

English (Opening Minds)

General Certificate of Secondary Education

Unit **2433/01**: Literary Heritage and Imaginative Writing Paper 1

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:

- 1 the specification, especially the assessment objectives
- 2 the question paper and its rubrics
- 3 the texts which candidates have read and studied
- 4 the Mark Scheme.

You should ensure that you have copies of these materials.

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

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

Your Mark Scheme consists of the following:

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(A) Assessment Objectives	2
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(C) Task-specific Marking Notes	6
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 states acceptable responses to each question in sufficient detail to allow marking in a standardised manner, and these can be supplemented by others after scrutiny of a range of 'live' scripts.

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

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

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

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

RUBRIC INFRINGEMENTS

- 1 A candidate fails to answer all required questions on a given paper. This is self-penalising and full credit should be given for the questions answered.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – only X answer(s)'.
- 2 A candidate answers more than one question on any given section or text. In this case, mark each attempt and award the highest mark.
 - Where rubric infringements of this kind are found, write *on the front of the script* 'RUBRIC ERROR – too many answers to Section/Qn z'.
- 3 In responding to questions where there is a requirement to answer on two characters/ poems/occasions, a candidate bases their answer on only one. In this case, mark the answer for its full value and then reduce by one band (eg if the mark is at the top of Band 4, award the mark at the top of Band 5).
 - Where rubric infringements of this kind are found, please do the following:
at the end of the answer write
'ONLY ONE CHARACTER/POEM/OCCASION – REDUCED BY 1 BAND'
in the margin, record the unadjusted mark and cross it through, 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.

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

ANNOTATION OF SCRIPTS

The purpose of annotation is to enable:

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

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

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

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

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

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

NB Never refer to grades, only to bands.

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

(C) TASK-SPECIFIC MARKING NOTES**SECTION A****WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

<p>QUESTION 1</p> <p>21 MARKS</p> <p>(14 + 7)</p>	<p>Copy out the sentence below, and then continue the story. Show the thoughts and feelings of the narrator.</p> <p>Nothing could have prepared me for what I was about to find out.</p>
<p>GENERAL CRITERIA</p>	<p>Candidates should demonstrate that they can:</p> <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

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

NOTES ON THE TASK

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

WRITING MARK SCHEME – Foundation Tier

<i>Use 'best-fit' within and across columns: if most elements are fully achieved, award the higher mark in the band.</i>			
		AO3	
		<p>(i) <i>Communicate clearly and imaginatively, using and adapting forms for different readers and purposes.</i></p> <p>(ii) <i>Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.</i></p>	<p>(iii) <i>Use a range of sentence structures effectively with accurate spelling and punctuation.</i></p>
Band	Marks	Descriptors	Descriptors
Above 4	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 establishes direction followed by a coherent and well sustained development leading logically to a convincing ending. • Confident use of paragraphing structures and controls content. • Within and between paragraphs a range of devices links ideas clearly and consciously. • The writer is in control of the material and consistently aware of the audience. 	7
			<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.
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.
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 an attempt to create a sense of direction but development is limited and the writing is likely to stop rather than achieve an ending. • Paragraphing may be used to show obvious divisions of content but is unlikely to give any positive structure to the writing. • Within sentences, there may be limited use of referencing. 	4	<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.
Below 8	4 3 2 1 0	<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. • Scripts at this level are likely to be either very short or show very limited linguistic ability. • Marks in this band should be reserved for scripts from which only very limited sense emerges. 	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.

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	11	<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	10 9	<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	8 7	<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	6 5	<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	4 3	<ul style="list-style-type: none"> • make a few straightforward points • occasionally refer to the text
8	2	<ul style="list-style-type: none"> • make some comment but without relevant reference to the text
Below 8	0 – 1	<ul style="list-style-type: none"> • not meet the criteria for Band 8

QUESTION 2(a)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10 MARKS	<p>Do characters in <i>Much Ado About Nothing</i> get what they deserve?</p> <p>Write about any two of the following:</p> <ul style="list-style-type: none"> • Don John • Claudio • Beatrice <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>
<p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Accept the candidate's judgement of the deserts provided that the line of argument is supported, and rooted in the text.</p> <p><u>Don John:</u> Band 6 and above should recognise that his part in the plot against Hero has been exposed; at the very end he has been caught, 'brave punishments' to be imposed. Band 5 and above will start to engage in deserts: as a self-styled villain, with no pity for his victims, causing great distress to Hero, Claudio, Leonato, and all friends, he does; alienated by birth, (arguably) treated badly by Messina society, his plot working at all only because the others are too weak/gullible to question the 'evidence', he doesn't.</p> <p><u>Claudio:</u> Band 6 and above should recognise that he marries Hero, who is proved innocent. Band 5 and above will begin to argue, using some of the following: yes, he was the victim of deception, even Don Pedro was taken in; he couldn't expect to know Hero well before marriage in the courtship etiquette of Messina, and he shows contrition. No, he gets better than he deserves for the cruelty of his public humiliation of Hero, his refusal to hear her speak, his lack of trust throwing doubt on the strength of his love, as also the speed with which he agrees to marry her 'cousin', the next heir to Leonato's estate.</p> <p><u>Beatrice:</u> Band 6 and above should recognise that she is to marry Benedick, the man she now believes she loves. Band 5 and above will begin to argue, using some of the following: yes, she has based her love on long-term acquaintance, equality of mind, and his willingness to help in her battle to support Hero, even to 'kill Claudio'. No, she is verbally too cruel to accept the traditional role of wife, too independent, and/or she has no guarantee that Benedick will not hurt her again (some text suggestion that there had been something between them in the past) or his bachelor turn of mind be too ingrained to make her happy for long. Will the bitter verbal battles return?</p> <p>Thus the best answers should be mostly focused on what the candidate feels about the deserts and why. A sound understanding will be shown of the relevant issues in the play. Weaker answers are likely to be very narrative in approach, show little engagement with deserts, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotations.</p>	

QUESTION 2(b)	SHAKESPEARE: <i>Much Ado About Nothing</i>
MARKS AVAILABLE 10 MARKS	<p>What are the difficulties faced by Hero and how are they overcome in the play <i>Much Ado About Nothing</i>?</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>
<p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Responses may identify some of the following difficulties:</p> <ul style="list-style-type: none"> - etiquette denies Claudio the chance to really know and trust her before they are married, so he believes the accusations - overcome only when the plot is exposed and Claudio is shamed. - daughters cannot argue against their fathers - overcome when Leonato grieves her 'death' and is shamed into regretting his acceptance of her guilt. The loyal protests and scheming of her friends help bring this about. - she is unaware of Claudio's 'evidence' of her infidelity, so no means of defending herself - again overcome when the plot is uncovered - she loves Claudio and wishes to marry him despite his faults, yet he may feel unable to repeat the ceremony - overcome by pretending to be her cousin, knowing he will marry her in an effort to make amends to the family <p>Differentiation will be achieved through: the ability to identify and show a straightforward understanding of her difficulties and how they are resolved rather than just narrating what happens. The best answers may show a sustained focus on the question and a sound understanding of her character throughout the play and some appreciation of her effect on the audience. Weaker answers are likely to be largely a narrative account of her actions, or thinly developed with little or inappropriate support from text, or conversely, dependent on overlong or inappropriate chunks of quotation.</p>	

QUESTION 3(a)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10 MARKS	<p>Write about one or two occasions when the friendship between Romeo and Mercutio affects what happens later in the play <i>Romeo and Juliet</i>.</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

Accept the candidate's choice of occasion(s). These may include:

- as a friend Mercutio, with Benvolio, encourages Romeo not to mope alone but to attend the Capulet masked ball, resulting in the meeting of the 2 lovers and the subsequent tragic chain of events. Romeo's recognition by Tybalt leads to anger and frustration when he is restrained by Capulet, and determination to avenge the 'insult'.
- Mercutio's insistence on fighting in Romeo's place to protect his friend's honour, when Romeo is trying to keep the peace because of his secret marriage to Juliet, leads to his own tragic death, Romeo's sense of guilt and thirst for revenge for the death of his closest friend, Romeo's subsequent banishment and the cycle of events leading to the tragic end.
- Mercutio's teasing, which makes it impossible for Romeo to confide in him when he marries Juliet, as they are so different in their attitudes towards love and romance. Thus Romeo's isolation from his own generation means only Friar Lawrence can help him, and even his plan was foiled by the outbreak of plague, and the timing of his arrival at the tomb.

The best answers should be mostly focused on their friendship and how and why the resulting actions or events take place. Some understanding should be shown of their friendship. The beginnings of an awareness of how language is used to add drama to these occasions will indicate a high level of response. Weaker answers are likely to be very narrative in approach, or just very thin, with little support from text, or conversely relying on overlong or inappropriate quotation.

QUESTION 3(b)	SHAKESPEARE: <i>Romeo and Juliet</i>
MARKS AVAILABLE 10 MARKS	<p>How important is The Prince in <i>Romeo and Juliet</i>?</p> <p>Write about:</p> <ul style="list-style-type: none"> • what he says and does • his effect on other characters <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>
<p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Although The Prince is present in very few scenes, this question offers candidates the chance to show an overview of the play and the beginnings of an understanding of the main thematic issues: the nature of the feud that will never be resolved without a tragedy; Fate determining what happens to the 'star-crossed lovers'.</p> <p>Accept the candidate's judgement of his importance on the merits of the line of argument used and support from text. Although responses could discuss some of the following, in this tier they are likely to focus almost exclusively on the banishment of Romeo:</p> <ul style="list-style-type: none"> - he has important responsibilities as ruler within the society of Verona, facing the increasing problem of keeping the peace : 'From ancient grudge to new mutiny'; evidence in the first scene that fighting breaks out from the slightest provocation and affects all classes, from the servants to the heads of the families; 'three civil brawls bred of an airy word'. His anger and threat 'on pain of death' prove powerless against the hatred of the Montagues shown by Tybalt at the Ball and subsequently, and the love of fighting shown by Mercutio, and then the revenge exacted by Romeo on the death of Mercutio. - when he decides to show some mercy and merely banish Romeo, this can be argued to affect all characters as it sets in motion the chain reaction leading to the tragic ending because the lovers' marriage had been in secret.. - the deaths of the lovers, and Paris must be investigated, including Friar Lawrence's responsibility, to ensure peace is finally secured between the families. His words remind them of the cost of their hatred (thus reminding the audience of The Prologue's 'Doth with their death bury their parents' strife', with his 'See what a scourge is laid upon your hate') hopefully thus ensuring the lesson is learnt and the peace now permanent. <p>Differentiation will be achieved through: the ability to trace the effects (or lack of effects) of his words on some of the characters, and to show a sound understanding of his problems in keeping the peace. Thus the best answers may show understanding of the whole play by being able to identify the chain reactions. The very best may show the beginnings of an awareness of how language is used to emphasise his dramatic effect on the audience (Band 4+). Weaker answers are likely to be largely a narrative account of characters' actions, showing at best a simplistic understanding of his contribution towards them; they may be thinly developed with little or inappropriate support from text or, conversely, dependent on overlong chunks of quotation.</p>	

QUESTION 4	OCR: <i>Opening Lines</i> – Section C: War
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to show the effects of war on people and communities in two of the following poems?</p> <p>(Page 35) Newbolt <i>Vitai Lampada</i> (Page 38) Southey <i>After Blenheim</i> (Page 39) Whitman <i>Come up from the fields father...</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 or phrases you use from the poems.</i></p>
<p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Candidates must focus on two poems, but do not penalise uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.</p> <p>Although these are complex poems, responses might include some of the following:</p> <p><u>Newbolt</u>: the main focus should be on the loss of life in an alien land conveyed through the vivid description of the realities of war, blood, death, dust and smoke in the second stanza. There is also scope to analyse how the application of the cricket analogy to war, with the interweaving of the 2 situations as in 'bumping pitch and a blinding light' and 'for the sake of a ribboned coat', the different kinds of 'Captain', and the repetition of the refrain, all emphasise the idealism behind the loss, as inculcated on the school playing fields.</p> <p><u>Southey</u>: uses a conversation between Old Kaspar and his grandchildren about the Battle of Blenheim to convey that the purpose of war is sometimes a mystery to following generations and that the death and destruction it creates are not justified by the propaganda of the 'famous victory'. There is scope (less likely in this tier) to analyse how the regular verse form, the use of dialogue, the childishness of the questions and the repetition of 'famous victory' reinforce the irony. More accessible is the descriptive detail which brings out the immediate effect on the area.</p> <p><u>Whitman</u>: the loss and suffering of the family is conveyed in many ways: the contrast between the rich, serene autumnal scene and the dramatic tension in the mother's haste, and sense that something is wrong; the use of present tense and complex alternation between narration and an empathic exploration of the mother's impressions, feelings and actions; the contrast between the daughter's expression of hope and the description of the mother denoting despair, confirmed by the omniscient narrator; the use of repetition; the final vivid description of the physical and emotional toll on the mother.</p> <p>For Band 4 look essentially for understanding of how the content of each poem conveys feelings about how war affects soldiers and communities past and/or present ; credit appreciation of the use of language where implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4+. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.</p>	

QUESTION 5	OCR: <i>Opening Lines</i> – Section D: <i>Town and Country</i>
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to convey strong impressions of London in two of the following poems?</p> <p>(Page 53) Wordsworth <i>Composed Upon Westminster Bridge</i> (Page 53) Meynell <i>A Dead Harvest in Kensington Gardens</i> (Page 56) Blake <i>London</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 or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Although these are complex poems, responses might include a simpler version of some of the following:

Wordsworth: strong impressions inspiring admiration and awe are evident from the extravagant opening line to the concluding 'all that mighty heart'. He selects a still, calm scene in the early morning, with total absence of noise or strife: the river 'glideth', houses 'seem asleep'; he picks out the ships and tall stately buildings as highlighted by the sun against the skyline and the surrounding open countryside to create a sense of majestic beauty. The best responses may begin to explore his use of the sonnet form and personification to show his love for London.

Meynell: emphasises the futility of town life, highlighted by the analogy to the burning of the leaves and the constant contrast between productive images of 'Harvest' and 'crop' and funereal images of 'dead', 'pyre', and 'stack'; the lack of beauty is inferred from 'graceless grass' and the contrast between the uniform 'rows of dead red and brown leaves' (not vibrant red) and the delicate 'gold and grey' of the rows of hay in former times; 'long ago and far away' betrays a sense of nostalgia; a 'crop' gathered in the mist brings no satisfaction or benefit: 'Bosom nor barn is filled with these'.

Blake: strong impressions of being trapped in poverty and degradation shown through the dark, negative tone. He focuses on the suffering endured by London's people, which can be seen on their faces ('marks of woe') and heard through their 'every cry'. In contrast to Wordsworth, even the river is controlled ('chartered') and here the buildings are symbols of corruption ('blackening church' and 'runs in blood down palace walls'). London's people are trapped in their lives of poverty ('mind-forged manacles') and the cycle of suffering will pass to the next generation

For Band 4 look essentially for understanding of how the content of each poem conveys strong impressions, which should be identified rather than left generalised; credit appreciation of the use of language where implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4+. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

QUESTION 6	OCR: <i>Opening Lines</i> – Section G: How it Looks From Here
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to present certain animals in unexpected ways in two of the following poems?</p> <p>(Page 90) Porter <i>Mort aux Chats</i> (Page 91) Logue <i>Rat, O Rat. . .</i> (Page 96) Hill <i>The Hare</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 or phrases you use from the poems.</i></p>

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

NOTES ON THE TASK

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

Although these are very complex poems, responses might include some of the following:

Porter: responses should recognise that the anti-cat feelings are too extreme to be taken very seriously. There is plenty of scope for analysis of examples such as property values falling, the dream of a massacre, the call for 'Death to all cats' and the final line referring to the rule of Dogs. Some may comment on the effects of the absence of stanzas, the listing of complaints, the frequent repetition of 'cats' in the opening lines, and the mixture of formal and informal language. Be sympathetic to interpretations of the people or attitudes the cat is taken to represent. Reward all attempts to analyse detail and associations.

Logue: responses should see that the poet wants to be rid of the rat, even though he appears to be expressing only concern for its welfare. Good answers may comment on the title, the device of addressing the rat and flattering him, and how this tone is sustained and developed, culminating in a psalm-like quality, with the rat expecting praise and adoration.

Hill: the hare is used to convey a sense of mystery and fear. There is almost a fairytale, mythical quality to the role of the hare in the poem, emphasised through the use of contrast, 'darkened...light' and 'silence...bell'. Similes bring to life the woman's feelings ('like trapped flies', 'tiny fish...'). The powerful imagery is very disturbing, from the hare's 'wild cries', and 'lost inside the forest of her hair' to 'and steals, his mother's kisses there'.

For Band 4 look essentially for understanding of how the content of each poem makes us look at the respective animal in unexpected ways; credit appreciation of the use of language where implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 +. Weaker answers are likely to be less focused on how we look at the animals, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.

QUESTION 7	OCR: <i>Opening Lines</i> – Section H: The 1914-1918 War (ii)
MARKS AVAILABLE 10 MARKS	<p>How do the poets use words and images to show strong feelings about the death of soldiers in war in two of the following poems?</p> <p>(Page 110) Owen <i>The Parable of the Old Man and the Young</i> (Page 111) Brittain <i>Perhaps</i> - (Page 112) Keown <i>Reported Missing</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 or phrases you use from the poems.</i></p>
<p>REMEMBER THAT CANDIDATES WILL HAVE SPENT ONLY 25-30 MINUTES ON THIS ANSWER.</p> <p>NOTES ON THE TASK</p> <p>Candidates must focus on two poems, but do not penalise uneven treatment provided there is substantial reference to the second. There is no requirement for comparison, although this may be a feature of the organisation of some of the best answers. If only one poem is attempted, but in depth and detail, apply a penalty of -2 max. However, this may more commonly be one feature in a weak response, hence confirming a low mark.</p> <p>Although these are complex poems, responses might include some of the following:</p> <p><u>Owen</u>: the use of a parody, the story of the intended sacrifice of Isaac, to reinforce a bitter attack on war as causing unnecessary loss of life; Abram, the 'old man', symbolises the older generation that continue to send the young out to fight, through the ram of pride they will not sacrifice; 'half the seed of Europe' emphasises the loss of potential generations to come, and 'one by one' suggests the long drawn out process. Although unlikely in this tier, there is scope to explore the warning, chilling effects of the use of Biblical language.</p> <p><u>Brittain</u>: responses might recognise that the poet is mourning the loss of her loved one, and believes that although 'perhaps' she may one day appreciate life again, she will never ever experience the 'greatest joy' again, because his death has broken her heart. There is scope to look at how the carefully controlled structure of the poem, the last line of each stanza referring back to 'you', and the final pause before 'long ago', emphasises her sorrow that time will never totally allay, in contrast to the descriptions of Nature around her that traditionally bring happiness. Her poignant reference to Christmas, her resigned choice of language and consistently mournful tone suggest a simple, heart-felt reaction.</p> <p><u>Keown</u>: explores the effect on a woman back home whose loved one has been posted as missing. She is 'in denial', refusing to believe that he will not return evidenced in the significant omission of 'presumed missing' from the title, the repetition, and rhyme of 'dead' and 'dread', the use of 'culling', the over-reaction to well-meaning comforters as expressed by the plosive alliteration of 'piteous platitudes of pain' and the repetition of 'I laugh!' and the 'very sure' of the final line.</p> <p>For Band 4 look essentially for understanding of how the content of each poem conveys feelings about the death of soldiers in war; credit appreciation of the use of language where implied in the selection of supportive quotation. The occasional helpful comment that begins to explain the effects of words and images used (not just a formulaic spotting of devices) will signal Band 4 +. Weaker answers are likely to be less focused on feelings, with a tendency to narrate or simply summarise the content of each poem. There may be repetition of ideas, overlong or unhelpful quotations, very sketchy ideas, or a marked unevenness in the quality of response to the two poems.</p>	

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