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**FIRST LANGUAGE ENGLISH (9–1)**

**0627/01**

Paper 1 Reading Passages

**May/June 2018**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **18** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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. Nonetheless, the content must be clearly related to and derived from the passages.

Question	Answer	Marks																														
1	<p>This question tests reading assessment objectives R1 and R4 (30 marks)</p> <p><b>R1</b> Demonstrate an understanding of explicit and implicit meanings and attitudes</p> <p><b>R4</b> Demonstrate understanding of how writers achieve effects and influence readers</p> <p><b>Overview of items for Question 1</b></p> <table border="1"> <thead> <tr> <th>Item</th> <th>Reading assessment objectives tested</th> <th>Marks for reading assessment objectives</th> </tr> </thead> <tbody> <tr> <td>1(a)(i)</td> <td>R1</td> <td>1</td> </tr> <tr> <td>1(a)(ii)</td> <td>R1</td> <td>1</td> </tr> <tr> <td>1(b)</td> <td>R1</td> <td>2</td> </tr> <tr> <td>1(c)(i)</td> <td>R1</td> <td>2</td> </tr> <tr> <td>1(c)(ii)</td> <td>R1</td> <td>2</td> </tr> <tr> <td>1(d)</td> <td>R4</td> <td>3</td> </tr> <tr> <td>1(e)</td> <td>R4</td> <td>4</td> </tr> <tr> <td>1(f)</td> <td>R4</td> <td>15</td> </tr> <tr> <td><b>Total</b></td> <td></td> <td><b>30</b></td> </tr> </tbody> </table> <p><i>For responses to 1(a) to 1(c), be careful not to credit a word actually used in the quoted phrase.</i></p>	Item	Reading assessment objectives tested	Marks for reading assessment objectives	1(a)(i)	R1	1	1(a)(ii)	R1	1	1(b)	R1	2	1(c)(i)	R1	2	1(c)(ii)	R1	2	1(d)	R4	3	1(e)	R4	4	1(f)	R4	15	<b>Total</b>		<b>30</b>	
Item	Reading assessment objectives tested	Marks for reading assessment objectives																														
1(a)(i)	R1	1																														
1(a)(ii)	R1	1																														
1(b)	R1	2																														
1(c)(i)	R1	2																														
1(c)(ii)	R1	2																														
1(d)	R4	3																														
1(e)	R4	4																														
1(f)	R4	15																														
<b>Total</b>		<b>30</b>																														
1(a)	<b>Re-read lines [1–7] ‘None of them knew the colour of the sky ... small boat navigation’</b>																															
1(a)(i)	<b><u>Using your own words</u>, describe the condition of the sea at the time.</b> rough / violent / menacing / threatening / dangerous / massive or big waves	<b>1</b>																														
1(a)(ii)	<b><u>Using your own words</u> explain what the phrase, ‘a man ought to have a bathtub larger’, suggests about the boat.</b> boat is too small / boat is small / boat is smaller than a bathtub	<b>1</b>																														

Question	Answer	Marks
1(b)	<p><b>Re-read lines 8–14, ‘The cook squatted ... to snap’. <u>Using your own words</u>, give <u>two</u> reasons why the situation in the boat seems hopeless.</b></p> <ul style="list-style-type: none"> <li>• Having to bail out water / water is swirling in (over the stern)</li> <li>• Oar is thin / oar may snap / only one oar / equipment is insufficient or inadequate</li> </ul> <p>(Don’t accept complete lifts: ‘water that swirled in’ or ‘thin little oar....ready to snap’)</p>	<b>2</b>
1(c)	<p><b><u>Using your own words</u>, explain the meaning of the following phrases as they are used in the passage:</b></p>	
1(c)(i)	<p><b>invariably gazed (line 10)</b></p> <ul style="list-style-type: none"> <li>• always / kept / never stopped / continuously</li> <li>• looking / staring</li> </ul> <p>[Credit alternatives explaining whole phrase e.g. never took his eyes away from]</p> <p><i>Answers need both strands for 2 marks; partial explanation 1 mark]</i></p>	<b>2</b>
1(c)(ii)	<p><b>profound dejection (line 15)</b></p> <ul style="list-style-type: none"> <li>• deep / extreme / heartfelt / intense / overpowering / strong</li> <li>• depression / unhappiness / despair / misery / sadness / hopelessness</li> </ul> <p>[Credit alternatives explaining whole phrase e.g. overwhelmed by negative feelings]</p> <p><i>Answers need both strands for 2 marks; partial explanation 1 mark]</i></p>	<b>2</b>
1(d)	<p><b>Re-read lines 8–10, ‘The cook squatted ... “a narrow clip.”’</b></p> <p><b>What impressions does the writer give of the cook in the way that he describes him at this point?</b></p> <ul style="list-style-type: none"> <li>• sounds overweight / large / fat</li> <li>• disheveled, / untidy / messy</li> <li>• humorous / deliberately understated / doesn’t speak well</li> <li>• proactive / focused / determined / brave / hard-working</li> </ul> <p><i>Award 1 mark for each idea up to a maximum of 3</i></p>	<b>3</b>

Question	Answer	Marks
1(e)	<p>Re-read lines 17–20: ‘this captain had on him the <u>stern impression of a scene in the greys of dawn of seven turned faces</u>, and later the <u>stump of a top-mast that slashed to and fro</u> at the waves, and went <u>low and lower, and down</u>.’</p> <p><b>Using your own words</b>, explain how the writer uses language in the phrases <u>underlined</u> to convey the captain’s feelings about the loss of his ship.</p> <ul style="list-style-type: none"> <li>• <u>stern impression of a scene in the greys of dawn</u>: memory of what happened has left a mark on the captain; he remembers seeing as if replayed back, lack of any colour makes it seem grim and unreal / upset by the memory</li> <li>• <u>stump of a top-mast that slashed to and fro</u>: stump is part of the mast, the rest has snapped off; it is moving violently back and forth, trying to survive; feeling pain/sadness at the suffering of his ship</li> <li>• <u>low and lower, and down</u>: movement of the sinking ship is mirrored in the repetition, slows the image down and reflects the Captain’s own sinking feelings – sense of inevitability.</li> </ul> <p><i>Reward any other viable explanations.</i></p> <p><i>Award 4 marks for an explanation of the effect of the extract which shows understanding of the language used.</i></p> <p><i>Award 3 marks for some explanation of the effect of the language used.</i></p> <p><i>Award 2 marks for an explanation of the meaning of the extract.</i></p> <p><i>Allow 1 mark for a basic explanation of the meaning.</i></p> <p><b><i>The explanation must be predominantly in the candidate’s own words.</i></b></p>	4

Question	Answer	Marks
1(f)	<p><b>Re-read lines 24 – 35, ‘A seat in this boat ... of the crests’.</b></p> <p><b>Explain how the writer uses language <u>and</u> techniques to describe:</b></p> <ul style="list-style-type: none"> <li>• <b>the movement of the boat</b></li> <li>• <b>the sea.</b></li> </ul> <p><b>In your answer you should select powerful words and phrases <u>and</u> explain how the writer has created effects by using this language.</b></p> <p><b>You should write about 200–300 words</b></p> <p><b>There are up to 15 marks available for the content of your answer.</b></p>	<b>15</b>
	<p><b>General notes</b></p> <p>This question is marked for the ability to select powerful or unusual words and for an understanding of ways in which the language is used effectively by the writer. Expect responses to identify and analyse words and phrases that carry connotations additional to general meaning.</p> <p>Mark holistically for the overall quality of the response, not for the number of words and phrases chosen, bearing in mind that there should be a range of choices to demonstrate an understanding of how language works for the higher bands, and that this should include the ability to explain imagery. It is the quality of the analysis that attracts marks. Do not take marks off for inaccurate statements; simply ignore them.</p> <p>The following notes are a guide to what good responses might say about the selections. They can make any sensible comment, but only credit those that are relevant to the correct meanings of the words in the context and that have some validity. Alternative acceptable explanations should be credited. Credit comments on effects created by non-vocabulary choices such as grammar/syntax and punctuation devices. They must be additional to comments on vocabulary. You should use the table on page 6 to give a mark out of 15 for Reading.</p>	

Question	Answer	Marks
1(f)	<p><b>Indicative Content</b></p> <p><i>The overall impression is of a series of images building up the movement of the boat on the sea to resemble that of a wild horse's spirited attempts to escape. The ocean is portrayed as a menacing, unrelenting and monstrous force.</i></p> <p>Responses may refer to some or all of the following language choices (reward other choices where comments can be credited):</p> <ul style="list-style-type: none"> <li>• not unlike a seat upon a bucking bronco</li> <li>• the craft pranced and reared, and plunged like an animal</li> <li>• she rose for it... like a horse making at a fence outrageously high.</li> <li>• scramble over these walls of water</li> <li>• scornfully bumping a crest</li> <li>• she would slide, and race, and splash</li> <li>• arrive bobbing and nodding</li>   <li>• next menace</li> <li>• wall of water</li> <li>• the final outburst of the ocean, the last effort of the grim water.</li> <li>• terrible grace in the move of the waves</li> <li>• the foam racing down from the summit of each wave,</li> <li>• they came in silence, save for the snarling of the crests.</li> </ul>	

**Marking Criteria for Question 1(f)****Table A, Reading: Analysing how writers achieve effects**  
**Use the following table to give a mark out of 15 for Reading**

<b>Band 6</b>	<b>13–15</b>	<ul style="list-style-type: none"> <li>• Wide ranging and perceptive discussion of language and techniques with some high quality comments that add associations to words and features of the text and analyse their effects.</li> <li>• Tackles imagery with some precision and imagination.</li> <li>• There is clear evidence that the candidate understands how language works.</li> </ul>
<b>Band 5</b>	<b>10–12</b>	<ul style="list-style-type: none"> <li>• Insightful explanations are given of appropriately selected words, phrases and techniques, and effects are analysed with some precision.</li> <li>• Images are identified and the response goes some way to explaining them.</li> <li>• There is some evidence that the candidate understands how language works.</li> </ul>
<b>Band 4</b>	<b>7–9</b>	<ul style="list-style-type: none"> <li>• Sound understanding of relevant words and phrases with some attempt to explain their effects.</li> <li>• Images are identified with appropriate examples offered and some attempt to offer appropriate comment.</li> </ul>
<b>Band 3</b>	<b>4–6</b>	<ul style="list-style-type: none"> <li>• A satisfactory attempt is made to identify appropriate words and phrases.</li> <li>• The response mostly gives meanings of words and is able to identify techniques, but attempts to suggest and explain effects are basic or general.</li> </ul>
<b>Band 2</b>	<b>2–3</b>	<ul style="list-style-type: none"> <li>• The response provides some appropriate words and phrases and some that communicate less well.</li> <li>• The response may correctly identify linguistic or literary devices but not explain why they are used. Explanations may be few, general, slight or only partially effective. They may repeat the language of the original.</li> </ul>
<b>Band 1</b>	<b>1</b>	<ul style="list-style-type: none"> <li>• The choice of words/phrases is insufficient or rarely relevant.</li> <li>• Any comments are inappropriate and the response is very thin.</li> </ul>
<b>Band 0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• A mark of zero should be awarded for no creditable content.</li> </ul>

Question	Answer	Marks
2	<p><b>Summary Task</b></p> <p>Imagine that you are a member of the Coast Guard who came to the aid of the Maher family on Thursday. You have been informed that the Mahers are considering another attempt to sail to the islands in the next few days.</p> <p><b>Write a report for your superior summarising the concerns you have about the family resuming their voyage at this point.</b></p> <p>You should write no more than 250 words.</p> <p><b><u>There are up to 15 marks available for the quality of your writing, and up to 10 marks available for the content of your answer.</u></b></p> <p>This question tests Reading assessment objectives R1 and R3 (10 marks)</p> <p><b>R1</b> Demonstrate understanding of explicit and implicit meanings and attitudes  <b>R3</b> Analyse and critically evaluate facts, ideas and opinions using appropriate support from the text</p> <p>and Writing assessment objectives W1 to W5 (15 marks):</p> <p><b>W1</b> Articulate and express what is thought, felt and imagined  <b>W2</b> Organise and structure ideas and opinions for deliberate effect  <b>W3</b> Use a range of appropriate vocabulary and sentence structures  <b>W4</b> Use register appropriate to audience and purpose  <b>W5</b> Make accurate use of spelling, punctuation and grammar</p>	25
	<p><b>General notes</b></p> <p>Candidates are expected to select relevant ideas from the passage, reorganise them appropriately, and evaluate them, offering an overview.</p> <p>Look for an appropriate register, which is suitable for the purpose and audience. Further credit can be given for employing suitable vocabulary and creating a convincing voice.</p> <p>Although lifting of individual words from the passage is acceptable, it is important that candidates show evidence of understanding. Copying from the passage must not be rewarded. Credit responses which use own words.</p>	

Question	Answer	Marks
2	<p><b>Candidates should refer to a number of the following points:</b></p> <ul style="list-style-type: none"> <li>• scale/length/danger of the journey they are attempting – remote islands, around the world</li> <li>• decision based on romantic notion / dream rather than logical reasoning</li> <li>• have already needed rescuing once this trip – may happen again</li> <li>• amateur sailors (she’s a teacher , he is a banker)</li> <li>• inappropriate/unsafe to have small children on a yacht</li> <li>• (at least one of the family) suffer from sea sickness</li> <li>• boat is too small for children to play comfortably</li> <li>• events can never be fully predicted – even for experienced sailors</li> <li>• can’t carry all the supplies they need – have essentials</li> <li>• practicalities of hygiene on boat</li> <li>• daughters have both been ill – may relapse / may not be sufficiently recovered</li> <li>• Mrs Maher’s mental health – apparent mood swings in blog / last time found it hard to cope and now has two young children to cope with not just one</li> <li>• have had to abandon trips previously too – don’t seem to have learned from experience</li> <li>• boat was damaged/has been repaired but how sound is it? Old boat?</li> <li>• Mr Maher has back problems – may get worse</li> <li>• cost of rescue to date already – helicopter rescue is expensive</li> </ul>	

**Marking Criteria for Question 2****Table A, Reading:**

Use the following table to give a mark out of 10 for Reading.

<b>Band 6</b>	<b>10</b>	<ul style="list-style-type: none"> <li>• Interprets a wide range of relevant ideas and is consistently well-focused on task and text.</li> <li>• Successfully evaluates ideas and opinions, both implicit and explicit.</li> <li>• Assimilates information and ideas to offer a convincing overview.</li> </ul>
<b>Band 5</b>	<b>8–9</b>	<ul style="list-style-type: none"> <li>• Interprets a range of relevant ideas with clear focus on task and text.</li> <li>• Some successful evaluation of ideas and opinions, both implicit and explicit.</li> <li>• Re-organises information and ideas to offer a clear overview.</li> </ul>
<b>Band 4</b>	<b>6–7</b>	<ul style="list-style-type: none"> <li>• Identifies a range of relevant ideas and mostly focused on task and text.</li> <li>• Begins to evaluate mainly explicit ideas and opinions.</li> <li>• Some sense of overview</li> </ul>
<b>Band 3</b>	<b>4–5</b>	<ul style="list-style-type: none"> <li>• Identifies some straightforward ideas and is sometimes focused on task and text.</li> <li>• Comments on explicit ideas and opinions.</li> </ul>
<b>Band 2</b>	<b>2–3</b>	<ul style="list-style-type: none"> <li>• Identifies a few ideas and offers a general response to the task.</li> <li>• Identifies explicit ideas and opinions.</li> </ul>
<b>Band 1</b>	<b>1</b>	<ul style="list-style-type: none"> <li>• Reproduces selected sections of the original text.</li> </ul>
<b>Band 0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• A mark of zero should be awarded for no creditable content.</li> </ul>

**Table B, Writing: Structure and order, style of language:**

Use the following table to give a mark out of 15 for Writing.

<b>Band 6</b>	<b>14–15</b>	<ul style="list-style-type: none"> <li>Highly effective register for audience and purpose.</li> <li>Well-organised and carefully structured for the benefit of the reader.</li> <li>Precise use of well-chosen vocabulary with consistent use of own words.</li> <li>Appropriate use of varied sentence structures.</li> <li>Spelling, punctuation and grammar almost always accurate.</li> </ul>
<b>Band 5</b>	<b>12–13</b>	<ul style="list-style-type: none"> <li>Effective register for audience and purpose.</li> <li>Secure overall structure with some helpful organisation of ideas and information.</li> <li>Some precision in vocabulary and mostly own words.</li> <li>Appropriate use of sentence structures.</li> <li>Spelling, punctuation and grammar is mainly accurate; occasional errors arise from ambition.</li> </ul>
<b>Band 4</b>	<b>9–11</b>	<ul style="list-style-type: none"> <li>Sometimes effective register for audience and purpose</li> <li>Ideas generally well sequenced.</li> <li>Vocabulary may be plain but adequate; some use of own words</li> <li>Mostly correct, if repetitive, sentence structure.</li> <li>Minor errors of spelling, punctuation and grammar.</li> </ul>
<b>Band 3</b>	<b>6–8</b>	<ul style="list-style-type: none"> <li>Some awareness of an appropriate register for audience and purpose.</li> <li>Relies on the sequence of the original text.</li> <li>Uses simple vocabulary with some reliance on the wording of the original text.</li> <li>Straightforward sentences mostly correct; errors in more complex structures</li> <li>Occasionally serious and frequent errors of spelling, punctuation and grammar.</li> </ul>
<b>Band 2</b>	<b>3–5</b>	<ul style="list-style-type: none"> <li>The response is not well sequenced.</li> <li>There may be frequent lifting of phrases and sentences from the original text</li> <li>Persistent errors of spelling, punctuation and grammar sometimes impair communication.</li> </ul>
<b>Band 1</b>	<b>1–2</b>	<ul style="list-style-type: none"> <li>Excessive copying from original text.</li> <li>Expression unclear.</li> <li>Persistent errors of spelling, punctuation and grammar impede communication.</li> </ul>
<b>Band 0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>A mark of zero should be awarded where response cannot be understood and/or where it is entirely copied from the original.</li> </ul>

Question	Answer	Marks																											
3	<p>This question tests Reading assessment objectives R2, R3 and R4 (25 marks)</p> <p><b>R2</b> Compare how writers convey ideas and perspectives  <b>R3</b> Analyse and critically evaluate facts, ideas and opinions, using appropriate support from the text  <b>R4</b> Demonstrate understanding of how writers achieve effects and influence readers</p> <p><b>Overview of items for Question 3</b></p> <table border="1" data-bbox="416 618 1217 1137"> <thead> <tr> <th data-bbox="416 618 608 734">Item</th> <th data-bbox="608 618 911 734">Reading assessment objectives tested</th> <th data-bbox="911 618 1217 734">Marks for Reading assessment objectives</th> </tr> </thead> <tbody> <tr> <td data-bbox="416 734 608 786">3(a)(i)</td> <td data-bbox="608 734 911 786">R3</td> <td data-bbox="911 734 1217 786">1</td> </tr> <tr> <td data-bbox="416 786 608 837">3(a)(ii)</td> <td data-bbox="608 786 911 837">R3</td> <td data-bbox="911 786 1217 837">1</td> </tr> <tr> <td data-bbox="416 837 608 889">3(b)(i)</td> <td data-bbox="608 837 911 889">R4</td> <td data-bbox="911 837 1217 889">1</td> </tr> <tr> <td data-bbox="416 889 608 940">3(b)(ii)</td> <td data-bbox="608 889 911 940">R4</td> <td data-bbox="911 889 1217 940">2</td> </tr> <tr> <td data-bbox="416 940 608 992">3(c)</td> <td data-bbox="608 940 911 992">R2</td> <td data-bbox="911 940 1217 992">10</td> </tr> <tr> <td data-bbox="416 992 608 1043"></td> <td data-bbox="608 992 911 1043">R3</td> <td data-bbox="911 992 1217 1043">6</td> </tr> <tr> <td data-bbox="416 1043 608 1095"></td> <td data-bbox="608 1043 911 1095">R4</td> <td data-bbox="911 1043 1217 1095">4</td> </tr> <tr> <td data-bbox="416 1095 608 1137"><b>Total</b></td> <td data-bbox="608 1095 911 1137"></td> <td data-bbox="911 1095 1217 1137"><b>25</b></td> </tr> </tbody> </table>	Item	Reading assessment objectives tested	Marks for Reading assessment objectives	3(a)(i)	R3	1	3(a)(ii)	R3	1	3(b)(i)	R4	1	3(b)(ii)	R4	2	3(c)	R2	10		R3	6		R4	4	<b>Total</b>		<b>25</b>	
Item	Reading assessment objectives tested	Marks for Reading assessment objectives																											
3(a)(i)	R3	1																											
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	R4	4																											
<b>Total</b>		<b>25</b>																											
<b>Passage B: Are we nearly there yet?</b>																													
3(a)	<b>Re-read paragraph 4, ‘But the exotic ... various repairs.’</b>																												
3(a)(i)	<p><b>Using your own words</b>, explain what the writer means by the phrase ‘exotic and remote’ (line 17).</p> <ul style="list-style-type: none"> <li>• foreign / strange / unusual / different</li> <li>• far/ away / isolated / alone</li> </ul> <p><i>Award one mark for an explanation of both ideas</i></p>	<b>1</b>																											
3(a)(ii)	<p><b>Using your own words</b>, explain what the writer means by ‘seemed like a distant dream’ (line 17).</p> <p>it is unlikely they will get there / reaching the islands now seemed to be an unrealistic plan / hopeless / now a fantasy</p> <p><i>Award one mark for any of the above</i></p>	<b>1</b>																											

Question	Answer	Marks
<b>Passage C: <i>The Adventure of Space Exploration</i></b>		
3(b)	<b>Re-read paragraphs 1 and 2 ‘Distinguished guests ... our collective comprehension.’</b>	
3(b)(i)	<p><b>What does the phrase, ‘Distinguished guests’, suggest about President Kennedy’s audience?</b></p> <p>important / influential / powerful / authoritative / people he wants to impress</p> <p>(do not allow successful / wealthy / famous alone – needs to be a sense of dignified status)</p>	<b>1</b>
3(b)(ii)	<p><b>Give <u>two</u> ways in which President Kennedy uses language to attract the attention of his audience in paragraph 2.</b></p> <ul style="list-style-type: none"> <li>• inclusive vocabulary – we meet; our knowledge</li> <li>• alliteration – change and challenge</li> <li>• juxtaposition – decade of hope and fear</li> <li>• tri-colon – unknown, unanswered and unfinished</li> <li>• paradox – the greater our knowledge increases, the greater our ignorance unfolds</li> <li>• image – vast stretches of the unknown</li> </ul> <p><i>Award one mark to <b>any</b> clearly identified technique / or effect explained with example – up to a maximum of 2 marks</i></p>	<b>2</b>

Question	Answer	Marks								
3(c)	<p><b>How do the writers of <u>Passage B</u>, <i>Are we nearly there yet?</i>, and <u>Passage C</u>, <i>The Adventure of Space Exploration</i>, convey their views and ideas about the human need for adventure and exploration?</b></p> <p><b>In your response you should compare and contrast:</b></p> <ul style="list-style-type: none"> <li>• the views and ideas each writer presents to their audience</li> <li>• the evidence that the writers use to support their ideas and views and how reliable it is</li> <li>• the language, structure and techniques used by the writers <u>and</u> why they are effective.</li> </ul> <p><b>Remember to support your answer with details from the passages.</b></p> <p><b>You should write about 300 to 350 words.</b></p> <p><b><u>There are up to 20 marks available for the content of your answer.</u></b></p>	20								
	<p><b>General notes</b></p> <p>Mark holistically for the overall quality of the response. Do not take marks off for inaccurate statements; simply ignore them.</p> <p>The following notes on pages 13 and 14 are a guide to what good responses might say about the texts.</p> <p><b>You should use the table on page 15 to give a mark out of 20 for Reading.</b></p>									
	<p><b>Indicative Content</b></p> <table border="1" data-bbox="316 1189 1315 1895"> <thead> <tr> <th data-bbox="316 1189 826 1240">PASSAGE B</th> <th data-bbox="826 1189 1315 1240">PASSAGE C</th> </tr> </thead> <tbody> <tr> <td colspan="2" data-bbox="316 1240 1315 1292"><b>A1 – The views and ideas each writer presents to the reader</b></td> </tr> <tr> <td colspan="2" data-bbox="316 1292 1315 1576"> <p><i>The perspectives of the writers towards adventure contrast – Passage B criticises the naivety and irresponsibly romantic behaviour of the parents whereas Passage C romanticises the adventure deliberately to support the case for space exploration and justify the risks / costs involved. Responses should be able to draw many comparisons between them Passage B presents a ‘factual’ but gently mocking report whereas Passage C is a crafted, theatrical and more openly persuasive.</i></p> <p><b>Points of contrast and comparison may include:</b></p> </td> </tr> <tr> <td data-bbox="316 1576 826 1895"> <p><b>Mystery/romance:</b> dream of sailing to remote islands in their own boat</p> <p><b>Risk:</b> implied through details offered e.g. toddler learning to walk/ trying to keep a constant watch... an accident waiting to happen</p> </td> <td data-bbox="826 1576 1315 1895"> <p><b>Mystery/romance</b> vast stretches of the unknown .unanswered and the unfinished</p> <p><b>Risk:</b> emphasised for effect as if rallying war cry; macho and superlative claims’ most hazardous’ ; fear, challenge, hardships ... there to be ‘overcome’</p> </td> </tr> </tbody> </table>	PASSAGE B	PASSAGE C	<b>A1 – The views and ideas each writer presents to the reader</b>		<p><i>The perspectives of the writers towards adventure contrast – Passage B criticises the naivety and irresponsibly romantic behaviour of the parents whereas Passage C romanticises the adventure deliberately to support the case for space exploration and justify the risks / costs involved. Responses should be able to draw many comparisons between them Passage B presents a ‘factual’ but gently mocking report whereas Passage C is a crafted, theatrical and more openly persuasive.</i></p> <p><b>Points of contrast and comparison may include:</b></p>		<p><b>Mystery/romance:</b> dream of sailing to remote islands in their own boat</p> <p><b>Risk:</b> implied through details offered e.g. toddler learning to walk/ trying to keep a constant watch... an accident waiting to happen</p>	<p><b>Mystery/romance</b> vast stretches of the unknown .unanswered and the unfinished</p> <p><b>Risk:</b> emphasised for effect as if rallying war cry; macho and superlative claims’ most hazardous’ ; fear, challenge, hardships ... there to be ‘overcome’</p>	
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**Marking Criteria for Question 3(c)****Table A, Reading**

Use the following table to give a mark out of 20 for Reading

		<b>Question 3(c) Band Descriptors</b>
<b>Band 6</b>	<b>18–20</b>	<ul style="list-style-type: none"> <li>Perceptive comparison of the differences between the writers' ideas, views and perspectives</li> <li>Detailed and convincing critical analysis of the writers' use of language and techniques and their effects on the reader</li> <li>Precise and cogent textual references support critical evaluations</li> </ul>
<b>Band 5</b>	<b>15–17</b>	<ul style="list-style-type: none"> <li>Some insightful comparison of the differences between the writers' ideas, views and perspectives</li> <li>Detailed analysis of the writers' use of language and techniques and their effects on the reader</li> <li>Carefully selected textual references support evaluations</li> </ul>
<b>Band 4</b>	<b>11–14</b>	<ul style="list-style-type: none"> <li>Understanding of the differences between the writers' ideas, views and perspectives</li> <li>Clear explanations of the writers' use of language and techniques and some of their effects on the reader</li> <li>Relevant and generally helpful textual references support points made</li> </ul>
<b>Band 3</b>	<b>8–10</b>	<ul style="list-style-type: none"> <li>Some understanding of the main differences between the writers' ideas, views and perspectives</li> <li>Some relevant comments on the writers' use of language and techniques</li> <li>Some relevant textual references</li> </ul>
<b>Band 2</b>	<b>5–7</b>	<ul style="list-style-type: none"> <li>Some awareness of the differences between the writers' ideas, views and perspectives</li> <li>Some identification of language and techniques used</li> <li>Occasional textual references</li> </ul>
<b>Band 1</b>	<b>1–4</b>	<ul style="list-style-type: none"> <li>Makes some straightforward comments about the passages</li> <li>Refers to some content in the passages</li> <li>Textual references may be general, overlong or indiscriminately copied from the passages.</li> </ul>
<b>Band 0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>A mark of 0 should be awarded where the response contains no creditable content.</li> </ul>