Oxford Cambridge and RSA Examinations

General Certificate of Secondary Education

ENGLISH   1900/2433F

UNIT 3 Literary Heritage and Imaginative Writing
FOUNDATION TIER

Specimen Paper

Additional materials: (ALL texts permitted in examination room)
Answer booklet

TIME 1 hour 45 minutes. (No separate reading time is allowed.)

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces on the answer booklet.

- You must answer **THREE** questions:

  In **Section A,** answer **question 1.**

  In **Section B,** answer TWO questions. One on **Shakespeare** and one on **poetry**.

- Write your answers, in blue or black ink, in the answer booklet provided.

- Read each question carefully and make sure you know what to do before starting your answer.

INFORMATION FOR CANDIDATES

- The total mark for this paper is **40**.

- The maximum mark for each question is given in brackets [ ].

- **Section A** is worth 20 marks. You are advised to spend **no more than 45 minutes** on it.

- **Section B** is worth 20 marks. You are advised to spend **no more than 1 hour** on it.

SECTION A: Writing

You are advised to spend **no more than 45 minutes** on this Section.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

This answer will be marked for writing.

1   Copy out the sentence below, then CONTINUE THE STORY, building up a mood or atmosphere appropriate to this opening.

'At the end of the corridor, the closed door was waiting.'

- *Spend some time thinking and making notes, before writing out your answer.*
- *You may choose to end at any appropriate point. You do not have to write a complete story.*
- *Leave yourself time to check your writing.*

[20]

You are advised to spend **no more than 1 hour** on this Section.

TEXTS FROM THE ENGLISH LITERARY HERITAGE

SHAKESPEARE

Answer **ONE question**, on the play you have studied.

Either 2 *Much Ado About Nothing*.

Do you think Beatrice was right to ask Benedick to "kill Claudio"?

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words and phrases you use from the play.

[10]

Or 3 *Romeo and Juliet*

Which of the adults in the play do you think is most responsible for the deaths of Romeo and Juliet, and why?

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words and phrases you use from the play.

[10]

POETRY pre-1914 OR post-1914: *Opening Lines* **(OCR)**

Answer **ONE question**, on the Section you have studied.

Either 4   *SECTION A: 'Men and Women'*

How does the language the poets use help to make clear to you the sadness or regret felt by the speaker in TWO of the following poems?

(Page 16)	Wyatt	*They flee from me . . .*
(Page 17)	Hardy	*On the Departure Platform*
(Page 19)	Rossetti	*Remember*

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.

[10]

Or 5   *SECTION B: 'Time and Change'*

How does the language the poets use create a sense of strangeness or mystery in the following poems?

(Page 23)	de la Mare	*The Listeners*
(Page 24)	Shelley	*Ozymandias*

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.

[10]

Or 6   *SECTION E: 'Generations'*

What is the attitude of the parent to his/her child in the following poems?

How does the language help to make these attitudes clear to you?

| (Page 60) | Plath | *You're* |
| (Page 61) | Ellis | *To Edwin, at Eight Months* |

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.

[10]

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

What view of war is shown in TWO of the following poems? How does the language help to make these views clear?

(Page 78)	Plath	*War Girls*
(Page 78)	Thanet	*In Time of War*
(Page 85)	Teasdale	*'There will come soft rains . . .'*

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.

[10]

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MARK SCHEME

Specimen Paper

SECTION A

QUESTION 1 (20 marks) (14 + 6)	Copy out the sentence below, then CONTINUE THE STORY, building up a mood or atmosphere appropriate for this opening. 'At the end of the corridor, the closed door was waiting.'
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

- **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) 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. Action may be minimal; explanation may be withheld.

- **TASK-SPECIFIC CRITERIA:**
  – creation of appropriate mood/atmosphere;
  – effective use of detail to create/sustain the imagined setting/situation.

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	Performance clearly exceeds that described in Band 4.	Performance clearly exceeds that described in Band 4.
4	13 12	**Task:** the imagined situation is generally convincing, showing some imagination. A generally consistent narrative standpoint is established, and the reader's interest is engaged. The writing signals appropriate **genre** and there is some consistency of **tone**, achieved through the use of a range of appropriate **vocabulary**.	An appropriate **opening** establishes an identifiable mood/ setting / situation; there is clear sense of **development** in some detail, and a suitable ending. **Paragraphs** are used to clarify structure/sequence, with straightforward connectives, mainly of time/place. Paragraphs may be varied in length for emphasis/effect.
5	11 10	**Task:** the imagined situation is at times convincing and is more than merely derivative. Narrative standpoint may show inconsistency (*e.g. of tense; in variation of pronouns – I, s/he*), but the reader is generally engaged. Some typical features of appropriate **genre** are used to some effect. However, **tone** may be inconsistent, with some restriction of **vocabulary**.	The **opening** attempts to establish a mood/ setting / situation; there is a sense of some **development** and an attempt to achieve an appropriate ending. **Paragraphing** generally establishes a logical sequence, though the 'thread' may be lost at times. Simple time/place connectives are used, possibly repetitively.
6	9 8	**Task:** the imagined situation provides some interest but may be derivative. Narrative standpoint is unclear/inconsistent, but the reader is intermittently engaged. There is some limited attempt at the appropriate **genre**, but little consistency of **tone**, and **vocabulary** is limited and at times imprecise.	The **opening** introduces some sense of mood/ setting / situation; there is some **development** and a limited attempt to achieve an **ending**. **Paragraphing** is largely based on simple narrative sequence.

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	7 6	**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 **opening** 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	5 4	**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	3 2 1	**Performance does not meet the requirements of Band 8.**	

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		
4 and above	6	Sentence structures have some variety, mainly compound and complex; subordination helps to provide order/detail/emphasis.	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 meaning.
5	5	Sentence structures show a limited range, possibly mainly complex, 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; and, when complex sentences are used, punctuation is only sometimes successful within sentences.
6	4	Sentence structures are repetitive, often lengthy and uncontrolled complex, 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.
7	3	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	2	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	1	Performance does not meet the requirements of Band 8.		

SECTION B

QUESTION 2 (10 marks)	*Much Ado About Nothing* (Shakespeare)
	Do you think Beatrice was right to ask Benedick to "kill Claudio"?

NOTES ON THE TASK:

Beatrice's request comes as such a 'bolt from the blue' that it is bound to raise questions. What is she up to? Does she mean it? What will happen if Benedick agrees? etc. Candidates will find a range of reasons to answer either 'yes' or 'no' to the question as set; there is no 'correct' response. However, the task requires the response, whatever it is, to be grounded in the text itself; this will require specific reference to the context in which Beatrice's request is made, and the effectiveness with which candidates are able to explore this aspect (rather than discussing in general terms) will provide a good discriminator. The 'context' may of course be defined in different ways – her own relationship with Benedick; what is happening to Hero; the ways men and women behave in the play, etc.

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

QUESTION 2 BAND DESCRIPTORS   *****Be prepared to use the FULL range!*****

Use 'best-fit'; if most elements are achieved, award the higher mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	10	Performance clearly exceeds that described in Band 4.
4	9 8	Answers will begin to develop a personal and critical response to Beatrice's request, with some thoroughness in their use of the text for support. They will make some response to the context(s) in which the request is made and will comment on how it may or may not be judged as 'right', 'fair', etc.
5	7 6	Answers will begin to develop a response to Beatrice's request, and make some comment on ways in which it may or may not be judged as 'right', 'fair', etc. There will be some relevant discussion of aspects of the wider situation within which the request is made, with some detail from the text.
6	5 4	Answers will make some relevant comment about Beatrice's request and its possible 'rightness/fairness'. They may comment on some aspects of the wider situation in the play, with a little support from the text.
7	3 2	Answers will make a few straightforward points about Beatrice's request and, possibly, the situation in which it is made, and will occasionally refer to the text.
8	1	Answers will make some relevant comment about Beatrice's request.
below 8	0	**Performance does not meet the requirements of Band 8.**

QUESTION 3 (10 marks)	*Romeo and Juliet* (Shakespeare)
	Which of the adults in the play do you think is most responsible for the deaths of Romeo and Juliet, and why?

NOTES ON THE TASK:

Candidates may focus solely on one chosen adult character, or may consider several in order to arrive at a judgement. The Friar will be an obvious target, for devising the immediate circumstances of the lovers' deaths; some responses will look back through the play for those other adults whose blindness, stubbornness or weaknesses have conspired to drive Romeo and Juliet to desperate measures. The Nurse may be blamed, for advising Juliet to marry Paris; both sets of parents may also be 'in the frame' – for their continuing feud – but more likely the Capulets, specifically, for insisting on Juliet's marriage. Some may criticise Prince Escalus, even, for not clamping down harder on the feuding families in the first place. A sophisticated answer might take a cue from the Prince's final judgement – 'All are punished' – to consider whether the apportionment of blame/responsibility is in fact an appropriate response to the tragedy.

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

QUESTION 3 BAND DESCRIPTORS   ***Be prepared to use the FULL range!***

Use 'best-fit'; if most elements are achieved, award the higher mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	10	Performance clearly exceeds that described in Band 4.
4	9 8	Answers will begin to develop a personal and critical response to the ways in which adult characters may be seen as responsible for, or contributing to, the deaths of Romeo and Juliet, with some thoroughness in their use of the text for support.
5	7 6	Answers will begin to develop a response to the ways in which adult characters may be seen as responsible for the deaths of Romeo and Juliet, with some detail from the text.
6	5 4	Answers will make some relevant comment about Romeo and Juliet and how adults affect their behaviour, with a little support from the text.
7	3 2	Answers will make a few straightforward points about Romeo and Juliet and how adult characters treat them, and will occasionally refer to the text.
8	1	Answers will make some relevant comment about Romeo and Juliet and how adult characters treat them.
below 8	0	**Performance does not meet the requirements of Band 8.**

QUESTION 4 (10 marks)	*Opening Lines Section A: 'Men and Women'* (OCR)
	How does the language the poets use help to make clear to you the sadness or regret felt by the speaker in TWO of the following poems?
	(Page 16)　　　Wyatt　　　*They flee from me . . .*
	(Page 17)　　　Hardy　　　*On the Departure Platform*
	(Page 19)　　　Rossetti　　　*Remember*

NOTES ON THE TASK:

Candidates may identify elements of a narrative situation as the cause of sadness or regret – abandonment (Wyatt), separation (Hardy), and death (Rossetti) – and this may lead to a variety of speculative 'back-story'. The key discriminator, however, will be how effectively the response explores the ways in which these elements are dealt with ('created') in the poems, in the texture of the language. Note: there is no requirement for sustained comparison.

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

QUESTION 4 BAND DESCRIPTORS　　　　　　　　***Be prepared to use the FULL range!***
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	**10**	Performance clearly exceeds that described in Band 4.
4	9 8	Answers will begin to develop a personal and critical response to sadness or regret in the chosen poems and the ways in which these are created, showing awareness of writers' choices and making some response to the way language works. There will be some thoroughness in the use of the texts for support.
5	7 6	Answers will begin to develop a response to sadness or regret in the chosen poems and the ways in which these are created, making some reference to language and giving some detail from the texts.
6	5 4	Answers will make some relevant comment about sadness or regret in the chosen poems and show some understanding of how these are created, with a little support from the texts/reference to language.
7	3 2	Answers will make a few straightforward points about sadness or regret in the chosen poems. They will make a simple personal response to the ways in which these are created, occasionally referring to aspects of the texts.
8	1	Answers will show a little awareness of sadness or regret in the chosen poems and will make some comment about how these are created.
below 8	**0**	**Performance does not meet the requirements of Band 8.**

QUESTION 5 (10 marks)	*Opening Lines SECTION B: 'Time and Change'* (OCR)
	How does the language the poets use create a sense of strangeness or mystery in the following poems?
	(Page 23) de la Mare *The Listeners*
	(Page 24) Shelley *Ozymandias*

NOTES ON THE TASK:

Most candidates should be able to make some comment on how the sense of the mysterious or strange depends on what is *not* explained in each poem (who is the traveller? Who are 'they'? What is the story behind the statue? etc.). Hopefully, there will also be a response to the detail of what *is* present (the traveller at the doorway; the ruined statue) and how this contributes to the effect of the poem(s). The degree of successful exploration of the writers' choices of language, form and structure will be a key discriminator.

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

QUESTION 5 BAND DESCRIPTORS   ***Be prepared to use the FULL range!***
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	10	Performance clearly exceeds that described in Band 4.
4	9 8	Answers will begin to develop a personal and critical response to the elements of mystery and/or strangeness in the poems and the ways in which these are created, with some thoroughness in their use of the texts for support/some response to the way language works.
5	7 6	Answers will begin to develop a response to some elements of mystery and/or strangeness in the poems and the ways in which these are created, with some detail from the texts and/or reference to language.
6	5 4	Answers will make some relevant comment about mystery and/or strangeness in the poems and show some understanding of how these are created, with a little support from the texts/reference to language.
7	3 2	Answers will make a few straightforward points about mystery and/or strangeness in the poems. They will make a simple personal response to the ways in which these are created, occasionally referring to aspects of the texts.
8	1	Answers will show a little awareness of mystery and/or strangeness in the poems and will make some comment about how these are created.
below 8	0	**Performance does not meet the requirements of Band 8.**

QUESTION 6 (10 marks)	*Opening Lines SECTION E: 'Generations'* (OCR)	
	What is the attitude of the parent to his/her child in the following poems? How does the language help to make these attitudes clear to you?	
	(Page 60) Plath *You're*	
	(Page 61) Ellis *To Edwin, at Eight Months*	

NOTES ON THE TASK:

The language and imagery in each of these poems (particularly in the Plath) clearly indicates an attempt to capture the wonder, puzzlement, etc., felt when contemplating a newly- or recently-born child. Candidates will hopefully be able, at an appropriate level, to make some response to the writer's choices of language, form, structure, etc.

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

QUESTION 6 BAND DESCRIPTORS		***Be prepared to use the FULL range!***
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.		

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	**10**	Performance clearly exceeds that described in Band 4.
4	**9** **8**	Answers will begin to develop a personal and critical understanding of the attitude(s) expressed in the poems and will respond to the ways in which these are created, with some thoroughness in their use of the texts for support/some response to the way language works.
5	**7** **6**	Answers will begin to develop an understanding of the attitude(s) expressed in the poems and the ways in which these are created, with some detail from the texts and/or reference to language.
6	**5** **4**	Answers will make some relevant comment about the attitude(s) expressed in the poems and the ways in which these are created, with a little support from the texts/reference to language.
7	**3** **2**	Answers will make a few straightforward points about the attitude(s) expressed in the poems. They will make a simple personal response to the ways in which the feelings are created, occasionally referring to aspects of the texts.
8	**1**	Answers will show a little awareness of the attitude(s) expressed in the poems and will make some comment about how these are created.
below 8	**0**	**Performance does not meet the requirements of Band 8.**

QUESTION 7 **(10 marks)**	*Opening Lines SECTION F: Poetry of the 1914-1918 War (i) (OCR)* What view of war is shown in TWO of the following poems? How does the language help to make these views clear? (Page 78) Plath *War Girls* (Page 78) Thanet *In Time of War* (Page 85) Teasdale *'There will come soft rains . . .'*

NOTES ON THE TASK:

Each of these poems offers a different view of war. Jessie Pope seems to see opportunities for positive change, expressing an 'upbeat' optimism through her jaunty portrayal of women's exciting new role(s) and their importance in keeping society going; some candidates may wonder about the implications (for women) of her closing lines, however. Thanet focuses on the point at which separation and possible loss become immediately personal realities, and suggests how much more powerful is this experience than the heroic fantasies of war. Teasdale takes a longer view, using the beauties of nature to place the war firmly in perspective and implicitly asking what, in the end, is to be gained from it.

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

QUESTION 7 BAND DESCRIPTORS   *****Be prepared to use the FULL range!*****
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	**10**	Performance clearly exceeds that described in Band 4.
4	**9** **8**	Answers will show a personal response to the views shown in the chosen poems and begin to develop a critical response to the ways in which these are created, with some thoroughness in their use of the text for support / some response to the way language works.
5	**7** **6**	Answers will begin to develop a response to the views shown in the chosen poems and the ways in which these are created, with some detail from the text and/or reference to language.
6	**5** **4**	Answers will make some relevant comment about the views shown in the chosen poems and show some understanding of how these are created, with a little support from the texts / reference to language.
7	**3** **2**	Answers will make a few straightforward points about the views shown in the chosen poems. They will make a simple personal response to the ways in which these are created, occasionally referring to aspects of the texts.
8	**1**	Answers will show a little awareness of the views shown in the chosen poems and will make some comment about how these are created.
below 8	**0**	**Performance does not meet the requirements of Band 8.**