

Oxford Cambridge and RSA Examinations  
General Certificate of Secondary Education

**ENGLISH**

**1900/2433H**

**UNIT 3 Literary Heritage and Imaginative Writing  
HIGHER 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 'At the end of the corridor, the closed door was waiting.'**

Continue from this point, exploring the feelings of TWO different people as they go down the corridor towards the door, either at the same time or at different times.

- *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]**

## SECTION B: Reading

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*.

‘Claudio is far too quick to condemn Hero.’

What do you think?

*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*

‘Juliet is a woman. Romeo is a boy.’

Would you agree?

*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'*

Explore the ways in which the relationship between men and women is presented in TWO of the following poems:

(Page 9)	Marvell	<i>To His Coy Mistress</i>
(Page 11)	Shakespeare	<i>Sonnet 138</i>
(Page 16)	Wyatt	<i>'They flee from me . . .'</i>

*Support your answer by referring to and quoting from the poems.*

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

**[10]**

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

Discuss the ways in which a sense of strangeness or mystery is created in the following poems:

(Page 31)	Herrick	<i>Dreams</i>
(Page 24)	Shelley	<i>Ozymandias</i>

*Support your answer by referring to and quoting from the poems.*

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

**[10]**

**Or 6** SECTION E: 'Generations'

Discuss the ways in which the relationship with a parent is presented in TWO of the following poems:

(Page 69)	Heaney	<i>Follower</i>
(Page 71)	Harrison	<i>(from) Long Distance</i>
(Page 72)	Hill	<i>The Flowers</i>

*Support your answer by referring to and quoting from the poems.*

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

**[10]**

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

Explore the ways in which TWO of the following poems show the effects of war on people at home.

(Page 76)	Thomas	<i>As the Team's Head-Brass...</i>
(Page 77)	Mastin	<i>At the Movies</i>
(Page 78)	Pope	<i>War Girls</i>

*Support your answer by referring to and quoting from the poems.*

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

**[10]**

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HIGHER TIER**

**MARK SCHEME**

**Specimen Paper**





## SECTION A

<p><b>QUESTION 1</b> <b>(20 marks)</b> <b>(14 + 6)</b></p>	<p><b>'At the end of the corridor, the closed door was waiting.'</b></p> <p>Continue from this point, exploring the feelings of TWO different people as they go down the corridor towards the door, either at the same time or at different times.</p>
<p><b>GENERAL CRITERIA</b></p>	<p>Candidates should demonstrate that they can:</p> <ol style="list-style-type: none"> <li>1 write appropriately for the task, creating two distinct moods;</li> <li>2 organise and paragraph clearly and effectively;</li> <li>3 use appropriate register and vocabulary;</li> <li>4 spell, punctuate and use grammar/syntax accurately.</li> </ol>

### INSTRUCTIONS TO EXAMINERS

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

### NOTES ON THE TASK:

- Complete narratives are NOT required. Action may be minimal, explanation may be withheld, but candidates should be able to establish two distinct characters and the feelings appropriate to each.
- **TASK-SPECIFIC CRITERIA:**
  - creation of appropriate mood/atmosphere;
  - effective use of detail to create/sustain imagined settings/situations;
  - effective use of language, imagery, etc.

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

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

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

## SECTION B

<b>QUESTION 2 (10 marks)</b>	<i>Much Ado About Nothing</i> (Shakespeare) ‘Claudio is far too quick to condemn Hero.’ What do you think?
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### NOTES ON THE TASK:

Candidates should be able to offer some discussion of possible reasons for Claudio’s haste. These may include – for example – the responses of others, particularly his close companions; ideas about ‘honour’; the nature of relationships between men and women as shown in the play. Perceptive candidates will also consider the implications of ‘too quick’: does his haste imply some failing on Claudio’s part? A weakness in the relationship itself? Or is he in some senses a victim as much as Hero? Since Claudio’s ‘character’ is not developed in depth, the central issue for consideration will probably be the context in which he acts.

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

<b>QUESTION 2 BAND DESCRIPTORS</b>		<b>***Be prepared to use the FULL range!***</b>
Use ‘best-fit’; if most elements are achieved, award the higher mark in the band.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	10	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	9 8	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of possible reasons for Claudio’s reactions and responding sensitively and in detail to the ways in which these reactions are located in a specific context, with well-selected references to the text.
3	7 6	Answers will show clear, sustained understanding of possible reasons for Claudio’s reactions, and explore with some thoroughness the ways in which these reactions are located in a specific context, supported by careful and relevant reference to the text.
4	5 4	Answers will begin to develop a personal and critical response to possible reasons for Claudio’s reactions, with some thoroughness in their use of the text for support. They will make some relevant response to the context in which these reactions are located.
5	3 2	Answers will comment on some possible reasons for Claudio’s reactions, with some detail from the text, and may begin to develop a discussion of the context in which these reactions are located.
6	1	Answers will make some relevant comment about Claudio’s reactions, with a little support from the text, and may comment on some aspects of context.
<b>Ungraded on this task</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 6.</b>

<b>QUESTION 3 (10 marks)</b>	<i>Romeo and Juliet</i> (Shakespeare) Juliet is a woman. Romeo is a boy. Would you agree?
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**NOTES ON THE TASK:**

For many candidates, the crucial evidence will be the different reactions of Romeo and Juliet to his banishment – his apparent near-hysteria, her determination and resolve. This may be seen as the culmination of a pattern: his spontaneous reactions to chance and circumstance ('O, I am fortune's fool!') and her conscious choices (resisting her parents, seeking/following the Friar's advice) in full realisation of what she is doing. Others may argue that while Romeo begins the play as a 'boy' (e.g. in his immature infatuation with Rosalind), he is transformed by true love. In judging any response, the key criterion will be the effectiveness with which the candidate draws on the text to support whatever verdict is given.

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

<b>QUESTION 3 BAND DESCRIPTORS</b>		<b>***Be prepared to use the FULL range!***</b>
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
1	10	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	9 8	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which Romeo and Juliet speak and act, and responding sensitively and in detail to the issue of their relative maturity, with well-selected references to the text.
3	7 6	Answers will show clear, sustained understanding of the ways in which Romeo and Juliet speak and act, and judgements about relative degrees of maturity will be supported by careful and relevant reference to the text.
4	5 4	Answers will begin to develop a personal and critical response to the ways in which Romeo and Juliet speak and act and to what this shows about their degrees of maturity, with some thoroughness in their use of the text for support.
5	3 2	Answers will begin to develop a response to Romeo and Juliet (or possibly to one or other of them in particular) and to their words/actions, with some detail from the text.
6	1	Answers will make some relevant comment about Romeo and/or Juliet, with a little support from the text.
<b>Ungraded on this task</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 6.</b>

<b>QUESTION 4 (10 marks)</b>	<i>Opening Lines Section A: 'Men and Women' (OCR)</i>		
	Explore the ways in which the relationship between men and women is presented in TWO of the following poems:		
	(Page 9)	Marvell	<i>To His Coy Mistress</i>
	(Page 11)	Shakespeare	<i>Sonnet 138</i>
	(Page 16)	Wyatt	<i>'They flee from me...'</i>

**NOTES ON THE TASK:**

Candidates should be able to make some comment on the way in which the chosen poem(s) each create a 'voice' speaking of a particular relationship, or moment/stage in a relationship, and in doing so suggest a wider view of the relationship between men and women. Marvell's imagined speaker has a specific, if predictable (predictably male?) intention, but seeks to justify this by reference to broader issues of time and change. Shakespeare's speaker muses on the way that the compromises in 'real-life' relationships differ from, even contradict, the common currency of romantic ideals and stereotype. Wyatt's speaker reflects on the nature and effect of gains and losses in the 'game' of love. Attention to the effect of writers' choices of language, form and structure in defining the view of relationships in the chosen poem(s) should be rewarded.

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

<b>QUESTION 4 BAND DESCRIPTORS</b>		<b>***Be prepared to use the FULL range!***</b>
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b>10</b>	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
<b>2</b>	<b>9 8</b>	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the view of relationships created in the chosen poems and responding sensitively and in detail to language, form and structure, with well-selected references to the text.
<b>3</b>	<b>7 6</b>	Answers will show clear, sustained understanding of the view of relationships created in the chosen poems, responding with some thoroughness and perception to language, form and structure, supported by careful and relevant reference to the texts.
<b>4</b>	<b>5 4</b>	Answers will begin to develop a personal and critical response to the view of relationships created in the chosen poems, with some response to language, form and structure and some thoroughness in their use of the texts for support.
<b>5</b>	<b>3 2</b>	Answers will begin to develop a response to the relationships in the chosen poems and the ways in which these are created, with some detail from the texts and/or reference to language.
<b>6</b>	<b>1</b>	Answers will make some relevant comment about relationships in the chosen poems and show some understanding of how these are created, with a little support from the texts/reference to language.
<b>Ungraded on this task</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 6.</b>

<b>QUESTION 5</b> <b>(10 marks)</b>	<i>Opening Lines SECTION B: 'Time and Change' (OCR)</i>		
	Discuss the ways in which a sense of strangeness or mystery is created in the following poems:		
	(Page 31)	Herrick	<i>Dreams</i>
	(Page 24)	Shelley	<i>Ozymandias</i>

**NOTES ON THE TASK:**

Most candidates should be able to say something about the way in which contrast is used in these poems to create effect; for example, in Herrick's brief poem, 'Here/a several world', 'day/night'. Shelley plays particularly on contrasts between what is present and sharply realised (the scene in the desert) and what is absent/withheld/lost. Candidates who can inform their discussion with close attention to writers' choices of form and language should be highly rewarded. The task does not require sustained comparison between the poems; candidates may treat them separately.

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

<b>QUESTION 5 BAND DESCRIPTORS</b>		<b>***Be prepared to use the FULL range!***</b>
Use 'best-fit'; if most elements are achieved, award the higher mark in the band.		
The band descriptors which are shaded (footroom) reward performance below that expected on this paper.		
<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTOR</b>
<b>1</b>	<b>10</b>	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
<b>2</b>	<b>9</b> <b>8</b>	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the ways in which a sense of strangeness or mystery is created in the poems and responding sensitively and in detail to language, form and structure, with well-selected references to the text.
<b>3</b>	<b>7</b> <b>6</b>	Answers will show clear, sustained understanding of the ways in which a sense of strangeness or mystery is created in the poems, and will respond with some thoroughness to the way language works, supported by careful and relevant reference to the text.
<b>4</b>	<b>5</b> <b>4</b>	Answers will begin to develop a personal and critical response to the sense of strangeness or mystery in the poems and the ways in which this is created, with some thoroughness in their use of the text for support and/or some response to the way language works.
<b>5</b>	<b>3</b> <b>2</b>	Answers will begin to develop a response to strangeness or mystery in the poems and the ways in which this is created, with some detail from the text and/or reference to language.
<b>6</b>	<b>1</b>	Answers will make some relevant comment about strangeness or mystery in the poems and show some understanding of how this is created, with a little support from the texts/reference to language.
<b>Ungraded on this task</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 6.</b>



<b>QUESTION 6 (10 marks)</b>	<i>Opening Lines SECTION E: 'Generations' (OCR)</i>		
	Discuss the ways in which the relationship with a parent is presented in TWO of the following poems:		
	(Page 69)	Heaney	<i>Follower</i>
	(Page 71)	Harrison	<i>(from) Long Distance</i>
	(Page 72)	Hill	<i>The Flowers</i>

**NOTES ON THE TASK:**

Most candidates should be able to explore something of: the nature of the 'role reversal' between child and parent in Heaney; the way in which Harrison is able both to analyse and sympathise with his bereaved father's behaviour, and then link it to his own; or either/both of the relationships in Hill's poem – the child with the mother, or the mother with the dead parent. Candidates who can inform their discussion with close attention to form and language should be highly rewarded.

**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 (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
<b>1</b>	<b>10</b>	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
<b>2</b>	<b>9 8</b>	Answers will sustain a perceptive, convincing response, demonstrating clear, analytical understanding of the nature of the particular child/parent relationship and ways in which it is created. They will respond sensitively and in detail to language, form and structure, with well-selected references to the text.
<b>3</b>	<b>7 6</b>	Answers will show clear, sustained understanding of the nature of the particular child/parent relationship in the chosen poems and the ways in which this is created. They will respond with some thoroughness to the way language works, with careful and relevant reference to the text.
<b>4</b>	<b>5 4</b>	Answers will begin to develop a personal and critical response to the nature of the particular child/parent relationship in the chosen poems and the ways in which this is created, with some response to the way language works and some thoroughness in their use of the text for support.
<b>5</b>	<b>3 2</b>	Answers will begin to develop a response to the particular child/parent relationship in the chosen poems and the ways in which this is created, with some detail from the text and/or reference to language.
<b>6</b>	<b>1</b>	Answers will make some relevant comment about the child/parent relationship in the chosen poems and show some understanding of how this is created, with a little support from the texts/reference to language.
<b>Ungraded on this task</b>	<b>0</b>	<b>Performance does not meet the requirements of Band 6.</b>

<b>QUESTION 7 (10 marks)</b>	<i>Opening Lines SECTION F: Poetry of the 1914-1918 War (i)</i> (OCR)		
	Explore the ways in which TWO of the following poems show the effects of war on the people at home.		
	(Page 76)	Thomas	<i>As the Team's Head-Brass...</i>
	(Page 77)	Mastin	<i>At the Movies</i>
	(Page 78)	Pope	<i>War Girls</i>

**NOTES ON THE TASK:**

Thomas explores how, and how far, war intrudes on the age-old rhythms of nature and rural life. Mastin uses the new medium of cinema film to bring into focus the sense of loss felt by those at home, even though the deaths occur far off, unseen. Jessie Pope offers a more 'upbeat' view, specifically of the changes brought by war to women's roles. Marking, however, should focus on the degree of success with which candidates can explore 'the ways' rather than just 'the effects', and candidates who can inform their discussion with close attention to form and language should be highly rewarded.

**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 (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	10	Performance clearly exceeds that described in Band 2, showing imagination, originality, sophistication and confidence.
2	9 8	Answers will sustain a perceptive, convincing response to the chosen poems, demonstrating clear, analytical understanding of the ways in which the effects of war are presented and responding sensitively and in detail to language, form and structure, with well-selected references to the text.
3	7 6	Answers will make a sustained response to the chosen poems, showing a clear understanding of the ways in which the effects of war are presented, supported by careful and relevant reference to the text. They will respond with some thoroughness to language, form and structure.
4	5 4	Answers will show a personal response to the chosen poems and begin to develop a critical response to the ways in which the effects of war are presented, with some response to language, form and structure and some thoroughness in their use of the text for support.
5	3 2	Answers will begin to develop a response to the chosen poems and to the ways in which the effects of war are presented, with some detail from the text and/or reference to language.
6	1	Answers will make some relevant comment about the effects of war in the chosen poems and show some understanding of how these are presented, with a little support from the texts/reference to language.
Ungraded on this task	0	<b>Performance does not meet the requirements of Band 6.</b>