

English (Opening Minds)

General Certificate of Secondary Education

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

Mark Scheme for January 2011

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

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

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

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

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INTRODUCTION

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

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

You should ensure that you have copies of these materials.

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

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

Your mark scheme consists of the following:

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| (B) Using the Mark Scheme | 3 |
| (C) Task-specific Marking Notes | 7 |

(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.

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'
- 3 In responding to questions on *Opening Worlds*, a candidate bases their answer on one or more stories which are NOT listed on the paper. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of band 4, award the mark at the top of band 5).
 - Where rubric infringements of this kind are found, please do the following:
at the end of the answer write
'INCORRECT STORY/STORIES USED – REDUCED BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, the record the adjusted (reduced) mark and circle it
on the front of the script, write 'RUBRIC ERROR – WRONG STORY/STORIES' and record the adjusted mark

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

NB Never refer to grades, only to bands.

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

Different Cultures – Generic Mark Scheme

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

(C)

TASK-SPECIFIC MARKING NOTES

– see following pages

Instructions to Examiners – Section A

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

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

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

Use R for repetition.

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

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

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

Questions 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: <i>Opening Worlds</i> |
| Question 1: (30 marks) | <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.</i> How does the writer make the opening of the story effective, here and in one other story from the list above? |

NOTES ON THE TASK: The passage at the very beginning of the short story clearly reveals the impact of the arrival in India on Cathy and Naraian and their initial optimism, together with hints of the difficulties to come. Candidates may refer to:

- The sense of challenge and purpose about the life ahead/envy of those left behind in England. Naraian's energy and commitment to his pursuit of employment which may be contrasted with his later acceptance of the job acquired for him by the family.
- The young couple's happiness in the flat which, although small and hot, represents independence. It may also be seen as early evidence of the family's control, being acquired for them by an uncle's influence.
- Cathy's initial happiness reflected in the relaxed ways in which she spends her days, enjoying the time whilst Naraian is out. This may be contrasted with her later frustration and boredom.
- The contrast established between the descriptions of the flat and the mausoleum which may be considered symbolic of the later death of the young couple's hopes.
- The ways in which language contrasts the present peace/optimism with the later conflict through the descriptions of the sky and trees ("that would later become violent and hot").

In exploring the openings to the other stories, candidates may refer to:

- The establishing of the harsh school environment in *Pieces of Silver* together with hints of the boys' poverty which prepares for the injustice of the demand for contributions to the retiring headmaster's gift.
- Bolan's lack of belonging in *The Red Ball* and the significance of the statue. His seeming poverty and sense of pride which will lead to the central conflict of the theft of the money and subsequent beating/conflict with his father.
- The contrasting attitudes to Sidda from Mr Sivasanker and Leela and the ambiguity of Sidda's background in *Leela's Friend*.
- The establishing of Anna Vasilevna and her need for control/self- assurance together with the first impressions of her relationship with Savushkin which will be significant in the role reversal later on.

Good answers will respond to the extract in detail and with some subtlety. The chosen story will be discussed in some detail with a very clear reference to the effectiveness of the opening.

Middle band answers will respond to the extract in some detail. The discussion of the chosen story will have some clear relevance to the question but may drift in places into irrelevance or narrative.

Lower level responses will show at least a superficial understanding of how the writer introduces the story in the extract and refer to another story, revealing a recognisable response to the question.

Differentiation is likely to spring from the extent to which the answers focus on the range of ways in which the writers make their openings effective.

| | |
|-----------------------------------|--|
| Text: | OCR: <i>Opening Worlds</i> |
| Question 2: (30 marks) | <i>The Pieces of Silver; The Red Ball; The Young Couple; Leela's Friend; Games at Twilight; The Winter Oak.</i> How do the writers show characters learning, or not learning, important lessons in any two of the stories from the list above? |

NOTES ON THE TASK: The learning of lessons is significant in all six stories; in some stories learning is reflected more literally in terms of education. Candidates may focus on more than one character and/or the different lessons learned within the course of the stories. Candidates may refer to:

- The victory of Clement over the acting headmaster at the end of the story which may be seen as part of his learning that he can triumph over tyrannical authority and defeat evil with good. The shocked reaction of the “gaping” acting head may indicate he has learned he cannot always humiliate the young in *The Pieces of Silver*.
- In *The Red Ball*, Bolan’s desire to be accepted and valued, initially successful, is immediately followed by the harsh lesson of retribution visited upon him by his father. The ending of the story may indicate that he has learned of his father’s love for him.
- In *The Young Couple* Cathy learns that the family domination and expectations of the Indian culture mean she cannot have the independence she desires. Her hopes, and those of Naraian, are clearly doomed by the end of the story where he has accepted the job and the final image is of the room prepared for them.
- *Leela’s Friend* is less obvious in the ways as to whether characters learn lessons. Leela may be seen to learn nothing and fails to appreciate that her actions have consequences; the parents are made aware that Sidda is innocent, but the ending implies they are unwilling to learn from their mistake.
- In *Games at Twilight* the game of hide and seek for Ravi leads to his recognition of his insignificance, made all the more crushing in the light of his earlier optimism.
- Anna Vasilevna in *The Winter Oak* may prove an interesting choice; readers may see her as learning the significance of Savushkin and the ways in which she can learn from him. She learns about her own shortcomings as a teacher and the importance of the world beyond the classroom.

Good answers will focus very clearly on the question by exploring, with explicit illustrations, the extent to which writers show that characters learn important lessons.

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

Lower level answers will at least show a superficial understanding of the lessons learned, although the insights may be largely implied in the selections of details produced.

Differentiation is likely to spring from the degree to which the answer is explicitly focused on the question and the subtlety with which the learning of lessons in both the stories is examined.

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| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 3: (30 marks) | Explore the range of emotions Hemingway reveals in Santiago, here and elsewhere in the novel. |
| <p>NOTES ON THE TASK:</p> <p>From the extract candidates may refer to Santiago's:</p> <ul style="list-style-type: none"> • Feelings of weakness. • Determination not to give up. • Awareness that his strength is ebbing away, but unwillingness to accept it. • Respect and admiration for his adversary, the fish. • Acceptance that the battle will end with victory for one of them and defeat for the other. • Confusion and loss of control, which he tackles by talking to himself. <p>From the rest of the novel candidates may refer to:</p> <ul style="list-style-type: none"> • Love for Manolin and enjoyment of the companionship they share, demonstrated through discussions about Africa and baseball. • Hope and confidence, reinforced by Manolin's belief in him. • Loneliness at sea without Manolin and through the loss of his wife. • Physical feelings, for example exhaustion and lack of interest in food. • Pride as shown by the fiction of the cast net and pot of fish/rice but also, in a different way, in his memory of being "El Campeon". • Love for the sea, referring to her as "la mar" and for all the creatures in and above the sea. • Sadness at the necessary killing of the fish he catches. • Nostalgia as shown by his dreams. • Capacity for self encouragement, sustained through talking to himself. • Regret at having captured the marlin because of the shark attacks. • Final acceptance of his defeat and loss of the fish. <p>Good answers will respond to the extract with some subtlety, making explicit the range of emotions revealed in Santiago. From the rest of the novel they will range quite widely to illustrate his emotions.</p> <p>Middle band answers will respond to the extract in some detail, making some explicit comments regarding the range of emotions revealed in Santiago. From the rest of the novel they will select detail which is clearly intended to illustrate his emotions while not always making the reasons for the selection explicit.</p> <p>Lower level answers will show at least a superficial understanding of how the extract reveals the emotions revealed in Santiago and will refer to the rest of the novel in ways which, in part, are recognisably relevant to the question.</p> <p>Differentiation is likely to spring from the extent to which the answer shows a clear and consistent understanding of the emotions revealed in Santiago.</p> | |

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|---|---|
| Text: | HEMINGWAY: <i>The Old Man and the Sea</i> |
| Question 4: (30 marks) | How does Hemingway show the ways in which Santiago and Manolin benefit from their relationship with each other? |
| <p>NOTES ON THE TASK:</p> <p>In exploring the benefits for Santiago, candidates may refer to:</p> <ul style="list-style-type: none"> • Manolin's practical support of Santiago evident in his determination to ensure his physical needs are met (food/clothing) and the buying of the bait and helping him with the fishing gear. • The confidence Manolin sustains in Santiago's skills and his belief that the old man will be able to catch great fish in spite of his recent failure/ unwillingness to see him as "salao". • The companionship and love he gives him so that Santiago is never fully alone, even when out at sea. • The way he upholds his dignity, for example never revealing he is aware that the pot of rice and cast net are no more than fictions. • His mentoring of Manolin gives Santiago a sense of purpose that sustains him. <p>In exploring the benefits for Manolin, candidates may refer to:</p> <ul style="list-style-type: none"> • The ways he sees Santiago as a teacher and mentor. • The way he enjoys serving Santiago and sharing in his success. • He learns a range of lessons from Santiago, from respect for the sea to the value of patience, particularly valuable in the life of a prospective fisherman. <p>In exploring the shared benefits, candidates may refer to:</p> <ul style="list-style-type: none"> • The sense of teamwork they experience, demonstrated when he helps Santiago to strip the boat. • The enjoyment of the shared conversations about Africa and baseball. • The mutual friendship and love they share. • The trust that is evident in their relationship. <p>Good answers will very clearly demonstrate an understanding of how Santiago and Manolin benefit from their relationship, ranging quite widely over the novel with relevant and explicit references.</p> <p>Middle band answers will clearly focus on the benefits of the relationship, giving a few examples, although at times they may be implicit rather than explicit.</p> <p>Lower level answers will at least show a superficial understanding of the relationship, without much reference to the novel.</p> <p>Differentiation is likely to spring from the extent to which the answer consistently focuses on the benefits they both gain and the effectiveness with which this is illustrated and demonstrated.</p> | |

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| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 5: (30 marks) | How does Achebe show Okonkwo to be a man increasingly in conflict with his people, here and elsewhere in the novel? |
| <p>NOTES ON THE TASK:</p> <p>From the extract candidates may refer to:</p> <ul style="list-style-type: none"> • His beating of his wife in the week of peace which was “unheard of” and goes against the Ibo people’s deeply held beliefs with regard to the earth goddess. • The reaction of the neighbours who come to see what has happened, indicating the significance of his actions. • The visit of Ezeani which reinforces the “great evil” he has committed and the potential consequences to the tribe in terms of their crops. • The way Ezeani rejects Okonkwo’s explanation for his actions, using the extreme example of not even the discovery of her with a “lover on top of her” being justification for going against the laws of the tribe. • The requirement for him to provide an offering to the shrine of Ani to appease the goddess. <p>From the rest of the novel candidates may refer to:</p> <ul style="list-style-type: none"> • The way it is made clear that he has little respect for the beliefs of the tribe, being not the sort of man to stop beating his wife for “fear of a goddess” and the way his people believe his fortune had made him arrogant, calling him the little bird <i>nza</i>. • His “female” crime against the earth goddess (killing a clansman) and exile from the tribe. • His difficulty in accepting the tribe’s decision of exile (that “mother is supreme”), seeing it in a negative way as “wasted and weary years”. • The seven years absence from his people leading to a decline in his reputation and fortune so that he loses social standing, prospective titles and the chance to lead the clan against the white man. • The way he becomes out of touch with the profound changes that have taken place during his exile with regard to the clan who perceive the advantages in embracing the white man. • His determination to fight and still be a “man of war” as was traditional in the tribe; he becomes a man out of his time/culture. • His suicide, an “abomination” in the eyes of the Ibo people. <p>Good answers will explore the extract in detail with a consistent focus on the terms of the question, and range quite widely over the novel, making consistently clear how Okonkwo is seen as a man at odds with his people.</p> <p>Middle band answers will explore the extract in some relevant detail and give a number of examples which explicitly or implicitly show how Okwonkwo is seen as a man at odds with his people.</p> <p>Lower level answers will show at least a superficial understanding of how the passage demonstrates that Okwonkwo is at odds with his people, and refer to other parts of the novel to examples which are, generally, recognisable as a response to the question.</p> <p>Differentiation is likely to spring from the extent to which the answer focuses on how Okwonkwo is shown to be at odds with his people, and the effectiveness of the illustrations and explanation.</p> | |

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|---|---|
| Text: | CHINUA ACHEBE: <i>Things Fall Apart</i> |
| Question 6: (30 marks) | How does Achebe show the arrival of the white man to be responsible for the way things fall apart in Umoufia? |
| <p>NOTES ON THE TASK:</p> <p>Candidates should be able to explore a range of ways in which the white man is responsible for the ways things fall apart since his religion breaks the “bond of kinship” and means that they no longer “speak with one voice”. They may refer to:</p> <ul style="list-style-type: none"> • The efforts of the missionaries to replace the religious beliefs of the Ibo culture, but with new ceremonials and rituals familiar to them so more likely to be accepted. • Their promise of education and the building of churches. • The impact on Okwonkwo’s own son and subsequent effect on Okwonko himself. • The undermining of the Ibo beliefs by the new religion which offers a release from traditional fears and terrors. • The sense of value it offers to those who are not respected in the Ibo culture which unsettles the hierarchy of the clan. • The more zealous approach taken by Reverend James Smith which leads to conflict. • The humiliation of key members of the tribe caused by the white man’s authority, which is based on the gun and the imposition of their administration. • Okonkwo’s killing of the white man’s messenger which throws the people into “tumult instead of action” and is the moment when he realizes they will not go to war. • Okonkwo’s suicide, considered an “abomination” by the Ibo people, and the blame Obierika places on the white man for his death. • The sense of hopelessness the Ibo people experience, swimming against the tide of change as the white man sweeps across Africa in number and power. <p>Good answers will very clearly demonstrate an understanding of how the white man is responsible for the ways things fall apart, ranging quite widely over the novel with relevant and explicit references.</p> <p>Middle band answers will clearly focus on how the white man is responsible for the ways things fall apart, giving a few examples, although at times they may be implicit rather than explicit.</p> <p>Lower level answers will at least show a superficial understanding of how the white man is responsible for the ways things fall apart, without much reference to the novel.</p> <p>Differentiation is likely to spring from the extent to which the answer consistently focuses on how the white man is responsible for the ways in which things fall apart, and the effectiveness with which this is illustrated and demonstrated.</p> | |

SECTION B

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|---|---|
| Question 7: (30 marks) (20+10) | Writing to ANALYSE, REVIEW, COMMENT How could your world be made safer? |
| GENERAL CRITERIA | Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii). |

INSTRUCTIONS TO EXAMINERS:

- **Ring** errors and ✓ or ✓✓ felicities of expression and content, sufficiently to show how you have formed your judgement.
- A brief summative comment may be helpful to indicate any significant strengths and/or weaknesses in the response which have formed your judgement.
- For writing tasks, LENGTH is not in itself a criterion.
- Short answers (50-100 words) may well be self-penalising in terms of the marking criteria (eg control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities.
- Very short answers (less than 50 words) should not normally be marked higher than Band 6.
- Award two marks, one for AOs 3(i) + (ii), one for AO3 (iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- Use the photostat examples as guides to your assessment.
- At the end of the response write and total the two separate marks.

NOTES ON THE TASK:

- 1 Candidates will make their own choices regarding the aspects of life they believe can be made safer and the ways in which this can be done. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 No specific written format is required; the imagined audience may be seen as the self (a 'mulling-over' or exploration of ideas). However, the writing should reflect a sense of purpose in organising, systematising, clarifying.
- 3 Candidates who offer only a few well chosen examples should not be penalised; however, the task asks for more than simply personal polemic, as follows:
- 4 **TASK-SPECIFIC CRITERIA:**
 - clarity of presentation of suggestions for a safer world (**overview**)
 - clarity of explanation of these suggestions (**analysis**)
 - effectiveness/relevance of personal comment.

| | |
|--|--|
| Question 8 30 MARKS (20+10) | Your school/college has decided to cancel a trip to a theme park because of health and safety concerns. Write a letter to the Head/Principal arguing your own point of view. |
| GENERAL CRITERIA | Candidates should demonstrate that they can: <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes (AO3i); • organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features (AO3ii); • use a range of sentence structures effectively with accurate spelling and punctuation (AO3iii). |

INSTRUCTIONS TO EXAMINERS:

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- Use the photostat examples as guides to your assessment.
- At the end of the response write and total the two separate marks.

NOTES ON THE TASK:

- 1 Candidates will make their own decision as to whether the school/college should have cancelled the trip or not. (Some may refer back to the stimulus material; there is no premium or penalty for such reference.)
- 2 The format is that of a letter to the head/principal; tone should be appropriate.
- 3 **TASK-SPECIFIC CRITERIA:**
 - clarity of explanation of own point of view;
 - effectiveness in persuading audience to share/support point of view.

WRITING MARK SCHEME – Higher Tier

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

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

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

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

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| Below 8 | 4 | <ul style="list-style-type: none"> There will be very little, if any, convincing evidence of an attempt to write in the specified writing triplet. Serious limitations of vocabulary and an inability to structure and organise ideas will result in very little that is coherent or relevant to the topic being conveyed to the reader. | 2 1 0 | <ul style="list-style-type: none"> Few, if any, recognisable sentence structures are apparent. Spelling and punctuation are mostly so imprecise that very little meaning is communicated. |
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