied entirely appropriately throughout (e.g. <i>tentative, enquiring, appalled, amused . . .</i>) by precise use of a sophisticated vocabulary.</p> | <p>A very effective opening firmly engages with the topic; development is fully coherent and sustained, leading to an effective conclusion.</p> <p>Paragraphs are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p> |
| 3 | 15 14 13 | <p>Task: the writing presents well-defined examples of the reasons that we may be hopeful for the future, with some pertinent personal comment.</p> <p>Format: the writing is effectively organised to give an overview of the topic and establishes a good relationship with the reader. Appropriate tone is sustained by the use of a wide range of apt vocabulary (e.g. <i>to express judgements about how lesson can influence lives</i>).</p> | <p>The opening successfully engages with the topic, and development is coherent and well sustained. There is a clear sense of logical conclusion (e.g. <i>personal comment or recommendation</i>).</p> <p>Paragraphs are used accurately, with length and structure varied for effect. Material is selected, prioritised and sequenced purposefully (e.g. <i>topic sentences used effectively to signal content</i>). There is some variety in the use of connectives.</p> |

| <i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i> | | | |
|---|-------------------------|---|---|
| 4 | 12 11 10 | <p>Task: the writing clearly presents a range of examples reasons to be hopeful for the future. Some relevant personal comment is clearly expressed.</p> <p>Format: the writing establishes a sense of overview of the topic and creates a generally successful relationship with the reader (e.g. via good balance of information given and knowledge assumed). Tone is generally consistent and vocabulary is appropriate.</p> | <p>An appropriate opening engages with the topic; there is clear development in some detail and a suitable conclusion (e.g. with some summary/recapitulation).</p> <p>Paragraphs are used to organise content; differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p> |
| 5 | 9 8 7 | <p>Task: the writing sets out recognisable examples of reasons to be hopeful for the future. There is some personal comment, but it is not always focussed/relevant.</p> <p>Format: Some sense is given of an overview of the topic and there is a sense of relationship with the reader. However, tone may be inconsistent, with some restriction of vocabulary.</p> | <p>The opening attempts to engage with the topic; there is some clear development and an attempt to signal an appropriate conclusion.</p> <p>Paragraphing shows some selection and sequencing, though the 'thread' may be lost at times. Simple connectives are used, possibly repetitively.</p> |
| 6 | 6 5 4 | <p>Task: the writing refers to some simple reasons why we can be hopeful for the future but comments are likely to be very generalised or merely assertions.</p> <p>Format: An overview may be attempted, with limited success and only intermittent awareness of a reader. There is little consistency of tone and vocabulary is limited and on occasions imprecise.</p> | <p>The opening offers some engagement with the topic; there is some sense of development and a limited attempt to signal a conclusion.</p> <p>Paragraphing is largely based on simple division of content.</p> |
| Below 6 | 3, 2, 1, 0 | Performance does not meet the requirements of Band 6 | |

| Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band. | | | |
|---|----------------|---|--|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling | |
| 1 | 10 | Performance clearly exceeds that described in Band 2. | |
| 2 | 9 8 | Sentence structures are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex sentences, is skilfully varied to precise purpose/effect. | Spelling is virtually all correct, across a wide vocabulary including complex irregular words. |
| | | | Punctuation: a good range is used accurately and precisely, both between and within sentences, to produce specific effects. |
| 3 | 7 6 | Sentence structures: a variety is used (including compound, complex and perhaps occasional multiple complex) <i>e.g. for emphasis and to sharpen meaning.</i> Subordination and co-ordination help to vary pace and focus. | Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error. |
| | | | Punctuation: a range is used securely, both between and within sentences, and enhances clarity of meaning. |
| 4 | 5 4 | Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis. | Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words less secure. |
| | | | Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning. |
| 5 | 3 2 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. | Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns. |
| | | | Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning. |
| 6 | 1 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. | Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types. |
| | | | Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success. |
| Below 6 | 0 | Performance does not meet the requirements of Band 6 | |

QUESTION 8 - WRITING TO ARGUE, PERSUADE, ADVISE

| <i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i> | | | |
|---|----------------|---|--|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| 1 | 20 19 | Performance clearly (19) or very clearly (20) exceeds that described in Band 2. | |
| 2 | 18 17 16 | <p>Task: the writer's view on whether we will become slaves to such devices is confidently advanced and convincingly argued, creating strongly persuasive appeal to the intended audience.</p> <p>Format The speech is eloquently developed, with skilful balance of detail and directness. Tone is sustained/varied entirely effectively throughout (<i>e.g. sophisticated/direct, or formal/informal</i>) with precise use of apt vocabulary.</p> | <p>A very effective opening firmly 'buttonholes' the audience; development is fully coherent and sustained, leading to a convincing conclusion. (<i>e.g. recapitulation; 'clinching' of argument</i>).</p> <p>Paragraphs skilfully marshal points and develop the argument with purposeful variation in length and structure to control responses/create impact. A range of connectives or other linking devices reinforces cohesion.</p> |
| 3 | 15 14 13 | <p>Task: the writer's view on whether we will become slaves to such devices is effectively argued and well supported, creating a clear appeal to the intended audience.</p> <p>Format: The speech is effectively developed and well sustained. Appropriate tone is sustained by the use of a wide range of appropriate vocabulary (<i>e.g. adjectives to indicate judgement / 'load' argument</i>)</p> | <p>The opening successfully engages the audience; development is coherent and well sustained, leading logically to a convincing conclusion.</p> <p>Paragraphs are purposefully shaped to prioritise and sequence the argument; length and structure are varied for emphasis/effect. There is some variety in the use of connectives. (<i>e.g. conditional – if, supposing; cause/effect – because, therefore; contrast – however, on the other hand; etc</i>).</p> |
| 4 | 12 11 10 | <p>Task: the speech presents clearly the writer's view on whether we will become slaves to such devices, supported/balanced by reference to the likely concerns of the audience.</p> <p>Format: Typical features of a speech are effectively used (<i>e.g. repetition; rhetorical questions</i>). There is some consistency of tone, achieved through the use of a range of appropriate vocabulary.</p> | <p>An appropriate opening states identifiable intention; there is clear development in some detail and a sense of conclusion.</p> <p>Paragraphs are used to organise stages in the argument; topic sentences are sometimes strategically placed to highlight important points. Differing paragraph lengths may be used for emphasis/effect. Straightforward connectives are used.</p> |

| <i>Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band.</i> | | | |
|---|-----------------------|---|---|
| Band | Marks | AO3 (i) communicate clearly and imaginatively, using/adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| 5 | 9 8 7 | Task: the speech sets out a recognisable view of whether we will become slaves to such devices and shows awareness of the need to persuade the intended audience. Format: Some typical features of a speech are used to some effect. However, tone may be inconsistent, with some restriction of vocabulary . | The opening attempts to state point of view; there is some clear development and an attempt to achieve an appropriate conclusion . Paragraphing is sometimes logically ordered, though the 'thread' may be lost at times. Simple connectives are used, with some repetition. |
| 6 | 6 5 4 | Task: the speech offers some relevant reasons views on whether we will become slaves to such devices and may include occasional details intended to persuade an audience, but is likely to rely on assertion rather than persuasion. Format: A few obvious features of a speech are attempted, with limited success, but there is little consistency of tone and vocabulary is limited and on occasions imprecise. | The opening signals some intention; there is some sense of development and a limited attempt to achieve a conclusion . Paragraphing is largely based on a series of statements. |
| Below 6 | 3, 2, 1, 0 | Performance does not meet the requirements of Band 6 | |

| Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band. | | |
|---|----------------|---|
| Band | Marks | AO3(iii) Use a range of sentence structures effectively with accurate punctuation and spelling |
| 1 | 10 | Performance clearly exceeds that described in Band 2. |
| 2 | 9 8 | Sentence structures show good control of subordination and co-ordination and an ability to use a full range of structures, skilfully varied to precise purpose/effect (<i>e.g. frequent use of simple sentences for effect in speech</i>). Spelling is virtually all correct, across a wide vocabulary including complex irregular words. Punctuation: a wide range is used with precision, both between and within sentences, to produce specific effects appropriate to speech (<i>e.g. parenthetic commas/dashes for asides</i>). |
| 3 | 7 6 | Sentence structures: a variety may be used as appropriate to speech (including compound, complex and perhaps occasional multiple complex), <i>e.g. for emphasis; to sharpen argument</i> . Subordination and co-ordination help to vary pace/focus. Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error. Punctuation: a range is used securely, both between and within sentences and to produce deliberate effects (<i>e.g. pause; contrast</i>). |
| 4 | 5 4 | Sentence structures are mainly compound and complex; there is some variety, as appropriate to speech. Subordination may help to provide order/clarity in argument. Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure. Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying argument. |
| 5 | 3 2 | Sentence structures are largely simple and compound, and tend to be repetitive. There is little attempt at conscious variation for effect. Spelling is usually correct in straightforward vocabulary/regular words, but there may be a errors in a number of common spelling patterns. Punctuation between sentences is at times insecure; when complex sentences are used, punctuation within sentences is only sometimes successful in clarifying meaning. |
| 6 | 1 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent, including a number of error-types. Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success. |
| Below 6 | 0 | Performance does not meet the requirements of Band 6 |

Mark Scheme 2433/1
June 2005

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|--|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 8 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.

c) Annotation of scripts

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded unringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand marking at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.
(Section 8a – d, page 7)

e) **Handling of unexpected answers**

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.
(Section 6a, bullet point 5, page 6)

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.
(Appendix 5, para 19, page 25)

RUBRIC INFRINGEMENTS

4. 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)'.
5. 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, then 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

4. Where a candidate answers a Shakespeare question using the incorrect play, 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).

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.

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

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

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

N.B. Never refer to grades, only to bands.

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

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A: WRITING

| | |
|---|---|
| QUESTION 1 (20 marks) (14 + 6) | Copy out the sentences below, then CONTINUE THE STORY, exploring the situation and the feelings of the narrator. I had reluctantly agreed to pick them up at 11 pm, no earlier. Anxiously I scanned the faces coming towards me, afraid I would miss them - or perhaps that they would not turn up. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 use appropriate register and vocabulary. 4 spell, punctuate and use grammar/syntax accurately. |

INSTRUCTIONS TO EXAMINERS

- **Ring** errors and ✓ or ✓✓ felicities of expression and content sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have informed your judgement.
- For writing tasks, LENGTH is not in itself a criterion.
- Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 7.
- Award **two** marks, one for AOs 3(i) + (ii), one for AO 3(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the response write the two separate marks (e.g. 10 + 3), then transfer the two separate marks to the front page of the script.

NOTES ON THE TASK:

- A complete narrative is *not* required, but may be offered by some candidates. Action may be minimal; explanation may be withheld.
- **TASK-SPECIFIC CRITERIA:**
 - creation of appropriate persona as narrator –feelings made clear and convincing
 - effective use of detail to create/sustain the imagined setting/situation.
 - effective use of language and imagery etc

| QUESTION 1 BAND DESCRIPTORS | | Writing to Explore, Imagine, Entertain (Foundation) | |
|--|----------|---|--|
| Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band. | | | |
| BAND | MARKS | AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| Above 4 | 14 13 | Performance clearly (13) or very clearly (14) exceeds that described in Band 4. | |
| 4 | 12 11 | <p>Task: the imagined situation and feelings of the narrator are generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged.</p> <p>The writing signals appropriate genre and there is some consistency of tone, achieved through the use of a range of appropriate vocabulary.</p> | <p>An appropriate continuation establishes an identifiable mood/ setting / situation; there is clear sense of development in some detail, leading to an appropriate end-point.</p> <p>Paragraphs are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.</p> |
| 5 | 10 9 | <p>Task: the imagined situation and feelings of the narrator are at times convincing and more than merely derivative. Narrative standpoint may show inconsistency (<i>e.g. of tense; in variation of pronouns – I, s/he</i>), but the reader is generally engaged.</p> <p>Some typical features of appropriate genre are used to some effect. However, tone may be inconsistent, with some restriction of vocabulary.</p> | <p>The continuation attempts to establish a mood/ setting / situation; there is a sense of some development and an attempt to end at an appropriate point.</p> <p>Paragraphing generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.</p> |
| 6 | 8 7 | <p>Task: the imagined situation and feelings of the narrator provide some interest but may be derivative. Narrative standpoint is unclear/inconsistent, but the reader is intermittently engaged.</p> <p>There is some limited attempt at the appropriate genre, but little consistency of tone, and vocabulary is limited and at times imprecise.</p> | <p>The continuation introduces some sense of mood/ setting / situation; there is some development and a limited attempt to end at an appropriate point.</p> <p>Paragraphing is largely based on simple narrative sequence.</p> |

| BAND | MARKS | AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
|---------|-------------|---|--|
| 7 | 6 5 | Task: the imagined situation is generally appropriate but struggles to convince. Narrative standpoint is erratic/ inconsistent and there is minimal engagement with the reader. Use of genre is limited to (stereo-) typical content; tone is inconsistent and vocabulary is restricted. | The continuation may give some evidence of an attempt to create mood/ setting / situation, but the writing is predominantly simple narrative with limited development ; it may just stop, with no apparent attempt to build towards an end-point . Paragraphing , if present, may show obvious stages in a narrative sequence, but does not develop any detail. |
| 8 | 4 3 | Task: there is sufficient content to produce an imagined situation that may be recognisable, but there is no clear narrative standpoint and no apparent awareness of the reader. Use of genre may consist of little more than clichés. There is no consistent tone and vocabulary is very limited. | There is very limited evidence of deliberate structuring or creation of mood/ setting / situation, in terms either of opening, development or ending . There is little or no evidence of paragraphing to any effect. |
| Below 8 | 2 1 0 | Performance does not meet the requirements of Band 8. | |

| <i>Use 'best-fit', within and across columns: if all elements are fully achieved, award the mark for the band.</i> | | | |
|--|--------------|--|---|
| Band | Marks | AO3 (iii) Use a range of sentence structures effectively with accurate punctuation and spelling. | |
| Above 4 | 6 | Performance clearly exceeds that described in Band 4. | |
| 4 | 5 | Sentence structures have some variety, mainly compound and simple complex; subordination helps to provide order/detail/emphasis. | Spelling: complex regular words usually accurate, but irregular/more difficult words less secure. |
| 5 | 4 | Sentence structures show a limited range, largely simple and compound, and tend to be repetitive. | Spelling is usually correct in straightforward vocabulary/regular words, but there may be a number of error-types. |
| 6 | 3 | Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly. | Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types. |
| 7 | 2 | Sentence structures are simple and repetitive; syntactical faults are frequent. | Spelling: errors are frequent even in simple vocabulary, and are random/ difficult to categorise, rather than recurring error-types. |
| 8 | 1 | Sentence structures are recognisable; simple structures are sometimes correct. | Spelling: most words are recognisable, but only the simplest are correctly spelt. |
| Below 8 | 0 | Performance does not meet the requirements of Band 8. | |
| | | Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning. | Punctuation between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences. |
| | | Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success. | Punctuation between sentences is very uncertain; within sentences, punctuation is largely omitted or misused. |
| | | Punctuation is largely haphazard, inconsistent or absent. | |

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! *** |
| | | 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 |
| Above 4 | 10 | <ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate |
| 4 | 9 8 | <ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate |
| 5 | 7 6 | <ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate |
| 6 | 5 4 | <ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate |
| 7 | 3 2 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |
| 8 | 1 | <ul style="list-style-type: none"> • make some comment but without relevant reference to the text |
| Below 8 | 0 | <ul style="list-style-type: none"> • not meet the criteria for Band 8 |

SECTION B: READING

| | |
|---|---|
| QUESTION 2(a) (10 marks) | <i>Much Ado About Nothing</i> (Shakespeare) |
| | <p>Choose the scene in the play that you find the most exciting or upsetting.</p> <p>Write about what you find exciting or upsetting in:</p> <p style="padding-left: 40px;">the situation in the scene you have chosen</p> <p style="padding-left: 40px;">what the characters say and do.</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:

Accept the candidate's choice of scene (or part scene). The most obvious is the accusation of Hero, but the final scene has the dramatic 'resurrection' of Hero, and Act V, Scene 1 has the discovery of Hero's innocence.

Differentiation will be achieved through: the degree of focus on what is exciting or upsetting as opposed to a largely narrative account of what characters say and do; the level of understanding shown of the thematic significance or the importance of that scene within the play that makes it exciting or upsetting; how frequent and aptly chosen the quotations and references to the play given in support of points made as opposed to overlong or not always helpful quotation. The presence of helpful comment to explain how language and / or dramatic devices contribute to this effect will indicate the highest levels of response.

| | |
|---|--|
| <p>QUESTION 2(b) (10 marks)</p> | <p><i>Much Ado About Nothing (Shakespeare)</i></p> |
| | <p>Does Hero deserve your sympathy?</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> • her behaviour before and after the accusation • the way she is treated by others <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:

Candidates should be able to offer some discussion of Hero's character and situation from which to reach a verdict. Lack of sympathy may derive from her willingness to accept wooing via Don Pedro, producing no strong defence against the accusations, and agreeing to marry Claudio despite how he had treated her. More balanced answers should recognise her limited scope for action, the courtship etiquette of the time, and her predicament when even her father turned against her. Sympathy may come from the cruelty of the plot against her, her dignity despite her bewilderment, her love for Claudio, and the loyal support from friends.

Differentiation will be achieved through: the level of argument, personal engagement and degree of focus on whether Hero deserves your sympathy as opposed to a largely narrative account of her behaviour and what happens to her; the level of understanding shown of the thematic significance of her role and/ or the importance of her behaviour in the play when reaching a verdict; how frequent and aptly chosen the quotations and references to the play given in support of points made. The presence of helpful comment to explain how language and/or dramatic devices affect your sympathy will indicate the highest levels of response.

| | |
|---|--|
| QUESTION 3(a) (10 marks) | <i>Romeo and Juliet</i> (Shakespeare) |
| | <p>What do you think of Capulet as a father?</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> • his behaviour towards Juliet both before and after the death of Tybalt. • the reasons for his behaviour <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

The best answers may present a balanced view by showing an awareness of the change brought on by the death of Tybalt. Initially Capulet was concerned that Juliet approved of an arranged marriage with Paris, and was not rushed into it at too early an age, a concerned father. Once Juliet became the last in the Capulet line, he became more anxious to secure a suitable marriage and heir. Since she could not confess to him she was married to Romeo, his incomprehension of her behaviour, and frustration led on to anger and extreme language as he threatened her into agreeing to a hasty marriage with Paris. This may seem cruel and misguided as it pushed her into taking extreme measures, but he grieves at her fake death and subsequent suicide. Society would expect her to obey him without question.

Differentiation will be achieved through: the level of argument, personal engagement and degree of focus on Capulet's qualities as a father as opposed to a largely narrative account of his behaviour; the level of understanding shown of the reasons for his behaviour, including the thematic significance of his role; how frequent and aptly chosen the quotations and references to the play given in support of points made. The presence of helpful comment to explain how language and / or dramatic devices affect our judgement of him will indicate the highest levels of response.

| | |
|--|--|
| QUESTION 3(b) (10 marks) | <i>Romeo and Juliet</i> (Shakespeare) |
| | <p>How well do you think Shakespeare has ended the play?</p> <p>In your answer you should write about:</p> <ul style="list-style-type: none"> • the deaths of Romeo and Juliet • the effects of their deaths. <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

Most answers should be able to identify the main results of the death of the lovers: the ending of the feud, the shared sense of loss, even in the Prince's family, and the confession and forgiveness of Friar Lawrence. The best answers may identify thematic links with the chorus, the cursing of Mercutio, ironic statements by Friar Lawrence and various dreams and premonitions, all of which seem to come true in the final scene.

Differentiation will be achieved through: the level of argument, personal engagement and degree of focus on the merits/ suitability/ satisfying nature etc of the ending as opposed to a largely narrative account of what happens; the level of understanding shown of the effects of their deaths, including the thematic significance and links with earlier moments in the play now concluded; how frequent and aptly chosen the quotations and references to the play given in support of points made. The presence of helpful comment to explain how language and/or dramatic devices affect our judgement of the ending and/or our feelings at the end of the play will indicate the highest levels of response.

| | | | | | | | | | |
|---|---|-----------------------------------|-------|-----------------------------------|-----------|----------|-----------------|-----------|------|
| QUESTION 4 (10 marks) | Opening Lines SECTION A: 'Men and Women' (OCR) | | | | | | | | |
| | <p>Explain how the poets use words and images to create a sense of loss in TWO of the following poems:</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;">(Page 17)</td> <td style="width: 33%;">Hardy</td> <td style="width: 33%;"><i>On the Departure Platform.</i></td> </tr> <tr> <td>(Page 19)</td> <td>Rossetti</td> <td><i>Remember</i></td> </tr> <tr> <td>(Page 19)</td> <td>Levy</td> <td><i>In the Mile End Road</i></td> </tr> </table> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words or phrases you use from the poems.</i></p> | (Page 17) | Hardy | <i>On the Departure Platform.</i> | (Page 19) | Rossetti | <i>Remember</i> | (Page 19) | Levy |
| (Page 17) | Hardy | <i>On the Departure Platform.</i> | | | | | | | |
| (Page 19) | Rossetti | <i>Remember</i> | | | | | | | |
| (Page 19) | Levy | <i>In the Mile End Road</i> | | | | | | | |

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

NOTES ON THE TASK:

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. 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.

In Hardy, there is the loss of 'she who was more than life to me', and the loss of a precious moment that can never be totally repeated; in Rossetti, the detailed effects of bereavement; in Levy, one aspect of bereavement where, for a moment, the lost loved one appears to be seen again.

Differentiation will be achieved through: not only the clear identification of a sense of loss, rather than merely summarising each poem, but also how consistently the response focuses on how words and images are used to create this (eg. Hardy's use of the contrasting images of white and dark, and his use of dialogue in the final stanza); 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 and images (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response.

| | | | |
|--|---|----------------------|-------------------------------|
| QUESTION 5 (10 marks) | Opening Lines SECTION B: 'Time and Change' (OCR) | | |
| | Show how the poets use images from nature to express personal feelings in TWO of the following poems: | | |
| | (Page 22) | Hood | <i>I Remember, I Remember</i> |
| | (Page 27) | Hardy | <i>The Darkling Thrush</i> |
| (Page 30) | Blake | <i>A Poison Tree</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. | | | |

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

NOTES ON THE TASK:

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. 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.

Look for understanding of the personal feelings and how images from nature help to convey these: for example, the idyllic rural memories to contrast with present sorrow at loss of innocence in Hood; the contrast between the 'blessed hope' signalled by the song of the thrush and the fervourless spirit of the people in the bleak winter in Hardy; the use of the tree in Blake to symbolise the effects of harbouring anger.

Differentiation will be achieved through: not only the clear identification of personal feelings, rather than merely summarising each poem, but also how consistently the response focuses on how images from nature 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 and images (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response.

| | | | |
|---|--|--------------------|--|
| QUESTION 6 (10 marks) | Opening Lines SECTION E: 'Generations' (OCR) | | |
| | Show how the poets use words and images to create a picture of family relationships in TWO of the following poems: | | |
| (Page 68) | Armitage | <i>Poem</i> | |
| (Page 70) | Abse | <i>Imitations</i> | |
| (Page 72) | Hill | <i>The Flowers</i> | |
| <i>Support your answer by referring to and quoting from the poems.</i> | | | |
| <i>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:

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. 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.

Armitage looks objectively at how one man acted as devoted father, husband and son, but with occasional slips in behaviour; Abse looks at how patterns of father/son relationships repeat themselves with the next generation; Hill compares the way she and her daughter respond to saying goodbye to the much loved dead grandfather.

Differentiation will be achieved through: not only the clear identification of the family relationships, rather than merely summarising each poem, but also the poets' feelings about these as implied through the pictures they create; how consistently the response focuses on how words and images are used to create these pictures ; 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 words and images (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response.

| | | | |
|---|--|-----------|---|
| QUESTION 7 (10 marks) | Opening Lines SECTION F: Poetry of the 1914-1918 War (i) (OCR) | | |
| | Show how the poets use images from nature to express their feelings about war in TWO of the following poems: | | |
| | (Page 83) | Rosenberg | <i>Returning, We Hear the Larks</i> |
| | (Page 85) | Farjeon | <i>Easter Monday</i> |
| | (Page 85) | Teasdale | <i>'There will come soft rains . . .'</i> |
| | <i>Support your answer by referring to and quoting from the poems.</i> | | |
| | <i>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:

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. 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.

Rosenberg uses the contrast of the lark's song, the sand as the tide advances, and the girl's beautiful hair to illustrate how swiftly and unexpectedly disaster may strike in war; Farjeon contrasts images of spring with the finality and incongruity of death in battle. Teasdale takes a longer view, using the regenerative beauties of nature to place the war firmly in perspective and implicitly asking what, in the end, is to be gained from it.

Differentiation will be achieved through: not only the clear identification of the poets' feelings about war, rather than merely summarising each poem, but also how consistently the response focuses on how images from nature are used to express these feelings; 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 and images from nature (rather than mere 'translation', or a formulaic response that identifies devices but not their effect) will indicate the highest levels of response.

Mark Scheme 2433/2
June 2005

INTRODUCTION

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

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the material candidates have read and studied (texts and unseen)
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please also read carefully Appendix 5, **Introduction to Script Marking: Notes for New Examiners**.

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



Your mark scheme consists of the following:

| | Page |
|--|-------------|
| (A) Assessment Objectives | 3 |
| (B) Using the Mark Scheme | 4 |
| (C) Task-specific Marking Notes | 8 |
| and | |
| (D) Co-ordination Scripts (issued separately) | |

(A) ASSESSMENT OBJECTIVES

The relevant Assessment Objectives for ENGLISH are as follows:

Reading

Candidates must demonstrate their ability to:

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

Writing

Candidates must demonstrate their ability to:

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

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

(B) USING THE MARK SCHEME

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

This **Mark Scheme** is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question paper will work out, and it is subject to revision after we have looked at a wide range of scripts.

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

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

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

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

INSTRUCTIONS ON MARKING SCRIPTS

All page references relate to the Instructions to Examiner booklet (revised September 2004)

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 a selection of at least 10 scripts. The selection should be drawn from several Centres. The preliminary marking should be carried out **in pencil** in strict accordance with the mark scheme. In order to help identify any marking issues which might subsequently be encountered in carrying out your duties, the marked scripts must be brought to the meeting. (*Section 5c, page 5*)

2 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 final mark scheme agreed at the standardisation meeting.
- c) **Annotation of scripts**

The purpose of annotation is to enable examiners to indicate clearly where a mark is earned or why it has not been awarded. Annotation can, therefore, help examiners, checkers, and those remarking scripts to understand how the script has been marked.

Annotation consists of:

- the use of ticks and crosses against responses to show where marks have been earned or not earned;
- the use of specific words or phrases as agreed at standardisation and as contained in the final mark scheme either to confirm why a mark has been earned or indicate why a mark has not been earned (e.g. indicate an omission);
- the use of standard abbreviations e.g. for follow through, special case etc.

Any comments should be kept to a minimum and should always be specifically related to the award of a mark or marks and be taken (if appropriate) from statements in the mark scheme. General comments on a candidate's work must be avoided.

Where annotations are put onto the candidates' script evidence, they should normally be recorded in the body of the answer or in the margin immediately adjacent to the point where the decision is made to award or not award the mark.

d) **Recording of marking: the scripts**

- i) Marked scripts must give a clear indication of how marks have been awarded as instructed in the mark scheme.
- ii) All numerical marks for responses to part questions should be recorded un-ringed in the right-hand margin. The total for each question (or, in specified cases, for each page or section) should be shown as a single ringed mark in the right-hand margin at the end of the question.
- iii) The ringed totals should be transferred to the front page of the script, where they should be totalled.
- iv) Every page of a script on which the candidate has made a response should show evidence that the work has been seen.
- v) Every blank page should be crossed through to indicate that it has been seen.

(Section 8a – d, page 7)

e) **Handling of unexpected answers**

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

- a full consideration of the mark scheme with the objective of achieving a clear and common understanding of the range of acceptable responses and the marks appropriate to them, and comparable marking standards for optional questions;
- the handling of unexpected, yet acceptable answers.

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

There will be times when you may not be clear how the mark scheme should be applied to a particular response. In these circumstances, a telephone call to the Team Leader should produce a speedy resolution to the problem.

(Appendix 5, para 19, page 25)

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, then 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

4. Where a candidate answers a Shakespeare question using the incorrect play, 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).

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

N.B. Never refer to grades, only to bands.

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

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

SECTION A

| | |
|---|--|
| QUESTION 1 (20 marks) (14 + 6) | Copy out the sentences below, and then continue the story. Having reluctantly agreed to meet them at 11 p.m. precisely in this deserted part of town, I anxiously scanned every moving shadow. I was afraid I would miss them, afraid also that they would not turn up. In your writing develop the situation and explore the feelings of the narrator. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: 1 write appropriately for the task; 2 organise and paragraph clearly and effectively; 3 use appropriate register and vocabulary; 4 spell, punctuate and use grammar/syntax accurately. |

INSTRUCTIONS TO EXAMINERS

- **Ring** errors and ✓ or ✓✓ felicities of expression and content sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the responses which have informed your judgement.
- For writing tasks, LENGTH is not in itself a criterion. Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (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 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:

- Complete narratives are NOT required. Action may be minimal, explanation may be withheld, but some attempt will be offered to explore the situation and the feelings of the narrator
- **TASK-SPECIFIC CRITERIA:**
 - creation of a convincing narrator
 - effective use of detail to create/sustain imagined settings/situations
 - effective use of language, imagery, etc.

| QUESTION 1 BAND DESCRIPTORS | | Writing to Explore, Imagine, Entertain (Higher) | |
|--|----------|--|--|
| Use 'best-fit', within and across columns: if most elements are achieved, award the higher mark in the band. | | | |
| BAND | MARKS | AO3 (i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes | AO3 (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features |
| 1 | 14 13 | Performance clearly (13) or very clearly (14) exceeds that described in Band 2. | |
| 2 | 12 11 | <p>Task: the imagined situation and the feelings of the narrator are inventive and entirely convincing. Narrative standpoint is skilfully and convincingly established and effectively sustained/ varied; The writing very confidently engages the reader.</p> <p>Use of genre is entirely apt and convincing, and tone is effectively sustained and / or varied by precise use of a sophisticated vocabulary.</p> | <p>A very effective continuation skilfully establishes mood/ setting / situation; development is fully coherent and sustained, leading to an effective end-point (e.g. <i>deliberate ambiguity</i>).</p> <p>Paragraphs are skilfully constructed and purposefully varied in length and structure, to control responses/create impact. A varied range of connectives and other linking devices helps shape/structure and reinforces cohesion.</p> |
| 3 | 10 9 | <p>Task: the imagined situation and the feelings of the narrator are convincing and imaginative. Narrative standpoint is clearly established and sustained, and may be varied for effect; the writing firmly engages the reader.</p> <p>Genre is clearly established and tone is appropriately established / varied by the use of a wide range of apt vocabulary (e.g. <i>to carry feeling/emotion</i>).</p> | <p>The continuation successfully establishes mood/ setting / situation; development is coherent and moves the reader effectively towards an appropriate end-point .</p> <p>Paragraphs are effectively used to develop structure and give cohesion, with some variety in the use of time/place and other connectives. Varied paragraph length and structure help to sustain interest.</p> |

| BAND | MARKS | <p style="text-align: center;">AO3 (i)</p> <p style="text-align: center;">communicate clearly and imaginatively, using and adapting forms for different readers and purposes</p> | <p style="text-align: center;">AO3 (ii)</p> <p style="text-align: center;">organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</p> |
|--------------------|----------------------|--|--|
| 4 | 8 7 | <p>Task: the imagined situation and the feelings of the narrator are generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged.</p> <p>The writing signals appropriate genre and there is consistency of tone, achieved through the use of a range of appropriate vocabulary.</p> | <p>An appropriate continuation establishes an identifiable mood/ setting / situation; there is clear development in some detail, leading to an appropriate end-point</p> <p>Paragraphs are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.</p> |
| 5 | 6 5 | <p>Task: the imagined situation and the feelings of the narrator are at times convincing and are more than merely derivative. Narrative standpoint may show inconsistency (<i>e.g. of tense; in variation of pronouns – I, s/he</i>), but the reader is generally engaged.</p> <p>Some typical features of appropriate genre are used to some effect, however tone may be inconsistent, with some restriction of vocabulary.</p> | <p>The continuation attempts to establish a mood/ setting / situation; there is a sense of some development and an attempt to end at an appropriate point.</p> <p>Paragraphing generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.</p> |
| 6 | 4 3 | <p>Task: the imagined situation and the feelings of the narrator provide some interest but may be derivative. Narrative standpoint is unclear/inconsistent; the reader is intermittently engaged.</p> <p>There is some limited attempt at appropriate genre, but little consistency of tone, and vocabulary is limited and at times imprecise.</p> | <p>The continuation introduces some sense of mood/ setting / situation; there is some development and a limited attempt to end at an appropriate point.</p> <p>Paragraphing is largely based on simple narrative sequence.</p> |
| Below 6 | 2 1 0 | Performance does not meet the requirements of Band 6. | |

| Use 'best-fit', within and across columns: if most elements are achieved, award the mark in the band. | | |
|---|-------|--|
| BAND | MARKS | AO3 (iii) use a range of sentence structures effectively with accurate punctuation and spelling |
| 1 | 6 | Performance clearly exceeds that described in Band 2. |
| 2 | 5 | <p>Sentence structures are effectively varied and elaborated, with good control of subordination and co-ordination. A full range of structures, including some multiple complex sentences, is skilfully varied to precise purpose/effect.</p> <p>Spelling is virtually all correct, across a wide vocabulary including complex irregular words.</p> <p>Punctuation: a wide range is used with precision, both between and within sentences, to produce deliberate effects.</p> |
| 3 | 4 | <p>Sentence structures: a good variety of compound, complex (and perhaps occasional multiple complex) is used, for emphasis and to sharpen meaning. Subordination and co-ordination give variety of pace and focus.</p> <p>Spelling is secure across a range including complex regular and some complex irregular words, with a limited range of error.</p> <p>Punctuation: a range is used securely, both between and within sentences, sometimes to produce deliberate effects.</p> |
| 4 | 3 | <p>Sentence structures have some variety, mainly compound and complex; subordination helps to provide order/detail/emphasis.</p> <p>Spelling: complex regular words are usually accurately spelled, but irregular/more difficult words are less secure</p> <p>Punctuation between sentences is generally appropriate and correct; punctuation within sentences is generally successful in clarifying meaning.</p> |
| 5 | 2 | <p>Sentence structures show a limited range, possibly largely simple and compound, and tend to be repetitive.</p> <p>Spelling is usually correct in straightforward vocabulary/regular words, but there may be errors in a number of common spelling patterns.</p> <p>Punctuation between sentences is at times insecure; and, when complex sentences are used, punctuation is only sometimes successful within sentences.</p> |
| 6 | 1 | <p>Sentence structures are repetitive, mainly simple and compound; often lengthy, with simple syntax not always used correctly.</p> <p>Spelling is mainly correct in simple vocabulary; otherwise, errors are frequent in longer words and include a number of error-types.</p> <p>Punctuation between sentences is basic, sometimes accurate; punctuation within sentences is occasionally attempted, with limited success.</p> |
| Below 6 | 0 | Performance does not meet the requirements of Band 6. |

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! *** |
| | | The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper. |
| | | In response to the demands of the text and of the task, answers will |
| 1 | 10 | <ul style="list-style-type: none"> • demonstrate all of the below • show sustained insight, individuality and confidence |
| 2 | 9 8 | <ul style="list-style-type: none"> • demonstrate engagement and some insight • show a perceptive overview supported by well-selected references to the text • respond sensitively and in detail to the writer's language and/or techniques, if appropriate |
| 3 | 7 6 | <ul style="list-style-type: none"> • make a sustained personal response • show a clear understanding supported by careful and relevant reference to the text • respond with some thoroughness to the writer's language and/or techniques, if appropriate |
| 4 | 5 4 | <ul style="list-style-type: none"> • make a reasonably developed personal response • show straightforward understanding supported by appropriate reference to the text • make some response to the writer's language and/or techniques, if appropriate |
| 5 | 3 2 | <ul style="list-style-type: none"> • begin to develop a response • show some understanding with some reference to the text • make some reference to the writer's language and/or techniques, if appropriate |
| 6 | 1 | <ul style="list-style-type: none"> • make some relevant comments • show a little understanding with a little support from the text • possibly make limited reference to the writer's language and/or techniques, if appropriate |
| Ungraded on this task | 0 | <ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text |

SECTION B

| | |
|--|---|
| QUESTION 2(a) (10 marks) | <i>Much Ado About Nothing (Shakespeare)</i> |
| | <p>How far does Shakespeare present Hero as deserving your sympathy?</p> <p><i>Support your answer by referring to and quoting from the play.</i></p> <p><i>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:

Candidates should be able to offer some discussion of Hero's character. Although many may see her as weak in accepting wooing via Don Pedro, doing nothing to defend herself against Claudio's accusations, and willingly marrying him despite how he had treated her, the best answers may present a more balanced view, understanding the role expected of women, the etiquette in courtship, and her dilemma when even her father believes the accusations. Arguably Shakespeare presents her as feeling love for Claudio, total shock and bewilderment at the accusations, dignified in her sorrow, and capable of inspiring very strongly expressed loyalty in her friends. The audacity and cruelty of the plot against her could be made relevant as grounds for sympathy.

Differentiation will be achieved through: the clarity of the line of argument used, how far the response focuses on the presentation of Hero rather than just producing a character study, how perceptive an understanding is shown of her role in the play, and how convincing the support given for points made through aptly selected quotation and/ or reference to the play. Helpful comment explaining how language and/or dramatic devices are used in her presentation will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

| | |
|--|---|
| QUESTION 2(b) (10 marks) | <i>Much Ado About Nothing</i> (Shakespeare) |
| | <p>How does Shakespeare show the importance of pride or honour to the male characters in the play?</p> <p>You may choose to focus your answer mainly on ONE or TWO characters 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:

Accept the candidate's choice of characters. The most likely to appear are: Claudio, as seen in his concern not to lose face in courtship and to act strictly in accordance with the etiquette of the time, and his vindictive response to Hero's 'betrayal'; Don John, as seen in his resentment of the stigma of bastardy and his desire for revenge on both Claudio and Don Pedro; Benedick in his use of cynicism and his response to women; Leonato in his immediate condemnation of his daughter. Look for focus on the question, but do not expect the same detail of analysis from candidates who choose to include a range of male characters rather than just one or two.

Differentiation will be achieved through: the consistency of focus on the importance of pride or honour to the male characters, and, most importantly, how this is shown; some perceptive understanding of the thematic significance of this within the play; how convincing the support given for points made through aptly chosen quotation and/ or references to the play. A clear explanation of how language and/or dramatic techniques are used to show this importance will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

| | |
|--|--|
| QUESTION 3(a) (10 marks) | <i>Romeo and Juliet</i> (Shakespeare) |
| | 'A cruel and domineering man.' |
| | 'An anxious father.' |
| | How does Shakespeare present Capulet? <i>Support your answer by referring to and quoting from the play.</i> |
| | <i>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:

The best answers are likely to see a change in how he is presented: initially he is anxious that Juliet is not rushed into marriage too soon and that she approves of the match arranged for her, as seen in his cautious conversation with Paris. On the death of Tybalt, when Juliet becomes the last in the Capulet line, his manner changes, as he seems anxious to secure a suitable marriage and heir, and dismisses her objections as sentimentality. His refusal to listen to her, the extreme language he uses as he threatens her into a hasty marriage with Paris may seem cruel, but Lady Capulet and even the Nurse support him – he is acting in accordance with the mores of his time. His words on discovery of her 'death' suggest extreme grief (is it tinged with sorrow at the loss of an heir?), and he repents the enmity that caused her suicide.

Differentiation will be achieved through: how focused and convincing the line of argument used, and whether the answer goes beyond a character study to explore how Capulet is presented; a perceptive understanding of his role and thematic significance within the play; how convincing the support given for points made through aptly chosen quotation and/or references to the play. A clear explanation of how language and/ or dramatic techniques 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.

| | |
|---|---|
| QUESTION 3(b) (10 marks) | <i>Romeo and Juliet</i> (Shakespeare) |
| | How effective do you find the conclusion of <i>Romeo and Juliet</i> ? Consider the play from the death of Paris onwards. <i>Support your answer by referring to and quoting from the play.</i> <i>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:

There is scope for candidates to analyse the death of the lovers, the ending of the feud, the shared sense of loss, even in the Prince's family, and the confession and forgiveness of Friar Lawrence: in the time allowance, candidates are unlikely to look at all in the same detail. The best answers may identify thematic links with the chorus, the cursing of Mercutio, ironic statements by Friar Lawrence and various dreams and premonitions, all of which seem to come true in the final scene.

Differentiation will be achieved through: how focused and convincing the line of argument used; how perceptive an understanding is shown of the thematic issues within the play that feature in the conclusion; how convincing the support given for points made through aptly chosen quotation and/or references to the play. A clear explanation of how language and/ or dramatic techniques are used to make the conclusion effective will indicate the highest levels of response. Repetition of ideas, overlong or unhelpful quotations, a largely narrative approach, or very sketchy ideas will indicate lower levels.

| | |
|---|---|
| QUESTION 4 (10 marks) | <i>Opening Lines SECTION A: 'Men and Women' (OCR)</i> |
| | <p>Explore ways in which the poets create a sense of loss in TWO of the following poems:</p> <p style="text-align: center;"> (Page 17) Hardy <i>On the Departure Platform</i> (Page 19) Rossetti <i>Remember</i> (Page 19) Levy <i>'In the Mile End Road'</i> </p> <p><i>Support your answer by referring to and quoting from the poems.</i></p> <p><i>Remember to put quotation marks round any words and 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:

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

In Hardy, there is the loss of 'she who was more than my life to me', and the loss of a moment that can never be totally repeated; in Rossetti, the detailed effects of bereavement as contemplated by the lover before death; in Levy, one aspect of bereavement where, for a moment, the lost loved one appears to be seen again.

Differentiation will be achieved through: how clearly and consistently the response focuses on a sense of loss, rather than simply summarising each poem; how perceptive an understanding is shown of the sense of loss explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively in creating this sense of loss 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.

| | | | |
|---|--|-------|------------------------|
| QUESTION 5 (10 marks) | Opening Lines SECTION B: 'Time and Change' (OCR) | | |
| | Explore ways in which the poets use images from nature to express personal feelings in TWO of the following poems: | | |
| | (Page 22) | Hood | I Remember, I Remember |
| | (Page 27) | Hardy | The Darkling Thrush |
| | (Page 30) | Blake | <i>A Poison Tree</i> |
| | <i>Support your answer by referring to and quoting from the poems.</i> | | |
| | <i>Remember to put quotation marks round any words and phrases you use from the poems.</i> | | |

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

NOTES ON THE TASK:

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

Look for understanding of the personal feelings and how images from nature help convey these; for example, the idyllic rural memories to contrast with present sorrow at loss of innocence in Hood; the contrast between the “blessed hope” signalled by the song of the thrush and the fervourless spirit of people in the bleak winter in Hardy; the use of the tree in Blake to symbolise the effects of harbouring anger.

Differentiation will be achieved through: how consistently the response focuses on the different ways the images from nature are used, rather than simply summarising each poem; how perceptive an understanding is shown of the poets’ personal feelings explicit or implicit within each poem; how convincing the support offered for each point, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to express feelings 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.

| | | | |
|---|--|----------|--------------------|
| QUESTION 6 (10 marks) | Opening Lines SECTION E: 'Generations' (OCR) | | |
| | Explore ways in which family relationships are presented in TWO of the following poems: | | |
| | (Page 68) | Armitage | <i>Poem</i> |
| | (Page 70) | Abse | <i>Imitations</i> |
| | (Page 72) | Hill | <i>The Flowers</i> |
| | <i>Support your answer by referring to and quoting from the poems.</i> | | |
| | <i>Remember to put quotation marks round any words and phrases you use from the poems.</i> | | |

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

NOTES ON THE TASK:

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

Armitage looks objectively at how one man acted as father, husband and son; Abse looks at how patterns of father/son relationships repeat themselves; Hill compares the way she and her daughter respond to saying goodbye to the dead grandfather and hence cope with bereavement.

Differentiation will be achieved through: how consistently the response focuses on the ways in which family relationships are presented, rather than simply summarising each poem; how perceptive an understanding is shown of these relationships explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively in this presentation 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.

| | | | |
|---|---|-----------|--|
| QUESTION 7 (10 marks) | Opening Lines SECTION F: Poetry of the 1914-1918 War (i) (OCR) | | |
| | Explore ways in which the poets use images from nature to express their feelings about war in TWO of the following poems. | | |
| | (Page 83) | Rosenberg | <i>Returning, We Hear the Larks</i> |
| | (Page 85) | Farjeon | <i>Easter Monday</i> |
| | (Page 85) | Teasdale | <i>'There will come soft rains...'</i> |
| | Support your answer by referring to and quoting from the poems. | | |
| | Remember to put quotation marks round any words and phrases you use from the poems. | | |

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

NOTES ON THE TASK:

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

Rosenberg uses the contrast of the lark's song, the sand as the tide advances, and the girl's beautiful hair to illustrate an awareness of how unexpectedly disaster can strike in war; Farjeon contrasts images of spring with the finality and incongruity of death in battle; Teasdale emphasises the regenerative powers of nature to show the futility of war.

Differentiation will be achieved through: how consistently the response focuses on the ways images from nature are used to express feelings, rather than simply summarising each poem; how perceptive an understanding is shown of the poets' feelings about war explicit or implicit within each poem; how convincing the support offered for each point made, through aptly selected quotation. Helpful comment explaining how language and/or form are used effectively to express feelings 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.

Report on the Units June 2005

Introduction

In total, nearly 75,000 candidates were entered for the various units in this session, with a large number of them completing aggregation for the examination as a whole. Examiners for all units report, in general, that centres appeared to have entered the great majority of candidates appropriately for either Higher or Foundation Tier papers and that the question papers themselves allowed candidates to respond with interest and to achieve results commensurate with their ability. Detailed comments from the Principal Examiners for each unit are to be found elsewhere in this report but the following points of more general interest are relevant to all centres preparing candidates for this examination in 2006:

- Centres are reminded that it is a central requirement of the specification that **at least 50% of the qualification must be taken as terminal examination assessment**. This is a requirement of the national GCSE General Criteria which OCR is not in a position to modify.
- Centres are also reminded that from **June 2006 onwards**, the selection of short stories chosen for examination from *Opening Worlds* and the selection of poems from *Opening Lines* will change as detailed in the 2nd edition of the English Specification booklet, pages 32 and 33.
- The Principal Moderators for both Written and Speaking and Listening coursework report that some centres are submitting copies of the MS1 forms to moderators on which the individual candidate marks cannot be read. This obviously causes considerable administrative problems and it would be greatly appreciated if centres could check the legibility of these duplicate copies before despatching them.
- Examiners report that an increasing number of candidates appear to be failing to read either the wording of individual questions or the rubric relating to them with sufficient attention. For example, a small, but significant, minority wrote Task 2 type analytical responses to Task 1 on the Unit 1 Higher Tier paper. A similar number of candidates answered more than one question **on the same book** for the Foundation Tier Unit 2 paper and, not to be outdone, several candidates at both Foundation and Higher Tier in the alternative to coursework Unit 2433, answered questions set on *Much Ado About Nothing* by referring exclusively to *Romeo and Juliet*. Such misinterpretation of instructions will inevitably be self-penalising for candidates who commit them.

2431/1 - Non-fiction, Media and Information

General comments

All examiners felt that the paper was accessible to candidates throughout the ability range. Marks achieved extended over the whole range, with a significant number at each end. Overall performance was in line with that achieved in previous versions of this paper, and individual responses to Questions 1 and 2 ranged from those which could be characterised as brief and almost totally lacking in relevance, to those which clearly exemplified a secure, thorough and perceptive understanding of the reading passages.

Similarly, Question 3 allowed the whole range of ability to engage with the topic. Some answers were limited and unstructured impressions of places, while others exploited the magazine format to vigorous and eloquent effect, giving inspiring and detailed descriptions of particular places and a clear explanation of their appeal, with a consistent awareness of the audience.

Comments on individual questions

1 (a) *In the last paragraph, what does the author say the Hollanders did to dry out their country?*

This proved to be an easy access to the paper, for almost all candidates were able to retrieve 'dug dykes' and 'built dams'. However, the question asked what Hollanders did, and so a few candidates penalised themselves by failing to specify the action ('digging' for dykes and 'building' for dams).

1 (b) *From the second paragraph, give one fact about Schipol Airport.
Give two words which show the author's opinions of the old houses by the canals.*

Most candidates could produce an acceptable fact, from the three available, about Schipol airport. However, when it came to finding two words showing the author's opinions of the old houses, this was not straightforward. Many copied from the appropriate section of the text, but did not score marks because they failed to isolate the specific words. Candidates need to be aware that if they are asked for specific words, they need to identify them clearly. Of the words available, 'treasure' was identified many more times than were 'mellow' and 'serene'.

1 (c) *What does Laurie Lee find interesting about Holland?*

In your answer you should write about:

- *Amsterdam*
- *the countryside*
- *the lives of the people in Amsterdam and the countryside.*

*Use **your own words** as far as possible.*

What appeared at first sight to be an easy question, turned out to be a good discriminator. There were several categories of response.

Report on the Units taken in June

The least successful responses saw the question as one of information retrieval, and consisted of lists of facts and description, whether appropriate or not. This indiscriminate transcription of long extracts from the text, although it might allow candidates to score some marks incidentally, does not enable examiners to gauge such candidates' understanding of what they have read. Candidates must realise that verbatim copying does not fulfil Criterion no. 2 for this question, which is in turn derived from Assessment Objective 2 (ii) and (iv) (P.3 of the mark scheme).

However, the structure of the passage and the question itself enabled better candidates to select and organise the material into well-shaped answers. This showed some understanding of the author's interest in Amsterdam and Holland, and, because there were often no precise synonyms for Laurie Lee's words, these candidates followed the bullet points and included the details within their own words.

The best candidates showed not only a thorough understanding of Laurie Lee's interest in Amsterdam, the countryside and the lives of the people, but also revealed an insight into the author's appreciation of Holland.

Of course, not all the answers fitted neatly into these three categories. There were some, otherwise able candidates, who produced relevant generalisations with scant reference to the objects of Laurie Lee's admiration. There were others who understood what attracted the author's interest, but were unable to structure their answers, failing to take advantage of the structural help offered by the bullet points.

Question 2 *Show how 'Welcome to Amsterdam' presents the city as an attractive place for tourists to visit.*

In your answer you should comment on:

- *the choice and position of the photograph*
- *the details you are given about the city*
- *the words and phrases used.*

There were many good responses to the choice of the photograph, with descriptions of its composition and detail, particularly the use of reflected light at night-time. A large number of candidates also understood the relationship between the picture and the text, noticing how the pictorial details were a focus of the content of the surrounding phrases.

There were some full and appropriate answers from students who realized the necessity to analyse the author's use of language, and they scored highly when they showed a clear understanding of the writer's choice of words to produce specific effects.

Many answers of slightly less worth tracked through the practical details of Amsterdam, as opposed to a haphazard commentary, but then, although they identified examples of words and phrases with favourable connotations, failed to comment on their significance.

Sadly, some candidates wrote at length in a general way about the passage and its language, but they did not comment on anything specific. It was not usually possible to give credit to general comments about the city or about the language used, without specific references. Candidates should note the precise terms of the task: they are

Report on the Units taken in June

asked to 'comment on ...the words and phrases used' and on 'the details ...given about the city'. The words 'comment on' and 'details' mean precisely what they say.

Question 3 *For a travel magazine, describe either a place you have visited or somewhere you know well.*

Explain why this place would or would not appeal to someone of your age.

A very wide range of answers was produced by this topic, with surprisingly few students failing to respond, and there were no misunderstandings of the task.

The best responses had the key requirements of a travel magazine article and the target audience firmly in mind. The relevant places were usually holiday destinations or home towns or cities, but some candidates wrote about places without geographical characteristics such as holiday camps, and others about large areas such as islands. There was a surprisingly cosmopolitan range of holiday destinations, from Florida and the Caribbean to Malaysia and the Far East, and the Balearic islands. Some wrote entertainingly about places which would attract teenagers, and others wrote even more entertainingly about places which teenagers would not frequent under any circumstances.

Candidates clearly enjoyed this writing task. They found the register accessible, writing was lively, and showed an awareness of audience. Few floundered on this task, although some forgot to include references to their own age group, and the explanation took the form of a tacked-on paragraph at the end. Shopping emerged as a huge attraction, whatever the holiday destination, but the pulls of theme parks and active pursuits were effectively dealt with. It was certainly enjoyable to mark, by virtue of the variety presented.

In some of the best responses, candidates were able to vary their vocabulary and assume a deliberate register, as well as showing a command of formal, standard English. Some seemed to have studied magazine register, and produced some stylistically convincing pieces.

Many candidates, however, failed to identify an audience and were content to rely on the impersonal 'you'. Others would write enthusiastically about a place which would be suitable for 'young and old alike' or 'all the family', so targeting an adult audience with young children to entertain. Some wrote as if they were promoting or advertising a holiday resort from the viewpoint not of a visitor but of a publicist, although they were still able to inform, explain and describe appropriately.

Weaker responses were simply about a holiday the writer had had or a description of one aspect of their home town. One unusual feature was that many candidates wrote a pastiche of the Amsterdam brochure, with similar construction and phraseology, and references to transport and restaurants. The paper as a whole, is always themed, but there has never been any suggestion that Question 3 somehow follows on from Question 2. Marks were therefore lost in respect of the AO3 (i) & (ii) criteria.

It should be remembered that in writing for Section B, a humorous stance or enthusiasm alone is not enough. Appropriate register, accuracy of expression and structural organisation are what are rewarded. Many candidates lost marks because of careless punctuation, especially in apostrophe use, poor demarcation of sentence

Report on the Units taken in June

boundaries, and absence of paragraphing. Handwriting was sometimes an indiscriminate mix of upper and lower case.

Because of the task which was set, some students assumed that they had a licence to imitate the style of some popular magazines. It is true that the most accomplished pieces of writing may be allowed to use non-sentences and studied colloquialisms (those deliberately chosen for effect), as long as they are used clearly within a securely controlled context of linguistic accuracy. After all, professional writers do that. However, although the set task may involve a sense of magazine audience, purpose and register, it must be understood that this is an examination in English language and that therefore the normal standards of accuracy will be applied by all examiners. The Amsterdam brochure itself is a perfect example of how writing can be as vigorous and lively as possible but at the same time rigorous in respect of its accuracy.

2431/2 - Non-fiction, Media and Information

General Comments

In general, most candidates found the reading material in Section A to be both accessible and enjoyable; a large number also responded well to the informative writing task in Section B which allowed them to write in a format with which they were clearly familiar although not all were successful in striking and maintaining a tone appropriate to both the persona of the writer and the intended audience.

Examiners report that candidates in general managed their time well and only a very small number failed to complete all three tasks satisfactorily; however, it was also felt that a significant number of candidates appeared to have devoted a disproportionate amount of their time to Task 1 to the detriment of their performance later in the paper.

As has traditionally been the case with this paper (and its forerunner in the legacy syllabus), Task 2 produced the greatest variation of performance and proved to be an effective discriminator between those who are able to read analytically and those who are merely capable of recounting the content of what they have read. It is worth re-emphasising the point that the key word in this task is *how*; the requirement to state *what* the writer says occurs in Task 1. Having made this observation, however, it should also be conveyed to candidates that analysis of a writer's intention is required only in Task 2; there appears to be a growing tendency among candidates of all levels of ability to adopt an analytical approach to Task 1 as well – this may possibly be a reflection of the time and emphasis given by Centres to teaching the skills required for the more demanding Task 2. If only candidates could be guaranteed to respond in the examination room entirely in accordance with the best intentions of their teachers!

Examiners felt that, if anything, there had been some slight improvement in some areas of candidates' written expression as evidenced in the writing task in Section B; in particular, candidates seemed to be more secure in the use of the full stop to end sentences this year although other matters such as the correct spelling of common words and paragraph organisation still left quite a lot to be desired. The standard of presentation of scripts varied significantly; although very nearly all were legible there were some which were not just carelessly untidy in appearance but which also contained expression and vocabulary which were inappropriate to an examination in English and which left the reader with a feeling that some candidates were not in the least concerned about creating an unfavourable impression. Fortunately, such scripts were very much in the minority and most succeeded in establishing a positive relationship with the examiner. It is also worth noting that only a very small minority of candidates appeared to have been inappropriately entered for the Higher Tier paper; nearly all were able to find some aspect of the questions with which they could cope successfully and the very best, as always, produced responses far beyond the expectations of those who wrote the mark scheme.

Comments on Individual Questions

- 1 *By referring closely to the article 'Disneyland: The Beginning' outline concisely what the writer says about how Disneyland was planned and financed, the problems that arose when it was opened, and the reasons he gives as to why it was different from any previous amusement parks.*

Use your own words as far as possible.

Most candidates showed that they had a good general understanding of the passage

about Disneyland although fewer were able to show a secure understanding of the precise details, in particular in relation to the first and third elements of the question. The most successful responses came from those candidates who clearly understood the instructions to use their own words as far as possible and to outline the main points *concisely*. A mark in the Band 4 range could be achieved by listing details in the order in which they occurred in the original passage; however, to reach the higher mark bands it was necessary to show a complete understanding of key points (for example, it was insufficient to state that Roy Disney did not give his brother any funding unless it was made clear that he would not give him money from the studio funds) and also to select precise details from the passage: for example, the strike by plumbers was a key point to mention about the problems of the opening day but it was less important to quote the example of having to choose between water fountains and toilet facilities. A further, general, misreading was due to many candidates not picking up the clue in the question which referred to Disneyland as being different from other *amusement parks*; only a very small number of candidates appreciated that this was, in fact, the first *theme* park; most used the term generically to apply to all previous parks containing ferris wheels etc. even though the passage clearly implied that these were not themed in the same way.

Another concern expressed by examiners is that candidates at all levels wasted too much time in their responses by including unnecessary general introductory paragraphs, unhelpful textual examples or personal interpretations of the text and repetitive conclusions. Although there is no word limit given for this question, candidates should be aware that the ability to express their understanding *concisely* is an important criterion. This task tests, among others, the Assessment Objectives to 'select material appropriate to purpose' and to 'collate material and make cross references'; the ability to show successfully understanding of the links between Disney realising the potential for promoting his park, the excessive numbers of people arriving on opening day and the spaces made inaccessible to the public through the need to accommodate television equipment were features of high-level responses as was the ability to link Disney's *dream* of a theme park with the *plan* to create something revolutionary.

It was also felt that a considerable number of candidates limited their performance in this question (and quite possibly in other sections of the paper as well) by producing over-elaborate plans for this task. One examiner commented, "Candidates sacrificed precious time in the production of detailed plans but often gave seriously truncated answers. They would benefit from either making a list of numbered points in planning or to use key words only. This would sharpen their ability to link points and write concisely."

The following points generally distinguished the performance of candidates at different levels:

Higher Level Responses

- At this level candidates were able to spot points easily. Many scored 16 – 20 full points (of the 22 contained in the mark scheme) often in their own words.
- Candidates demonstrated full understanding of the more complex points such as Disney using an unknown company to create unique rides and the fact that the park was deliberately planned to be different and sometimes related both to the point that the park was Disney's dream.
- However, many very able candidates in attempting concision and especially in their own words, over condensed points, sometimes achieving incomplete sense, e.g. by

mentioning that the rides in the park broke down on opening day, but failing to identify clearly that the breakdowns were the result of both the heat and the excessive number of people.

Middle Level Responses

- At this level candidates were able to spot a fair range of points (most of Section 2 and at least 3 each from sections 1 and 2.) Answers were generally very close to the text and in chronological order thus demonstrating fair selection skills but less organisational ability. Points were rarely linked.
- Some attempt was made to write concisely but was sometimes undermined by repetition, exemplification and explanation for emphasis, such as by the inclusion of unnecessary detail about orange groves etc. in making the point about Disney employing experts to advise on a cost-effective site. Other candidates failed to make this point clearly as they mistakenly identified the agent for the land survey as “He” i.e., Walt Disney, or “His staff i.e., the “Imagineers.”). The lack of concision in responses at this level often led to the award of a Band 3 mark where points tally by itself was sufficiently wide for a Band 2 award.
- Common Misunderstandings. Candidates were unable to separate the generic concept of “unique” applied to all the new rides, from the specific unique features of the new roller coaster. There was also some elision without full understanding of points in the first element of the question. For example, “He made a television deal to make money from television advertising” or “He used the media to advertise his company” without identifying which company or which type of media. Many also found difficulty with the concept of raising money from an insurance policy. Where the mark was scored it was usually by quoting the wording of the original. Otherwise there were offers such as “He got an insurance policy” or “He made an insurance policy called WED Enterprises”.

Lower Level Responses

- Candidates at this level were able to achieve a Band 4 mark through detailing most of the points relating to the problems arising on the park’s opening day if they could also find a point or two in each of the other elements. A very typical answer was one which included most or all of the second element, together with five or six other points split between elements one and three over perhaps two and a half sides of the answer booklet.
- Candidates struggled to understand the role of the Imagineers. Some thought that “Orange Groves” was an actual place. Others stated that “Shoes were stolen” without linking this to the heat and the soft tarmac. Another misunderstanding was to state that “rides broke down” because safety limits were exceeded rather than because they were not defined.
- Candidates included quite a lot of personal opinion and commentary based on anecdotal visits to Disney theme parks in Florida and Paris.

- 2 *Explore Martyn Palmer’s attitude to his rollercoaster ride and how he attempts to make his readers share his experiences of the theme park. In your answer consider closely the way he presents his experiences, and how the language he uses helps to communicate his feelings.*

More than one examiner commented on the best candidates responding with “relish” and “appreciation” to this passage and, on the whole, it proved accessible to all ability candidates so most were able to identify a number of more obvious content and language points. However, what differentiated the good from the less successful

answers was the ability to take a consistently analytical approach to the way the writer presented his experiences and communicated his feelings by explaining convincingly relevant examples quoted from the original article. With this task it is crucial that candidates appreciate the difference between describing and re-telling what the writer says (Band 5 marks at the most) and explaining and commenting on how he achieves his effects (Band 4 and above). Many candidates adopted the approach of going through the passage paragraph by paragraph commenting on what they saw and so on to the end. This is not a particularly rewarding method, not only because it encourages a descriptive approach but also because it leads to candidates ‘failing to see the wood for the trees’ in the sense that they get bogged down in a welter of isolated detail and fail to make connections which exist throughout the passage. A far more rewarding approach is to work from an overview of the whole passage, related to a clear understanding of the requirements of the question. For example, in a passage like that of Martyn Palmer’s which depends heavily on the use of simile for its effect, candidates would be advised, having identified this fact, to consider all the similes and their effect *not only in isolation, but also in relation to each other and the passage as a whole*. A similar approach could be taken to comments about colloquial language, the use of dialogue and other features.

Many examiners also commented that candidates have been taught to identify but not always to explain the use of the basic literary terms. There were many formulaic responses citing both the usual examples of literary devices such as hyperbole, metaphors/similes (variously spelled), alliteration, onomatopoeia and so on as well as the more rarefied techniques such as battology, gelogenic similes, tri-partite structures and premodification but these were seldom linked to any precise attitude, purpose or effect related to the actual task and it appears that the purpose of these devices is still imperfectly understood. Such answers are often characterised by much identification of features but with minimal explanation: “In the very first paragraph Martyn Palmer uses a vivid simile: ‘like an electric chair victim’ which shows that he is afraid of the rollercoaster” or ‘explanations’ such as “this helps the reader to understand/empathise with the reader” without any explanation of how this is achieved. Candidates should be aware that if the examiner can ask the questions ‘How?’ or ‘Why?’ or ‘In what way?’ after an explanation, then that explanation is incomplete. Candidates would also benefit by clearly identifying the writer’s purpose at the beginning of their answer in order to provide themselves with a clear point of reference for their comments.

Examiners also expressed concern that many candidates tended to rely on making vague comments such as the writer uses “loaded language” or “powerful writing” in order to “paint a vivid picture in the reader’s mind” or “to make the reader read on” without supplying either examples of the technique or explanations of how it succeeds. The key to producing a good response to this task (and, despite the above comments, many candidates achieved marks in the Band 1 range) lies in keeping a clear awareness of the terms of the question in mind and then following the straightforward procedure of comment → illustration → explanation → further example, if present. Candidates should also be reminded that it is possible to achieve a mark in the highest bands without using technical jargon; the ability to explain the effects of, for example, “personification”, is preferable to merely identifying the feature without comment.

The following points generally distinguished the performance of candidates at different levels:

Higher Level Responses

- The very best candidates were fully capable of explaining the use of exaggeration, melodrama, morbid comparison, emphatic parenthesis, dialogue, colloquial register

and deliberate tense switching and varied sentence/paragraph length to establish pace and tension. Text referencing was astute and interpretations sometimes very perceptive. They coped easily with explaining the link between the title and the writer's main purpose to salvage his personal pride.

- There was some formulaic use of critical vocabulary in this group but nearly always with complete accuracy and appropriate support.
- Despite the fact that some were determined to find "irony" in some shape or form, nearly all had a very clear understanding of the way the humour works in the passage and could identify and explain the use of bathos and the mock-heroic tone. They were not at all seduced by literal interpretations.
- However, quite a few candidates in this group mistakenly interpreted the "Sirens wailing" as of the Homeric variety!

Middle Level Responses

- These mostly were of the "Quote and Comment" variety which consisted of paragraph-by-paragraph recognition of the narrative. They were often very long but understood the writer's intentions well enough. Answers tended, however, to be descriptive rather than analytical.
- There were either very many literal interpretations with no understanding of the humour at all or references to this humour and use of sarcasm were made but inadequately explained, even though sometimes supporting examples were provided.
- Candidates at this level were able to refer to emotive vocabulary (death imagery) and Martyn Palmer's wish to establish himself as a hero in his family's eyes but somewhat surprisingly, failed to identify the use of colloquialism or dialogue.
- A surprising number felt the need to offer personal opinions, maybe because they found the passage so engaging. These were more in the way of anecdotal asides of their own family outings/fathers' feelings and, though often interesting, were not relevant and proved very time-consuming.

Lower Level Responses

- There was no evidence that candidates had not understood the text but some that they did not fully understand the task. Nearly all described the content and asserted how effective it was without any convincing explanation of why or how.
- There was little evidence of mechanical copying. Even the least successful responses did try to explain sometimes.
- A few experienced some difficulty in establishing the identity/location of Uncle Pete, unsure whether he was Martyn Palmer's uncle/brother/brother-in-law or the children's uncle. A few confused him with the "grinning fool."

- 3 *Your tutors have arranged an outing to a local attraction (for example, a theme park, an activities centre) to celebrate the end of your GCSE exams. As your year group's representative, write a letter to parents describing the attraction and explaining the arrangements for the trip. (The venue may be either real or made up.)*

Begin your letter, 'Dear Parent...'

Examiners commented that fewer candidates than in previous years adopted an inappropriate tone and approach for this informative writing task; however, it was also felt that, perhaps because of their familiarity with the type of letter they were required to write, some candidates produced responses which failed to capitalise on all the requirements of the task. A large number chose to imitate the somewhat lugubrious

style of similar letters they had seen written by adults. Although they were not specifically penalised for doing this, and were, in fact, rewarded for doing it well, they nevertheless denied themselves the opportunity to include some sense of individuality in what they wrote. Similarly, only a small number of candidates took the opportunity to write about an imaginary venue. Most chose to suggest trips to the most well-known theme parks (although the positioning of Alton Towers in locations as far apart as Nottingham, Milton Keynes and Snowdonia suggested some geographical confusion at least). Those who were more adventurous either made up convincing venues – one examiner reports attempting to look up the web-site of a particularly interesting scientific theme park based on the different parts of the human body only to find that his children would be denied an outing there as it existed only in the candidate's imagination – while others adopted a more tongue in cheek approach to describe the delights of visiting the local library or even Southend United Football Ground! Candidates who successfully wrote about such venues using an appropriate tone and register to describe both the arrangements for the trip and details of what could be experienced by those who went on it, were highly rewarded.

As mentioned in the introduction to this report, examiners felt that certain technical aspects of writing had improved this year. Sentence boundaries were much more securely denoted in middle and even some lower range scripts and most candidates at these levels attempted to paragraph their writing, even if inaccurately. However, it was also noted that these improvements were balanced by other technical inaccuracies. The following are those most frequently reported:

- Candidates fail to use 'however' correctly as a sentence opener, or even as a parenthetical insertion mid-sentence.
- Incorrect coagulation appears to have increased its scope this year, with widespread use of 'incase' and not infrequently 'hardwork' – yet, paradoxically, often alongside incorrect separation of 'hardworking' as in "hard working students".
- The apostrophe both for omission and for possession was commonly omitted.
- A large number of candidates were unable consistently to maintain simple accident and agreement. ("The school *have* arranged..."; "Your son/daughter [daughter] and *their*...")
- There was an increased misspelling of words that could be easily copied from the question paper; 'rollacoster' and 'representitive' were the most frequent but there were others.
- Redundant qualifiers ("Coaches will be taking all students who are going"; "The cash needed for the trip will cost £40") were also increasingly apparent.
- What appeared to be a new problem arising this year was the confusion between "shall" and "will" from a large number of candidates; this was possibly due to a misguided awareness of what was required to create a suitably formal tone.

The following points generally distinguished the performance of candidates at different levels:

Higher Level Responses

- The vast majority followed the expected letter format with careful and often highly amusing references to both parents and students, establishing excellent audience relationship and sense of purpose.

Report on the Units taken in June

- Most wrote very vivid descriptions of the facilities and general culture of the chosen venue. Nearly all chose the inevitable theme park or activity centre, although some offered the opportunity for massages, facials and pedicures in luxurious spas. There were some effectively sustained tongue in cheek requests to visit such highly cultural venues as the House of Commons, a matchbox art convention centre, the post office, the Land of Turkeys and a refuse recycling centre but most attempts to turn the subject matter into something more creative foundered owing to inadequate attempts to maintain a suitably satirical tone.
- Technical skills were impressive with varied sentence constructions, sophisticated vocabulary and accurate use of punctuation for effect.

Middle and Lower Level Responses

- These tended to rely heavily on the Martyn Palmer text for inspiration and the vast majority opted for visits to theme parks or activity centres.
- There was little consistency in focus on audience with candidates usually starting in the appropriate register but then drifting to fellow student address, e.g. "You should bring packed lunch/money/sun-cream/change of clothes". Some appeared not to have read the question carefully and seemed completely oblivious of the position of the writer.
- The tone of address was also inconsistent. Some overdid the jocularity of the release from stress and tension of exams; others were too formal in style as from the Head or Head of Year.
- Responses at this level also tended to include all information in one long paragraph rather than separate descriptions of the venue from the arrangements to get there. The arrangements themselves were not thought through carefully, were randomly positioned, and a surprisingly large number forgot to include a date or return/pick up arrangements.

In conclusion, there was much to be credited in the responses of many candidates and, as already mentioned, the quality of the best scripts was of a very high standard indeed. Both teachers and their candidates should be congratulated for the hard work and effort they have put in to achieving what in many cases will be a well-deserved, successful result. It is hoped that the comments and advice contained in this report will help in producing even better performances in the years to come.

2432/1 - Different Cultures, Analysis and Argument

General Comments

Candidates exercised the full range of marks available and appeared to find the paper engaging and accessible. Middle and upper range answers were a pleasure to read and mark. Weaker answers were the result of a lack of understanding of the chosen texts, and, especially, an unwillingness to go outside the given passages. Very few candidates self penalised to the extent of offering blank answer booklets. There were few candidates for whom entry in this tier was inappropriate. There was no particular pattern of mark distribution between the two sections, nor any evidence of significant numbers of candidates spending too long on either of them. There are still a number whose knowledge of the texts is limited but who then perform very strongly on the writing tasks.

Many answers to Section A relied on a narrative approach from which a response to the task emerged in different degrees and to different extents. There were a considerable number of rubric errors in this section, mainly from candidates who attempted to answer on each text or even to answer all six questions. In the first session of *The Old Man and the Sea* and *Things Fall Apart* the proportionality of the chosen texts changed from the vast majority choosing between *Opening Worlds* and *Of Mice and Men* with very few answers on *Roll of Thunder* to a majority of centres choosing *Opening Worlds* and the rest split between *Old Man* and *Things Fall Apart*. It was particularly heartening to read some well prepared answers on the latter which support the view we have espoused at INSET sessions on the teachability of the novel for Foundation Tier candidates.

Section B provided as much differentiation as Section A. All candidates had something to say about their hopes for the future (Question 7) and higher band answers had a lot of well informed analysis of current affairs, medical matters and technology of all sorts which usefully supported the candidate's response. Some compared and contrasted this with their personal hopes, fears and ambitions which provided the exclusive content of lower band answers. As we have seen previously some candidates struggled with interpreting the prompt material and, perhaps, spent a disproportionately long time ploughing through it. When inspiration otherwise failed they struggled to make coherent written sense of some of it. Others tacked pieces on to add bulk (but very rarely marks) to what they had started with.

Question 8 provided candidates with an opportunity to mobilise their universally shared wide knowledge of mobile telephones and they duly did so: very few, if any, were short of detail; however, the quality of response to the instruction to write a speech varied very widely indeed. Some caught the right tone superbly: more often candidates started in an appropriate format but drifted into description.

Comments on Individual Questions

SECTION A

Question One

How do the writers show unhappiness in this story and in one other story from the list above.

“Unhappiness” was the more popular question on *Opening Worlds*. It was generally well answered and, pleasingly, many candidates chose one of the three longer stories to complement their response to “The Gold Legged Frog”. There were some particularly acute analyses of “The Train from Rhodesia” both of the unhappiness of the natives and of the young woman at the end of the story. Others wrote with conviction of the “The Tall Woman and her Short Husband” and “Two Kinds” although some candidates found this challenging as they often do. Many wrote about “Snapshots of a Wedding” with varying degrees of success. Whatever the prompt there is still a rush to condemn Neo, praise Mathata and despair of Kegoletile without any major or detailed consideration of the other elements of the story: the wedding, for example. “Dead Men’s Path” provided understanding to support a response which generally focused on the unhappiness of the villagers and less successfully on Michael and Nancy Obi. Many candidates wrote very well on the passage set from “The Gold Legged Frog” which enabled them to talk successfully about the writer’s use of language but did not then go on to link it to the rest of the story. The best answers gave very convincing analyses of the successively monstrous ironies Nak encounters in his life.

Question Two

How do the writers of ‘Snapshots of a Wedding’ and ‘Dead Men’s Path’ show us the effects of new ways on older people?

Fewer candidates chose to write on the effects of new ways on older people although those who did found few difficulties in engaging with the task. Many chose to talk about the villagers and the priest in “Dead Men’s Path” and did so well, pointing up the detail which Achebe has invested in the portraits of Michael and Nancy Obi. Others wrote about “Snapshots of a Wedding” but only the best took a complete overview of the story’s account of a society in a process of transition, choosing to empathise with the Aunt’s view of Neo. There were some very effective answers on “Two Kinds” which gave compelling account of the mother’s difficulties in her ambitions for Jing Mei. There were fewer answers, fairly predictably, on the other stories although one or two very good candidates wrote about the struggle meeting in “Tall Woman” with confidence and conviction.

Weaker answers to both questions relied very heavily on narrative recapitulation. Only rarely did the use of technical “lit crit” vocabulary move an answer on successfully: this is a major contrast between Foundation and better Higher Tier answers.

Report on the Units taken in June

Question Three

What are the feelings of the old man as he struggles with the fish here and when he finally returns to port?

There were some very effective answers to this question which gave a thorough account of the circumstances and stylistic aspects of the passage and then related them in some detail to the rest of the voyage and, as asked, to Santiago's return to port. The best answers insisted throughout on the duality of his feelings about the marlin, the sharks and life in general and supported this insistence with carefully selected quotations from the text as a whole. There were many weaker answers, however, which focused exclusively on the passage without any reference to the rest of the story or its characters and themes. Some examiners felt that this was more to do with the complexities of the story rather than of the task as set.

Question Four

How does the relationship between the old man and the boy develop during the course of the novel?

There were significantly fewer responses to the task of writing about the development of the Old Man and the "boy", Manolin, but they were generally of a good standard, probably because they required, demonstrably, that the candidates had read the novel from beginning to end. Only the best differentiated successfully between the nuances of the relationship at each end of the novel.

Question Five

What was it about his father that Okonkwo hated? How did this hatred affect his behaviour in one or two other episodes in the novel?

As reported above, it was very encouraging to read a number of candidates responding to "Things Fall Apart". This was much the more popular question and allowed candidates to talk effectively about the passage and then go to selected episodes elsewhere to show how his feelings about his father affected later events. The best answers dealt confidently with Okonkwo's treatment of his wives, of the hostage boy Ikemefuna, his relations with Oberieka and, especially the story of Unoye who becomes Issac. Weaker answers did not move from the passage as set but generally elicited more satisfactory responses than those who did this on "Old Man".

Question Six

What are the differences between the three white men who bring change to Umuofia?

Surprisingly, only a very few candidates answered this question; those who did, generally produced good responses.

SECTION B

Question 7

What is happening in the world around you that gives you reasons to be hopeful for the future?

All candidates had something to say about the future and some said it in a most thought provoking and very well informed manner with a coherently developed sense of direction. But more generally there was a disappointing lack of evidence of any

Report on the Units taken in June

practised skill of analysis, review or comment. Much of the work was either a series of personal wish lists and anecdotes or wild speculation. Many answers were hijacked by much tedious detail of mobile telephones. Some examiners report a significant number of pessimistic answers, which focused on global warming, pollution, crime and third world poverty. Few answers established a confident overview. There was no penalty for using the prompt material in both questions 7 & 8 so long as it was used with appropriate relevance. Answers to this question were noticeably shorter than those to question 8.

Question 8

'We cannot live without mobile phones.'

Write the words of a speech for a class debate arguing for or against the idea that mobile phones are essential.

These proved to be more accessible than question 7 to candidates in general. Most could start off in an appropriate register and use a variety of rhetorical devices but only the more successful could sustain that register throughout. Many answers moved from persuasive audience-conscious to informative mode and got bogged down in tedious recapitulations of technical data. Others gave lurid narrative accounts of the fate of allegedly mobile-less friends. Hardly anyone did other than laud their mobiles and recount the pride they took in them and the essential role they played in their lives. The best answers were able to mobilise and marshal contrary arguments to the cause but many did not and simply produced work which was either self cancelling (and penalising) or sat on the fence. Some candidates were so enthusiastic and off task that they produced two completely separate pieces of work.

The instructions in the question state quite clearly what was required.

Many candidates did not use paragraphs and very few used them to any stylistic effect. Otherwise both AO3 (i) and (ii) were given an informed response.

Spelling is the strongest aspect of AO3 (iii). Otherwise many candidates eschewed the clear simple sentence for long convoluted compound ones in which syntax was frequently incorrect. Very often commas were used to splice sentences and to link where colons or semi-colons were required. Whether writing about mobile telephones or not, the age of text speak is with us: some candidates wrote repeatedly about their fondness for txtng!

2432/2 - Different Cultures, Analysis and Argument

Examiners reported that the performance of candidates on this examination was generally good. The entry of approximately 48000 consisted of centres familiar to OCR as well as those entering candidates for the first time. The entry clearly reflects the intentions of most centres to use 2432 for the terminal examinations, but we were pleased to note in the January session that an increasing number of centres are using the flexibility of entry, in terms of tier and time, to their advantage. Evidence from Examiners indicated that candidates had been thoroughly prepared and coped successfully with the demands of the paper.

The time available to candidates in the examination did not appear to affect their ability to offer responses of sufficient length to be rewarded positively. Examiners had been advised not to penalise concision, but most candidates made good use of their time in dealing with all three tasks.

The vast majority of centres had decided to use the *Opening Worlds* anthology to prepare candidates for this examination. Although this involved working on two stories, responses revealed a genuine grasp of the consequences of living in different cultures. Centres should note that Task 1 no longer requires the candidate to explore both the passage and the rest of the story it is taken from. They must, however, continue to examine a second story from the list specified at the top of the page. Many candidates will feel that further exploration of the text from which the passage is taken is most useful in responding to the task, but the constraints of time makes the study of all three elements, passage, rest of text and second story, very demanding. Consequently, there is no penalty for the candidate who selects references exclusively from the passage, or indeed the rest of the story, before going on to deal with a second tale. Task 2 proved equally popular, perhaps because the candidates were given the opportunity to select texts that they had personally enjoyed, revealing a genuine understanding of how events are influenced by culture. Similarly, good answers came from candidates who attempted Task 1 where they were able to empathise with those characters experiencing unhappiness, particularly Nak in a passage packed with images of misery and regret. Indeed, all six stories were used in responses to this question on unhappiness, perhaps proving that this theme is so often what prompts writers to pick up their pens in the first place.

Tasks 3 and 4 were tackled confidently by a smaller number of candidates, the short novel enabling centres to prepare individuals thoroughly for the demands of the questions. Certainly Task 3 proved by far the more popular, although the nature of both tasks encouraged the vast majority of candidates to respond with insight and understanding.

Examiners were pleased to see that *Things Fall Apart* had been chosen by a significant number of centres for study. Task 5 was by far the more popular as it enabled candidates to focus on the central character, Okonkwo. However, those who attempted Task 6 were rewarded with the opportunity to analyse closely a more specific section of the novel. This was clearly useful to candidates given the time constraints of the paper. The very open nature of the tasks produced a wide variety of thoughtful responses.

The performance of candidates on Tasks 7 and 8 was good. The opportunity to write a speech for a class debate in which they argued for or against the belief that in the future we will all become slaves to our personal stereos, computers and mobile phones produced excellent responses in both camps. With the verdict evenly split between those who perceived their personal gadgets as a danger and those who

Report on the Units taken in June

would cling to them whatever criticism some sad old 'dinosaurs' might throw their way, the responses were frequently passionate and convincing. Equally, the opportunity to muse upon reasons to be hopeful for the future produced many engaging responses in which candidates drew upon personal hopes and those for the world, the G8 summit coming at just the right time for those with an eye on current affairs.

There was less evidence that candidates had been entered for the wrong tier of the examination for this session. Nevertheless, centres are advised once more that they should not risk entering their candidates where performance is likely to fall below what is required for an award at this tier.

Comments on Specific Tasks: Section A

Question 1

How do the writers capture unhappiness in this story and in one other story from the list above?

and

Question 2

Explore how events in two of the stories are influenced by culture.

The best candidates were able to relate their knowledge of the text to the main thrust of the questions and provide coherent, structured and sometimes incisive argument, characterised by comments referring back to the ideas of unhappiness and how culture influences events, supported by brief, appropriate references. Indeed, examiners felt that a tight focus on the passage in Task 1 produced many excellent responses without the candidate having to go beyond the confines of the passage before moving on to their second choice. They certainly grasped the writer's superb use of the weather to reflect Nak's misery and torment. Task 2 enabled candidates to spend their time very profitably in responses that revealed genuine analysis of cultural influences. Certainly the very open nature of the task encouraged a more personal and original response than some that have gone before.

In the middle range, candidates, even when their knowledge of the texts was very sound, sometimes found it difficult to shape what they knew to the needs of the question. Often, what were appropriate and quite sharp insights lost their immediacy because their relevance to the question was left implicit rather than being explicitly stated. Centres need to be advised to impress on their candidates that any comments must be directly related to the question if they are to make the most of their obvious understanding of texts. Similarly, an imbalance in the quality of analysis between the two stories was a feature of responses which showed promise only to disappoint, particularly with the second story. Centres would be well advised to encourage candidates to spend their time evenly over the two stories.

At the lower end of the range was a minority of candidates who had clearly struggled to see beyond the mere narrative; indeed they reproduced much of it in their attempts to formulate a relevant response to either task. Once again examiners were concerned that some candidates were struggling under the misconception that they would be able to read the texts in the examination and produce a satisfactory answer. Invariably such responses were very short. Centres need to remind candidates that in an examination situation the text is no more than an *aide-memoire*

Report on the Units taken in June

to assist with the selection of appropriate references, and that there will be insufficient time for any substantial reading.

A further weakness of scripts in the middle and lower ranges was over-long quotation. Candidates should be advised that Examiners are looking for succinct references and are not in the habit of awarding high marks to scripts which pad out an answer with quotations spanning six or seven lines. It is rare that such responses genuinely focus on the task.

Examiners were pleased to note that candidates did not select stories for analysis outside the six identified at the top of the Task 1/Task 2 page. Centres are advised that such responses would inevitably be self-penalising and that for future examinations candidates must respond to questions using the specified stories for the paper.

Question 3

How does the writer capture the feelings of the old man as he struggles to get the fish to port, here and in the rest of the novel?

and

Question 4

How does the writer describe the developing relationship between the old man and the boy?

The best responses offered a genuine engagement with the text and a keen eye for short, pertinent references to back up comments which were entirely focused on the question. Answers to Task 4 were detailed and perceptive, particularly in dealing with the physical and mental struggles of the old man in the passage, as well as useful examination of what had gone on before, then subsequently. His relationship with the huge fish was carefully interwoven with a sense of the enormity of his task. Task 4 proved less popular with candidates in spite of the opportunity to narrow the focus on to the opening and end of the novel. Those who attempted this task responded particularly well with sensitive analysis of their tremendous bond.

Middle range responses had a clear understanding of the general themes in *The Old Man and the Sea* and were able to provide sufficient textual support for their answers. Some candidates were determined to include their thoughts on the novel generally and there was some bending of ideas to fit the task. Equally, a large number of candidates failed to go very far beyond the passage which was evidently self-penalising. Conversely, a small number of candidates focused almost exclusively on the rest of the novel to the exclusion of so much relevant detail in the passage.

Weaker responses frequently fell into a narrative which was seldom supported by explicit textual reference. Responses at this level were brief or extremely repetitive, failing to convince the Examiner that there was any genuine understanding of the old man's feelings or his relationship with the boy.

Report on the Units taken in June

Question 5

How does the writer show that fear dominates Okonkwo here and in the rest of the novel?

and

Question 6

How does Achebe present the differing characters of the white men who bring change to Umuofia?

There were many outstanding responses to these tasks. The best examined in considerable detail the fear of Okonkwo, represented so powerfully in the passage. Candidates drew upon his deep-seated fear of repeating his father's perceived weakness and failure, before moving on to reveal a genuine engagement with the whole text through short, pertinent references which were invariably focused on the question. The less popular Task 6 produced some excellent responses with candidates examining how very different the white men were in nature and in the execution of their duties. Explicit references abounded with short pertinent use of quotations.

Middle range responses had a genuine grasp of the themes in this novel but often failed to support their comments with pertinent reference and quotation. These very accessible tasks should have encouraged a very close study of the text where the characters are so clearly drawn for the reader.

Weaker responses struggled to find useful references in the extract and text. Their scripts were almost invariably marked by very superficial analysis that lost focus of both tasks. Unsupported narrative was very much in evidence in responses that were frequently very short.

Section B

Question 7

What reasons are there to be hopeful for the future?

The best responses were tremendously wide ranging, analytical and thought-provoking, balancing hope for the individual candidate with hope for the world. Many good responses went on to examine how negative influences may impact upon the future turning hope into despair, presented in virtually flawless English with a mature range of vocabulary and expression. Candidates producing such responses invariably introduced their own viewpoints which they interwove with the stimulus material in a logical structure with a clearly identifiable effective opening and a strong personal summation. One particular candidate entertained her examiner with the conclusion, "Clearly the main fear for the future is becoming fat. We are all going to become 'O beast.' However, we mustn't worry, because the main hope for the future is undoubtedly that liposuction is getting cheaper every month. The future is not orange, it's pear shaped."

Candidates from the middle and lower ranges, on the other hand, tended to rely exclusively on reasons that impacted on their immediate lives or relied heavily on the

Report on the Units taken in June

material provided. Candidates producing weaker responses frequently changed their minds during their deliberations on whether there were reasons for hope or not, without any clear direction as to the point they were trying to make.

Many answers in this range lacked structure. A significant number of candidates appeared to lack knowledge of how to construct an analytical response. Consequently there was considerable repetition of a few simple points. Such candidates would clearly benefit from help with connectives to rationalise their considerations.

Question 8

'In the future we will all be slaves to things like personal stereos, computers and mobile phones.'

Write a speech for a class debate in which you argue for or against this statement.

High level responses revealed a confident, persuasive tone, frequently marked by a confident use of rhetorical questions and a well judged application of exclamation marks to produce a sense of rhetorical immediacy. Such responses were very convincing in their address to an audience who were drawn into the debate through their own possession of these electronic items. Such work was invariably influenced by cogent argument either for or against the statement and frequently examined the concept of 'slavery' in this context. Clearly the topic had engaged candidates; some had even perceived the viewpoint of the Principal Examiner in the statement, one individual noting that, "the most concerning problem will not be one of perceived slavery to such items. It is those who refuse to embrace the latest technology who will find themselves living in a vacuum as exciting opportunities enjoyed by the rest of the world pass them by." - Food for thought!

The majority found an appropriate tone of address, a rational development of ideas and a powerful conclusion suitable for the purpose of the task.

Candidates at middle and lower levels were at ease with the subject matter of the task but frequently failed to convince examiners that their arguments had any persuasive merit. The instructions clearly asked for an address to a receptive audience which should have opened up many opportunities for persuasion. However, at the lowest level, candidates merely saw the task as an opportunity to continue their rather superficial examination of how important their i-pods and mobile phones were to them rather than addressing the issue of our addiction to these items. Centres are advised to ensure that candidates are aware that the appropriate tone and form are key indicators to examiners with regard to the award of marks in such tasks.

This task enabled candidates to give a very clear indication of their abilities and examiners noted that a significant majority of responses revealed genuine engagement with the issues surrounding what the future might hold in this area of technology, together with considerable maturity of thought and expression.

2433/1 - Literary Heritage and Imaginative Writing

Although the improvement in time management noticed in the Higher Tier paper was also evident to some extent in the Foundation, the inability to organise a short continuation from the opening lines given in Question 1, instead of a full length rambling story, is a hallmark of weaker scripts; this then added further pressure of time to the responses to Section B, often resulting in only one poem being tackled or the last question being omitted altogether. It cannot be stressed too strongly to candidates how important it is to stick to the timing instructions on the paper, i.e. a maximum of 45 minutes on the writing question, and one hour divided between the Shakespeare and poetry reading questions in Section B.

Similarly, the absence of annotated texts did not appear to have an adverse effect on the candidates' performance, particularly in the Shakespeare question where even weaker answers often managed to incorporate some quotation from different sections of the play. However, the sharp increase in the number of rubric errors made in trying to apply Question 2a or 2b (intended for *Much Ado...*) to *Romeo and Juliet* was disturbing, especially the attempt to slightly rewrite 2b to read "Does *the* hero deserve your sympathy?" so that it could apply not to Hero but Romeo. Candidates are well-advised to check very carefully, before they commence planning and writing an answer, that the question has been set on the play they have studied: 2a and 2b always relate to *Much Ado...*, 3a and 3b to *Romeo and Juliet*.

Question 1. Writing to EXPLORE, IMAGINE, ENTERTAIN.

Copy out the sentences below, and then CONTINUE THE STORY, exploring the situation and the feelings of the narrator.

I had reluctantly agreed to pick them up at 11p.m., no earlier. Anxiously I scanned the faces coming towards me, afraid I would miss them – or that perhaps they would not turn up.

The question established the focus for the writing as the situation and the feelings of the narrator. For Bands 4 and 5, the situation needs to be at least at times convincing, which was achieved more easily by those who based their stories on personal or indirect/ second hand experience, such as meetings set up by friends/bullies, parents, difficult in-laws, or reuniting distant relatives/adopted children with their natural parents. These situations enabled candidates to explore feelings of anxiety, fear, relief, even amusement, in some detail, and to establish some rapport with the reader. Least convincing were those that hurried through the meeting up process to go on to develop yet another haunted house/vampire/aliens scenario, often forgetting about feelings altogether, even horror, at some of the gory or violent aspects included. What differentiated the stronger answers was the ability to use and sustain some narrative skills to engage the interest of the reader by supplying some descriptive visual detail of the setting and characters, by clearly attempting to choose vocabulary and sentence structure for effect, and confining colloquial language to dialogue where it then contributed to the overall effect. Hence, candidates are well-advised to plan carefully, before they commence writing, aiming for quality, not quantity. AO3(ii) band criteria clearly require evidence of controlled development, including the use made of paragraphing. Far too many answers confused the reader by failing to paragraph even dialogue helpfully. Although examiners treat responses as first draft writing, there must be evidence of the ability to use a range of sentence structures with punctuation that recognises sentence boundaries, and to spell complex regular words accurately apart from the occasional slip, to score a mark in

Band 4 for AO3(iii). It was noticeable that the answers that tried to complete over-ambitious stories that ran to more than 2 sides of average size handwriting were normally the weakest in this tier, not only in the level of technical accuracy displayed but also in the lack of awareness of the need to include controlled narrative detail to create a convincing atmosphere.

TESTS FROM THE ENGLISH LITERARY HERITAGE

SHAKESPEARE

Candidates are well-advised to make good use of the bullets. These are provided to make the questions, which are otherwise in topic very similar to those on the Higher Tier paper, more accessible to candidates who need support. They may reinforce the key words in the stem of the question, steer the candidates into the main area(s) in the play that apply, or remind them to look at causes or effects that show a wider or more subtle understanding of the play. Similarly, the standard instructions about supporting answers by referring to and quoting from the play should not be ignored. Too many answers lost marks, despite showing strong personal engagement with both the question and/or characters in the play, because they remained far too generalised, never providing evidence for their line of argument from the text. Conversely, examiners are always delighted when an answer remembers that it is dealing with a drama text, not a novel, and shows some appreciation of the effects on an audience.

2. Much Ado About Nothing

2a. *Choose the scene in the play that you find the most exciting or upsetting.*

Write about what you find exciting or upsetting in:

- *the situation in the scene you have chosen*
- *what the characters say and do.*

Although few candidates in this tier had studied *Much Ado...*, those who had did well on this question when they chose the scene of Hero's "marriage" and explored the drama and pathos of the situation, including the effect on the audience who know that Hero is the victim of a plot. Here, 'upsetting' becomes much more convincing when short apt snippets of quotation are used from Claudio and/or Leonato to illustrate the cruelty and venom of their reactions to the accusation instead of answers relying on more general assertions that Hero is rejected in public by both her intended husband and her father. Indeed, the second bullet also helpfully reminded candidates to write about what was upsetting in what the characters 'say and do'.

2b. *Does Hero deserve your sympathy?*

In your answer you should write about:

- *her behaviour before and after the accusation*
- *the way she is treated by others*

Here the bullets helped steer the candidates away from basing their line of argument solely on the 'wedding' scene: though ignored by the weakest answers, they encouraged others to examine how Hero behaves when marriage is proposed, how she appears to feel for Claudio, and possibly how she is involved with her friends in the plot to get Beatrice and Benedick together, and how she must have earned

Report on the Units taken in June

loyalty and respect from her friends for Beatrice and Benedick to be so distressed and angered at her situation, convinced of her innocence. The best answers showed enough understanding of the social context not to condemn Hero outright for her inability to defend herself, nor to dwell too long on the 'absurdities' of the men's reactions as seen from a modern point of view. In addition, good answers rarely lapsed into narrative, keeping a line of argument explicit throughout. Although candidates could argue for or against, the best normally achieved an element of balance when they showed a little understanding of the social context and/or wider but relevant thematic issues.

3 Romeo and Juliet

3a What do you think of Capulet as a father?

In your answer you should write about:

- *his behaviour towards Juliet before and after the death of Tybalt*
- *the reasons for his behaviour.*

This question enabled candidates to perform well when they saw the significance of the change in Capulet's behaviour after the death of Tybalt: even where they could produce few convincing reasons for this change, they could at least produce a more balanced view of Capulet as a father by recognising his more patient approach to Paris's initial request for the hand of Juliet, or even his tolerance of Romeo at the ball. Again, the best answers looked at some of the words he used when threatening her, which showed the extremes of his anger/ hurt pride/ fear for the dynastic line, or when he thinks she is dead and/or when he finds she has killed herself, which show love/ repentance/ deep sorrow. The weakest answers tended to focus entirely on his desire to choose Juliet's husband, showing no understanding of the social context or the underlying thematic issues that should lend an element of balance to whatever view is held.

3b. How well do you think Shakespeare has ended the play?

In your answer you should write about:

- *the deaths of Romeo and Juliet*
- *the effects of their deaths.*

This proved very popular, but generated the widest range of responses. One hallmark of weak answers was the focus on praising Shakespeare throughout for producing such an exciting, original, moving, action-packed, excellently worded ending, without ever moving beyond such generalisations to examine *how* or *why* this was so; another was to narrate at length the story of the love affair, the relevance of which was at best implicit as illustration of how events built to a climax; another was to focus entirely on the deaths as violent and tragic without examining the thematic significance or the results on other characters, including Friar Lawrence, the Prince, and the feuding families. The best answers looked at some of the language used to show such love, perhaps an awareness of Fate controlling events for the 'star-crossed lovers', or to highlight the dramatic irony, and showed the beginnings of some understanding therefore of the thematic issues resolved by the deaths and/or some of the effects on the audience.

POETRY QUESTIONS

The 3 main strands examiners were looking for, no matter which question or poems were tackled, were: firstly, a straightforward understanding of each poem; secondly, a focus on and understanding of the question; thirdly, the beginnings of an ability not only to identify key phrases or techniques of significance but also to appreciate some of the effects. This year there was less of a tendency to adopt a formulaic approach, identifying rhythms and rhyme schemes, and various technical devices, totally unrelated to the question. However, many answers still relied on a list of quotations that they then attempted to explain, or 'translate', without looking at *how* they were being used in relation to the question. Others immediately focused on quotation without ever producing an answer to the question. Although it was discouraging to see how little was understood of the poems in some answers, examiners were heartened by evidence of some fresh, engaged response in others, even to quite complex poems. In this examination, there is no requirement to compare poems, although some candidates find it easier to sustain an analytical approach when dealing with 2 poems to consider both together. However, occasionally this approach proved a disadvantage, as candidates then focused on similarities and differences, often very factual or simplistic, which bore no relation to the question.

4. SECTION A: Men And Women

Explain how the poets use words and images to create a sense of loss in TWO of the following poems:

Hardy *On the Departure Platform*

Rossetti *Remember*

Levy *In the Mile End Road.*

The best answers found scope within the Hardy to talk about the sense of loss created both by the poet's comments on his feelings for the departing lady, and in the dialogue with his friend, as well as in the descriptions he used of her gradual disappearance into the distance, and the implications behind his description of the clothes she wore, e.g. 'nebulous white'. Rossetti proved more difficult, but still many were able to show sympathetic understanding of the situation, and the indications of a very close relationship about to come to an end. Levy provoked engaged comment; however, weaker candidates tended to repeat ideas several times rather than looking at how the contrast is built up between the initial excitement and the final realisation to highlight the acute sense of loss still felt in bereavement.

5. SECTION B: Time and Change

Show how the poets use words and images from nature to express personal feelings in TWO of the following poems:

Hood *I Remember, I Remember*

Hardy *The Darkling Thrush*

Blake *A Poison Tree.*

Here, Hood proved the most accessible, the best answers identifying the feelings of happiness, security, freedom, and innocence of childhood, and the ensuing sense of disillusionment in later life. Weaker answers focused on images of nature such as the sun and the flowers, but ignored the feelings they expressed. Hardy, though often misunderstood, did give scope for candidates to begin to show their appreciation of the use of language in some of the bleak imagery used in the description of the setting, even of the thrush itself, and of the contrasting mood caused by its song.

Report on the Units taken in June

Blake's poem again was often misunderstood, or retold completely as a story, but some answers showed straightforward understanding of Blake's allegorical use of the tree.

6. SECTION E: Generations

Show how the poets use words and images to create a picture of family relationships in TWO of the following poems:

| | |
|----------|---------------------|
| Armitage | <i>Poem</i> |
| Abse | <i>Imitations</i> |
| Hill | <i>The Flowers.</i> |

Here, most candidates could identify the family relationships involved. The weakest answers gave a very straightforward account of the father in *Poem*, without appreciating the significance of the wording of each 'bad' incident, others went to the other extreme and condemned him totally, but the better ones responded with evident sympathy and engagement. Similarly, despite some failure to understand the subtleties of the butterfly imagery, or the use of the oxymorons, many answers managed to give at least a straightforward picture of the relationship between the father and his son. The weakest either showed a very hasty reading, even thinking it was mother/son relationship, or identified the oxymorons or similes without any understanding of their effects. Hill was understood, but gave less scope for analysis of language.

7. SECTION F: Poetry of the 1914-1918 War(i)

Show how the poets use images from nature to express their feelings about war in TWO of the following poems:

| | |
|-----------|---------------------------------------|
| Rosenberg | <i>Returning, We hear the Larks</i> |
| Farjeon | <i>Easter Monday</i> |
| Teasdale | <i>'There will come soft rain...'</i> |

This question proved disappointing as so many answers failed to identify feelings about war, or conversely launched into general knowledge about how people felt about the war without looking at how this was derived from images of nature in the text. Although it was the most complex poem, the Rosenberg did give more scope to look at feelings generated by the lark, and how the sense of constant danger was also reinforced by the inclusion of other similes derived from nature. Few saw the significance of spring and Easter time in the Farjeon to show the sorrow and loss of shared pleasures/ sense of waste caused by war. Fewer still understood the sense of the futility of war expressed by Teasdale, most merely focusing on retelling what was described and reiterating that nature didn't care what happened to mankind. Nevertheless, there was still some evidence of real engagement with the chosen poems, and straightforward understanding of the feelings the poets were trying to convey, and some real effort to understand the use of language, even if at times the interpretation proved 'original'.

2433/2 - Literary Heritage and Imaginative Writing

Examiners noticed a distinct improvement in time management and examination technique this year. While acute pressure of time continues to make this a particularly challenging paper, the number of intelligent, sensitive and highly skilled responses in some of the best scripts was gratifying and even astounding. Also pleasing was the evidence of enjoyment seen, not only in the Shakespeare tasks but also in some of the responses to poetry. It is suspected that, far from being a disadvantage, the banning of annotated texts actually freed some candidates to produce a much fresher response. There was not a noticeable reduction in the ability to choose apt snippets of quotation from the text in support of the points made.

However, there was a disturbing increase in the number of rubric errors made in this session; most worrying was the attempt to select either 2a or 2b from the questions set on *Much Ado* and apply it to *Romeo and Juliet*, the wrong text. Candidates are well-advised to check very carefully before they commence planning and writing an answer that the question really has been set on the play they have studied; questions 2a and 2b always relate to *Much Ado*, while 3a and 3b relate to *Romeo and Juliet*. Some candidates are still trying to write on all 3 poems when the requirement is only 2; this proves self-penalising as there isn't sufficient time to achieve the same depth of analysis on more than 2.

Question 1. Writing to EXPLORE, IMAGINE, ENTERTAIN.

Copy out the sentences below, and then continue the story.

'Having reluctantly agreed to meet them at 11p.m. precisely in this deserted part of town, I anxiously scanned every moving shadow. I was afraid I would miss them, afraid also that they would not turn up.'

The instructions specifically went on to direct candidates to develop the situation and explore the feelings of the narrator. Situations ranged from those possibly drawn from personal or second hand experience, such as parental or older sibling anxieties waiting to collect vulnerable offspring or younger relatives, to highly inventive scenarios involving bank robberies, spies, drug deals complete with caricatures of mafia connections, and kidnappings. Although some of these responses remained largely derivative, some equally splendid answers effected a pastiche of a well-worn genre wholly convincingly. The best employed a full range of narrative skills, using figurative and descriptive language to convey setting and characters in sufficient detail to engage fully the interest of the reader in the situation, as well as exploring fully, sometimes poignantly, the narrator's feelings, such as disgust and self-loathing at needing drugs, fear of the heavy brigade coming to exact payment or dread of the so called 'friends' coming to bully their victim into submission. Weaker answers launched immediately into an action-packed plot, paying scant attention to choice of vocabulary and sentence structures for effect.

Candidates are well advised to plan carefully before they commence writing, aiming for quality, not quantity. It is not necessary, nor even desirable, to complete the whole story. All that is required is sufficient development to fulfil the band criteria – for most candidates this entails at most 2 sides of average handwriting and spacing. Significantly the weakest answers were frequently the longest. Although this response was marked as first draft writing, marks for AO3(iii) were lost where spelling errors were frequent and wide-ranging rather than occasional slips, and there was little evidence of control over the structuring and punctuation of sentences. Similarly, AO3(ii) requires a deliberate organisation of material into an overall structure,

including paragraphs. Many answers caused unnecessary confusion to the reader by failing to paragraph dialogue adequately, and some forgot about paragraphing altogether.

TEXTS FROM THE ENGLISH LITERARY HERITAGE

SHAKESPEARE

2. Much Ado About Nothing

2a. How far does Shakespeare present Hero as deserving your sympathy?

Regardless of the line of argument chosen, the hallmark of the best answers included:

- the ability to make relevant use of more than one scene in the play – hence, not just the occasion of Hero's 'marriage', but possibly her behaviour when 'wooed'; her involvement in the well-meaning plot to trick Benedick, and her willingness to marry Claudio at the end of the play;
- the ability to focus on *how* she is presented rather than merely narrating what happens to her – hence possibly analysing how she seems to be the stereotypical gentle, virtuous, obedient female, highlighted by the contrasting character of Beatrice; the innocent victim of a plot to cause unhappiness to Claudio and Don Pedro; her plight in being believed guilty on the word of such a known untrustworthy 'villain', Don John;
- the ability to select apt short phrases of quotation to support points made and possibly to comment on the extremes of language used to insult her publicly by both Claudio and Leonato.

Weak answers tended to concentrate solely and repetitively on her being accused and given away in marriage without a voice of her own. Better answers, showing some understanding of the times, tended to produce a more balanced view of her situation, and to bring in the support of her friends to show she had sufficient character to command love and loyalty from those who knew her well. The most ambitious also brought in thematic issues relevant to the discussion.

2b. How does Shakespeare show the importance of pride or honour to the male characters in the play? You may choose to focus your answer mainly on ONE or TWO characters in the play.

The characters most commonly chosen were Claudio and Benedick, both seeking honour and recognition for services rendered in battle; both suffering hurt pride in the treatment received from Beatrice and (allegedly) Hero respectively. Others included Don John suffering under the stigma of bastardy, some Leonato, and some even Dogberry seeing his pride in a thematic context and a source of comedy. The best answers showed *how* the pride or sense of honour was manifest – e.g. in the verbal battles between Benedick and Beatrice, the reluctance of Claudio to woo Hero personally and his outrage at the perceived insult to his honour shown in his choice of such a public humiliation of Hero and the extremes of language used against her. The best answers also focused on the *importance* as manifest in resulting actions, such as Don John's delighting in others' misery, Benedick's dilemma in having to choose between his desire to please Beatrice and his code of honour that forbade him to kill a fellow soldier and comrade, and included thematic issues such as the nature of love, marriage and deception, showing a mature understanding of the

Report on the Units taken in June

mores of the time. Weak answers rarely achieved more than a character study and/or a narrative account of one or more character's actions.

3. Romeo and Juliet

3a. 'A cruel and domineering man'

'An anxious father'

How does Shakespeare present Capulet?

The best answers tended to present a balanced view, recognising that Capulet's attitude towards his daughter changes on the death of Tybalt, when there was possibly a more urgent need to secure a suitable marriage and heir for the last of the Capulet line. In focusing on *how* he is presented, some linked his behaviour closely to thematic issues, part of the circumstances engineered by Fate to ensure the 'star-crossed lovers' would end the feud only by their deaths; some analysed closely the language Capulet uses at different times in the play, even including Lady Capulet's "A crutch" when he calls for his sword, and the significance of his being the first to offer the hand of friendship to Montague as a sign of ending the feud. The weakest answers focused almost exclusively on his insistence Juliet marries Paris, with no apparent awareness of his earlier efforts to ensure she would be happy to agree; they also failed to select any quotation that would aptly illustrate how he was being presented.

3b. How effective do you find the conclusion of Romeo and Juliet? Consider the play from the death of Paris onwards.

This question gave scope to candidates to show their appreciation of the play as drama (although still too many referred to it as a novel), and hence to consider the effect on the audience of the setting, their prior knowledge from the Prologue of what must happen to the lovers, and the ironic twists in timing that showed the Friar's plans were doomed to failure yet still arouse suspense and build tension. The best answers saw the thematic significance of the ending, some successfully analysing the Prince's concluding lines; some commented on how the language used by the couple showed the triumph of love over hate, light over darkness; others considered what was significantly revealed of Romeo's character in his treatment of Paris, and of Friar Lawrence in his confession. The weakest answers concentrated solely on the death for love as a satisfyingly romantic/dramatic/not stereotypically happy ending, and relied on narrative rather than analysis of past events to show the build-up to the conclusion of the play.

In conclusion, the best answers for all the Shakespeare questions were planned to be strictly relevant to the question; were geared to the key elements, 'how far' requiring some kind of balance and understanding of the context, 'importance' requiring an examination of thematic significance and/or effects on events, and 'how...present' requiring an analysis of evidence in the form of words and actions, including the reactions of other characters; were well-supported by apt choice of short quotations; and used every opportunity to demonstrate understanding of the relevant wider themes and the play's effect on the audience.

POETRY

Sadly, this was often the weakest section, partly through lack of time, partly because many answers revealed at best a very straightforward understanding of the poems, and partly because some turned the question into a formulaic exercise designed to

Report on the Units taken in June

spot as many techniques or devices as possible without being able to understand their effects, or how they related to the question. However, there were many answers showing an intelligent and sensitive response to the poems, and more attempt to explain the effects of language without necessarily being able to use the correct technical terms. The absence of annotated texts happily did seem to encourage more candidates to attempt to explain only the areas or effects that they were confident they understood. To achieve a high mark, it is imperative to look closely at the *effects* of the use of language in the poetry in relation to the question. The weakest answers still tend to explain or translate the text, using lengthy quotation as padding and showing very little real understanding. Others were looking too hard for subtleties or significance in the choice of rhyme scheme that were not convincing. Some candidates tackled the poetry question first, perhaps to ensure they did it justice.

4. SECTION A: Men and Women

Explore ways in which the poets create a sense of loss in TWO of the following poems:

Hardy *On the Departure Platfor*
Rossetti *Remember*
Levy *In the Mile End Road.*

Examiners were looking for an understanding of the kind of loss involved – i.e. in Hardy the loss of a departing loved one, in Rossetti the anticipated loss of a relationship through imminent death, and Levy the loss still felt from a past bereavement. Ways the creation of this sense of loss could be explored were thoroughly analysed in the best answers. In Hardy, there was the emphasis on each stage of the loved one's final disappearance, the descriptions of her appearance suggesting delicacy, purity, innocence, even angelic or ghostly qualities, and the use of the concluding dialogue with a friend; in Rossetti, there was the use of repetition, the choice of the sonnet form, the reminders of the total loss of communication by word or holding hands, and the emphasis achieved in the concluding lines; in Levy there was the simple build up of excitement, the use of questioning, and then the harsh unexpected finality of the reality that she was actually dead. Here many answers showed sympathetic understanding, but repeated this at length rather than looking at how the effect was achieved.

5. SECTION B: Time and Change

Explore the ways in which the poets use images from nature to express personal feelings in TWO of the following poems:

Hood *I Remember, I Remember*
Hardy *The Darkling Thrush*
Blake *A Poison Tree.*

Answers needed to identify the personal feelings. While in many cases individual images, including Blake's tree, were effectively discussed, there was often only a shaky grasp of the wider ideas they were contributing to. Hence, Hood's memories of childhood were described, but not the feelings of happiness, security, innocence, or freedom etc. that could be derived from the images he used. While many understood how the bleak landscape reflected Hardy's feelings of misery, hopelessness etc., they failed to appreciate the change effected by the song of the thrush. The weakest answers revealed considerable confusion over how or why the enemy was slain in Blake's *A Poison Tree*, some even using the wrong poem from the same page, *A Poison Flower*. The best answers looked closely at how the language created a

Report on the Units taken in June

strong picture of the psychological effects of harbouring a grudge, including the analysis of the biblical significance of the apple.

5 SECTION E: Generations

Explore ways in which family relationships are presented in TWO of the following poems:

| | |
|-----------------|---------------------|
| <i>Armitage</i> | <i>Poem</i> |
| <i>Abse</i> | <i>Imitations</i> |
| <i>Hill</i> | <i>The Flowers.</i> |

Although only a small number of candidates attempted this question, there were some sensitive and detailed responses, especially to the Abse. However, there was also considerable excitement but confusion over the effects of the use of oxymorons, and only some awareness of the significance of the title or the imagery of the two white butterflies. Again, many of the weaker answers failed to identify the family relationships, and/or tended to lapse into a narrative account of what happened in the Hill and Armitage poems, many failing to look closely enough at the language to recognise any element of criticism of the father.

6 SECTION F: Poetry of the 1914-1918 War (i)

Explore the ways in which the poets use images from nature to express their feelings about war in TWO of the following poems:

| | |
|------------------|--|
| <i>Rosenberg</i> | <i>Returning, We hear the Larks</i> |
| <i>Farjeon</i> | <i>Easter Monday</i> |
| <i>Teasdale</i> | <i>'There will come soft rains...'</i> |

Again, many answers wrote well about individual images, but did not necessarily show that they understood the 'bigger picture' other than in a superficial way. Some failed altogether to appreciate that Teasdale's emphasis on the recuperative powers of nature, and its lack of concern for the fate of mankind, reflects her feelings that war is futile. Similarly, others failed to see the significance of references to the sowing of seeds, apples and Easter, the celebration of rebirth and new life highlighting the acute sense of loss felt by Farjeon as her loved one loses his life in battle. Some answers showed a sensitive appreciation of Rosenberg's feelings about the sufferings of the soldiers and the fear of living in constant danger, but only a few succeeded in understanding and explaining the effects of the use of the similes in the final stanza.

2434 - Coursework

General Comments

Once again it is pleasing to report the diligence and hard work of the vast majority of teachers who have applied standards consistently and maintained the status of the coursework component. Many folders showed evidence of meticulous feedback and many teachers had clearly put a great deal of effort into their individual comments.

Fewer centres required changes to their marks and this demonstrates the confidence of teachers in applying the assessment criteria. Teachers seemed much more confident in marking in Bands, and annotated comments on course work showed an increased familiarity with assessment criteria.

In terms of general administration centres had tried hard to meet deadlines, although some still struggled to get folders promptly to moderators. In the majority of cases the course work assessment forms were filled in accurately, and detailed teacher comments were helpful to moderators in establishing what mark had been awarded. Most centres did show the breakdown of marks for the writing piece, and this made the moderation process much easier than in the past.

Some general points that centres will need to address in the future are as follows:

- MS1's. Many centres are still sending carbon copies of marks to moderators that are illegible. These have to be returned to schools for marks to be indicated clearly, before the moderation process can begin. It would be helpful if centres checked the legibility of mark sheets before despatching them to moderators;
- Transfer of marks. A number of centres, this time, had entered a different mark on the MS1 from the mark that had been awarded on the folder. This led to an increased number of CW Amend forms being sent to schools to change marks;
- Deficiencies. A number of centres were still not able to apply the correct mathematical formula to reduce the mark for deficient folders. Often there was no indication in the final mark on the folder as to how the deficiency had been calculated and moderators could only guess at it;
- Internal moderation. A number of centres had clearly not done any internal moderation, and this often came to light when the moderator found one teacher who had marked scripts out of line with others in the same centre. A number of centres had to then fill in Amendment forms after re-marking the work. This again slows down the whole moderation process;
- Plastic wallets. Centres have been urged after every examination not to use wallets but rather use the cover sheets or tags to hold work together. Removing plastic wallets from every piece of work in a set of 20 folders is unnecessarily time consuming before moderation can even begin;
- Help with work. Some moderators were concerned this year at the similarities of some units of coursework written by different students. Clearly some

Report on the Units taken in June

candidates had presented as their own work notes or introductions from the internet.... Often these responses had no bearing on the question, and made references which were clearly beyond the candidate's experience or even understanding. Clearly this is an issue that the school must resolve at internal moderation, and one which moderators must not be expected to make a judgement on.

AO 3.2 READING.

A0 3.2 (iv) and (v) again proved to be the biggest differentiators. 3.2 (iv) selecting material and making cross references, was something only the most able candidates could do.

Response to Shakespeare.

The majority of centres again chose *Romeo and Juliet* or *Macbeth*, but a few were more ambitious and chose *The Merchant of Venice*, *Much Ado* and even *Hamlet*.

Candidates seemed generally confident in understanding plot, themes and character, and the more able candidates were able to comment on language and its effect.

Centres generally demonstrated a better appreciation of "Shakespeare's stagecraft". Some centres interpreted this as "director's notes" and this led to lengthy responses that did not always address the relevant assessment criteria, as candidates became pre-occupied with whether an actor should cross the stage with his hands on his hips rather than analyse the impact of movement on the actor's delivery. Centres are reminded that "theatricality" is an awareness of the whole play. However, candidates who submitted a detailed response to a specific scene considering dramatic effects, were able to meet all the assessment objectives, as long as their understanding of the play as a whole was apparent.

Tasks that required candidates to compare film versions of *Romeo and Juliet* often led some candidates to write at length about the shoot-out in the garage and totally ignore the written text.

Generally, an increased number of candidates demonstrated an understanding of language and form and the range of more challenging tasks which had been set helped to encourage candidates to move away from more narrative responses. A good example of this was the task on *Romeo and Juliet*, "Explain Mercutio's dramatic function in the play". This led to some excellent responses on structure, comedy and use of contrast.

There was evidence of empathic responses from some candidates, the most popular being Romeo or Juliet's diary. Centres are again advised that more able candidates who attempt such tasks cannot meet all the assessment criteria necessary to achieve marks in the upper bands. Where empathic tasks were set it was matched with generous marking which rewarded effort and presentational skills.

It was encouraging to see many examples of challenging and exciting tasks, and teachers are to be congratulated for the wide range of stimuli that they have clearly developed to make the coursework unit on Shakespeare as interesting and demanding as they have.

Report on the Units taken in June

Response to poetry.

Again, as in January, 3.2 (v) was the greatest differentiator. Candidates are still showing their expertise in identifying structural and presentational devices but cannot always then go on to show their effects upon the reader. Many candidates have lost sight of the real impact of a poem as they spot oxymorons, enjambement, 2 metaphors, a simile, ABAB rhyming patterns without any real understanding of how these devices are effective.

Some centres are still attempting to compare and contrast too many poems leading to a superficial response, and this often detracts from the more succinct analysis of two or three poems. Again the best responses were those that invited candidates to respond to poems through tasks that specifically addressed the criteria.

The most popular poems were again 'The Charge of the Light Brigade' and 'Dulce et Decorum est', as well as comparing love poetry or Blake's 'London' and Wordsworth's 'Westminster Bridge'.

Generally, centres are to be congratulated for the stimulating and challenging responses that they have enabled candidates to achieve. Some of the best responses were from candidates who had clearly been able to comment critically on both structure and effect.

A03.3. Writing.

Again it was encouraging to see the diversity of responses with some candidates clearly taking the opportunity to display their creative talents. Centres seem to have encouraged more candidates to be aware that quality of response is not always commensurate with the length of it. As a result there were fewer lengthy mini novels and more succinct, sharper pieces. It was encouraging to see that some centres were getting more imaginative and ambitious in their task setting, and there was evidence of dual narratives and streams of consciousness.

There were still a number of candidates who seemed to favour the traditional narrative response, and popular titles ranged from 'The Assassin' to Gothic Horror tales. Style, and more adventurous vocabulary and description were apparent, as well as attention to structure and organisation.

This time there were fewer autobiographical pieces and also empathic responses to texts. This led to more candidates attempting tasks where they could demonstrate a response which could meet the whole range of assessment criteria.

A worrying development this year amongst a small minority of weaker students was the submission of stories based entirely around visual senses. These stories often read like watching a violent computer game, where killing after killing was described in graphic detail, with no apparent purpose other than to demonstrate gratuitous violence. In such stories action was often described factually without using language artistically to engage the reader. In addition some stories often presented a wealth of introductory details that leant nothing to the later plot.

Moderators and Team Leaders have commented on emerging patterns in schools which were also commented upon in the English Literature report. Centres are

Report on the Units taken in June

experiencing difficulties in a number of areas, which impacts specifically upon the delivery and assessment of coursework. These include staffing problems in schools where inexperienced and often non-specialist teachers were delivering GCSE English; staff absence and shortages.

With these difficulties in mind centres are to be congratulated for their generally consistent application of the assessment criteria in relation to a range of interesting and demanding tasks. The coursework folders not only demonstrate the hard work and interest of a wide range of students but also the hard work of teachers who have maintained the importance and relevance of this option. In a climate of considerable change, many teachers have adapted to the mark schemes and showed considerable expertise and hard work in rewarding their candidates appropriately.

2435 - Speaking and Listening

This component continues to be successful, with more and more centres maintaining or adopting good practice with clear reports and judgements firmly rooted in the assessment criteria, appropriate tasks being set and good internal moderation procedures. Visits to centres have been successful with centres approaching this requirement in a positive and professional manner, working happily with the criteria and processes.

However, there are some points to note, to sharpen good practice and be tighter as regards the associated administration.

The majority of centres met the coursework deadline date, but a minority failed to send all the relevant paperwork and centre-chosen sample, along with the MS1 work sheets. Attention is therefore drawn to the administration guidance booklet sent to all centres to help with this aspect.

Similarly, the quality of the MS1s seemed to be more of a problem this session, with the Moderator's copy often being difficult to read. Therefore, it is important that Examinations Officers, or the designated person in charge of this aspect of administration, checks that the Moderator's copy is clear and legible before sending it off.

As regards the candidates' assessment records, it is important that all the necessary information is included and all relevant sections completed. Individual centres will have had very specific feedback in the form of the Report to Centres, where there may have been deficiencies; however, again a check before records are dispatched to moderators would help the whole process.

More centres this year seem to have submitted only the details for the final three activities used for assessment rather than using the records, as just that, a record of major assessment opportunities throughout the course and then selecting the final three, linking one context to a specific set of triplets in the Range of Purposes. Centres may mistakenly think that moderators require a "best" or clean version of the records and that recording weaker, earlier assessments may be detrimental in some way to their candidates. The opposite is in fact an example of good practice; a moderator is able to gain a full picture of the candidate's work and progress and this helps in understanding the final mark awarded where strengths and weaknesses have been balanced.

This now leads on to task setting and moderators being given an opportunity to comment on the appropriateness of tasks set if records are full. Centres have, however, to continue to set tasks appropriate to their candidates, but it is worth emphasising that for candidates to achieve in the higher bands, they must be exposed to more challenging material and assignments. Those always based on the familiar or immediate experience can be limiting for those aspiring to the high bands of achievement.

It has also been noticed that some centres are still having problems with task setting in the drama-focused context. Centres need to be careful, perhaps particularly with activities based on a literary text that candidates are in fact developing a role rather than taking part in a group discussion *per se*. Centres could reassess their task setting in this context to check if the outcome is still valid.

Report on the Units taken in June

Internal moderation procedures, as described on the standardisation form and as witnessed on visits, have been for the most part, thorough and professional. Indeed it is testimony to the dedication of some small centres, how teachers working in isolation have gone to extraordinary lengths to ensure that they are applying the criteria appropriately. However, the attention of a small number of centres is drawn to the now two training and guidance video tapes produced for these specifications to help with marking and task setting. But with all centres, as teachers involved in assessment become more confident in the application of the assessment criteria, then task setting becomes more of a focus for discussion to allow all the candidates to achieve their full potential.

Finally, as always, teachers are to be congratulated for their continuing dedication and commitment to their candidates in preparing them for this component, but also for the objective, professional manner in which the whole assessment process has been approached.

**General Certificate of Secondary Education
English (Modular) (1900)
June 2005 Assessment Session**

Unit Threshold Marks

| Unit | | Maximum Mark | a* | a | b | c | d | e | f | g | u |
|--------|-----|--------------|----|----|----|----|----|----|----|----|---|
| 2431/1 | Raw | 57 | | | | 40 | 33 | 27 | 21 | 15 | 0 |
| | UMS | 62 | | | | 54 | 45 | 36 | 27 | 18 | 0 |
| 2431/2 | Raw | 90 | 66 | 56 | 46 | 36 | 26 | 21 | | | 0 |
| | UMS | 90 | 81 | 72 | 63 | 54 | 45 | 36 | | | 0 |
| 2432/1 | Raw | 57 | | | | 43 | 35 | 28 | 21 | 14 | 0 |
| | UMS | 62 | | | | 54 | 45 | 36 | 27 | 18 | 0 |
| 2432/2 | Raw | 90 | 71 | 59 | 47 | 36 | 24 | 18 | | | 0 |
| | UMS | 90 | 81 | 72 | 63 | 54 | 45 | 36 | | | 0 |
| 2433/1 | Raw | 37 | | | | 27 | 22 | 17 | 13 | 9 | 0 |
| | UMS | 41 | | | | 36 | 30 | 24 | 18 | 12 | 0 |
| 2433/2 | Raw | 40 | 33 | 28 | 22 | 17 | 12 | 9 | | | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | | | 0 |
| 2434 | Raw | 40 | 37 | 33 | 28 | 23 | 17 | 12 | 7 | 2 | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | 18 | 12 | 0 |
| 2435 | Raw | 40 | 37 | 33 | 27 | 21 | 16 | 11 | 7 | 3 | 0 |
| | UMS | 60 | 54 | 48 | 42 | 36 | 30 | 24 | 18 | 12 | 0 |

The total entry for the examination was:

2431/1 = 26,450 candidates
 2431/2 = 47,953 candidates
 2432/1 = 26,066 candidates
 2432/2 = 47,821 candidates
 2433/1 = 1,582 candidates
 2433/2 = 2,916 candidates
 2434 = 66,238 candidates
 2435 = 71,768 candidates

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

OCR Information Bureau

(General Qualifications)

Telephone: 01223 553998

Facsimile: 01223 552627

Email: helpdesk@ocr.org.uk

www.ocr.org.uk

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

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

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

© OCR 2005

