

GENERAL CERTIFICATE OF SECONDARY EDUCATION**ENGLISH LANGUAGE (NI)****A631**

Unit A631: Extended Literary Text and Imaginative Writing
Specimen Controlled Assessment Material

OCR Supplied Materials

- None

Other Materials Required:

- Texts (must not be annotated)

INSTRUCTIONS TO TEACHER

- Please refer to Section 4 of the English Language Specification for instructions on completing the controlled assessment tasks.
- Candidates complete **one** task from Section A and **one** task from Section B.
- **Section A** is worth **30** marks.
- **Section B** is worth **30** marks.
- The total number of marks for this paper is **60**.
- For **Section A**, you are allowed up to **4 hours**. You should write up to **1600** words.
- For **Section B**, you are allowed up to **4 hours**. You should write up to **1200** words.
- This document consists of **4** pages. Any blank pages are indicated.

Teachers are responsible for ensuring that assessment is carried out against the controlled assessment set for the relevant examination series (detailed above). Assessment evidence produced that does not reflect the relevant examination series will not be accepted.

Section A Extended Literary Text**THEMED TASK**

- 1 How does the writer portray the unattractive side of human nature in a text you have studied?
- 2 How does the writer of a text you have studied manipulate the emotions of the reader?

PROSE OR LITERARY NON-FICTION

- 3 *Of Mice and Men*: John Steinbeck.
Explore why the relationship between George and Lennie seems so special in the novel.
- 4 *Tsotsi*: Athol Fugard.
How does Tsotsi's attitude to violence change in the course of the novel?
- 5 *Pride and Prejudice*: Jane Austen.
Explore the ways in which Jane Austen portrays Elizabeth's changing feelings about Darcy in the novel.
- 6 *The Withered Arm and other Wessex Tales*: Thomas Hardy.
How does Thomas Hardy develop vivid characters in the short stories in this collection?
- 7 *Notes from a Small Island*: Bill Bryson.
Explore how Bill Bryson's presentation of places conveys his views on the British and their way of life.
- 8 *The Kindness of Strangers*: Kate Adie.
How does Kate Adie reveal the excitement of filming on location in her autobiography?

DRAMA: WILLIAM SHAKESPEARE**9** *Romeo and Juliet*.

How does William Shakespeare present conflict in *Romeo and Juliet*?

10 *Julius Caesar*.

How does William Shakespeare present the different ambitions of Brutus and Antony in *Julius Caesar*?

POETRY: SELECTED POEMS**11** Wilfred Owen.

Explore some of the ways in which Wilfred Owen's poems portray his thoughts and feelings about death in war.

Refer to the selection of poems you have studied.

12 Benjamin Zephaniah.

Explore some of the ways in which Benjamin Zephaniah's poems express protest.

Refer to the selection of poems you have studied.

13 Carol Ann Duffy.

How does Carol Ann Duffy portray women in her poetry?

Refer to the selection of poems you have studied.

14 Simon Armitage.

How does Simon Armitage portray relationships in his poetry?

Refer to the selection of poems you have studied.

Section B Imaginative Writing**EITHER****1 PERSONAL AND IMAGINATIVE WRITING**

(a) Write about a time when you faced a challenge in your life.

AND**Either**

b(i) Write a leaflet to give other young people advice about facing challenges in life.

Or

b(ii) Write a report for a local newspaper about someone who faced a challenge in life.

Or

b(iii) Write a speech to persuade young people that they should be willing to take risks. Use your own experience as an example.

OR**2 PROSE FICTION**

(a) Write a story entitled 'Lost'.

AND**Either**

b(i) Write a series of web pages that give visitors further information about the setting of the story.

Or

b(ii) Write a script for a TV news interview with one or two key characters from your story either before, during or after a key moment in the text.

Or

b(iii) Write a sequence of e-mails between two characters from your story. This sequence should reveal more about these characters and about some of the events in your story.

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

**GENERAL CERTIFICATE OF SECONDARY
EDUCATION**

ENGLISH LANGUAGE (NI)

A631

Unit A631: Extended Literary Text and Imaginative Writing

Specimen Controlled Assessment Mark Scheme

The maximum mark for Section A is **30**.

The maximum mark for Section B is **30**.

The maximum mark for this unit is **60**.

Section A: Extended Literary Texts Marking Criteria

Candidates submit **one** task for assessment. The task is marked out of **30** marks using the marking criteria below.

Band	Marks	Descriptors AO3
1	30 29 28 27	<ul style="list-style-type: none"> • A cogent and explicitly relevant response. • Explores and evaluates a range of interpretations of language and structure as appropriate. • Analyses in detail the writer's perspective. • Precise quotations/comparisons enhance analysis of writer's intentions.
2	26 25 24 23	<ul style="list-style-type: none"> • A personal and persuasive response. • Develops interpretations and evaluates language and structure as appropriate. • Identifies and discusses writer's perspective. • Apt quotations/comparisons are used to illuminate meaning.
3	22 21 20 19	<ul style="list-style-type: none"> • A personal, well developed and critical response. • A clear understanding of how meaning is conveyed, evaluating language and structure as appropriate. • Well selected quotations/comparisons enhance analysis.
4	18 17 16 15	<ul style="list-style-type: none"> • A personal and critical response. • Understands and demonstrates how meaning is conveyed. • Quotations/comparisons used to justify views.
5	14 13 12 11	<ul style="list-style-type: none"> • Begins to develop a personal and relevant response. • Understands some of the ways meaning is conveyed. • Uses quotations/simple comparisons to support views.
6	10 9 8 7	<ul style="list-style-type: none"> • Makes some comments relevant to task. • Some attempt to show how meaning is conveyed. • Quotations/comparisons used to make simple points.
7	6 5 4 3	<ul style="list-style-type: none"> • Describes some of the main features of a text in attempting to address task. • Some awareness of how the writer achieves effects through simple comparison/quotations.
8	2 1 0	<ul style="list-style-type: none"> • Some comments on text with very little or no relevance to task. • Struggles to develop a response.

Section B: Imaginative Writing

Candidates submit one task containing **two** parts for assessment. Each part is marked out of **30** marks using the marking criteria below (out of 20 marks for AO4i & AO4ii **and** out of 10 marks for AO4iii), giving a total out of **60** marks. Divide the total by 2 to provide the overall mark out of **30** for this section.

Band	Marks	Descriptors AO4i & AO4ii	Marks	Descriptors AO4iii
1	20 19 18	<ul style="list-style-type: none"> Shows sophisticated control of the material, adapting it to suit audience and purpose and making effective use of linguistic devices. Demonstrates a sophisticated understanding of the task, addressing it with complete relevance and adapting form and style with flair to suit audience and purpose. Chooses precise vocabulary that is fully suited to the purpose of the writing, able to convey subtlety of thought and shades of meaning; where appropriate to task, is imaginative and ambitious in scope. Uses structure to produce deliberate effects, developing the writing coherently and skilfully from a confident opening which engages the reader to a very convincing and deliberate ending. Organises the writing into coherent paragraphs that are clearly varied for effect and used confidently to enhance the ideas and meaning. 	10 9	<ul style="list-style-type: none"> Uses a wide range of sentence structures to ensure clarity and to achieve specific effects relevant to the task. Uses ambitious vocabulary with very few spelling errors. Uses punctuation securely and consciously to shape meaning.

2	17 16	<ul style="list-style-type: none"> Shows full control of the material, adapting it to suit audience and purpose and making some effective use of linguistic devices. Demonstrates a confident understanding of the task, addressing it with consistent relevance and adapting form and style with assurance to suit audience and purpose. Chooses imaginative vocabulary that is appropriate to the purpose of the writing; able to convey some subtlety of thought and where appropriate to task may show some ambition in scope. Uses structure consciously for effect, developing the writing coherently from an opening which engages the reader to a convincing and deliberate ending. Organises the writing into paragraphs that have unity, are varied for effect and are used to control the content and achieve overall coherence. 	8	<ul style="list-style-type: none"> Uses a range of sentence structures to ensure clarity and to achieve specific effects relevant to the task. Almost always spells irregular and more complex vocabulary securely. Uses punctuation that is ambitious and mainly secure, with errors generally in more complex, irregular structures.
3	15 14	<ul style="list-style-type: none"> Shows control of the material, adapting it to suit audience and purpose; may not always convey meaning clearly when using more ambitious linguistic devices and structures. Demonstrates a secure understanding of the task, addressing it in a relevant way and adapting form and style with confidence to suit audience and purpose. Chooses varied vocabulary to create different effects and is mainly appropriate to the purpose of the writing. Uses structure deliberately and with direction, beginning with a focused and interesting opening, developing events and ideas clearly and in some detail to an appropriate ending. Uses paragraphs of varied length and structure to organise and link ideas effectively and create an overall sense of coherence. 	7	<ul style="list-style-type: none"> Uses generally well-controlled sentence structures that are varied in length and type and show evidence of being used deliberately to create specific effects appropriate to the task. Uses secure spelling of complex regular words and generally secure spelling of irregular or more complex vocabulary. Uses punctuation accurately both within and between sentences; evidence of a conscious attempt to create specific effects. May be some errors in complex sentence structures.

4	13 12	<ul style="list-style-type: none"> Shows general control of the material, adapting it to suit audience and purpose in a response that may be straightforward and controlled but relatively unambitious or which may lose some control in attempting something ambitious. Demonstrates an understanding of the task, addressing it in a mainly relevant way with some evidence of adapting form and style to suit different audiences and purposes. Uses some variety of vocabulary that shows evidence of selection to create different effects and to suit the purpose of the writing but which may be imprecise or lack shades of meaning. Structures writing with a sense of direction, beginning with a clear and focused opening, making straightforward development of ideas and attempting to achieve an appropriate ending. Uses paragraphs which make the sequence of events or development of ideas clear to the reader and may be varied for effect and carefully linked together. 	6	<ul style="list-style-type: none"> Uses sentence structures that show some variety. May tend to repeat sentence types, lose control of more ambitious structures, or make some syntactical errors. Usually spells complex regular words securely; may make errors with irregular or more complex vocabulary. Usually uses punctuation accurately for sentence separation and sometimes within sentences; may make less secure use of speech marks, colons and semi colons.
5	11 10	<ul style="list-style-type: none"> Engages the reader but may not always be able to control the material or adapt it to suit audience and purpose in a response that may be simple and controlled but not ambitious or that may attempt something ambitious, but tend to lose control. Demonstrates some understanding of the task, addressing it in a sometimes relevant way with some attempt to adapt form and style to suit audience and purpose. Vocabulary is chosen to create some effects but is limited in scope and may be too simple to convey shades of meaning, not fully understood or not appropriate and may contain some idiomatic errors. Structures writing with some sense of direction, beginning with a generally clear and focused opening, making some development of ideas and a limited attempt to achieve an appropriate ending. 	5	<ul style="list-style-type: none"> Uses sentence structures that show little variety; may tend to repeat sentence types monotonously, lose control of more ambitious structures, and/or include syntactical errors. Usually spells simple regular vocabulary securely but may make errors with complex regular vocabulary. Usually uses punctuation accurately for sentence separation and sometimes successfully within sentences to enhance or clarify meaning.

		<ul style="list-style-type: none"> • Uses paragraphs that make the sequence of events or development of ideas fairly clear to the reader and may occasionally be linked together or varied for effect. 		
6	9 8	<ul style="list-style-type: none"> • Demonstrates some awareness of the reader but is not always able to control the material or adapt it to suit the purpose in a response that has a level of linguistic errors that may distract the reader from the merits of the content. • Demonstrates a limited understanding of the task and addresses it with some focus, achieving some limited success in short sections of the response, and making a limited attempt to adapt form and style to suit audience and purpose. • Vocabulary is sometimes chosen for variety and interest but is likely to be limited in range and sometimes inappropriate and may contain some idiomatic errors. • Structures writing with some sense of direction that may not be sustained; a fairly clear opening, some limited development of ideas and some sense of an ending. • Uses paragraphs to create some sense of sequence for the events or the development of ideas but that may be random or lack unity or have little or no evidence of links between them. 	4	<ul style="list-style-type: none"> • Uses repetitive sentence structures, which are mainly simple or compound, or lengthy with some sense of control. • Usually spells simple regular vocabulary accurately and makes a number of typical errors. • Sometimes uses punctuation accurately for sentence separation but has limited success with attempts to use it within sentences to clarify meaning.
7	7 6	<ul style="list-style-type: none"> • Writing shows a limited awareness of audience and purpose; the level of linguistic error may require the reader to re-read some sentences before the meaning is made clear. • Demonstrates a very limited understanding of the task, addressing it with some focus and making occasional attempts to adapt form and style to suit audience and purpose. • Vocabulary is occasionally chosen for variety and interest but is likely to be very limited in range and often inappropriate with some idiomatic errors. • Writing shows some signs of organisation and some sense of direction but makes a limited attempt to create an opening, very simple or rambling development of ideas and comes to a stop rather than achieving a deliberate ending. • Paragraphs may signal obvious development of events or ideas or may be haphazard and lack clear links or overall unity. 	3	<ul style="list-style-type: none"> • Uses simple repetitive sentence structures with little control of more complex ones and frequent syntactical faults. • Can spell some simple regular vocabulary accurately but will make random errors. • Uses some basic punctuation with some success between sentences but, within sentences, usually misuses or omits it.

8	5 4	<ul style="list-style-type: none"> • Writing may have some relevant and comprehensible content but density of linguistic error requires the reader to re-read and re-organise the text before the meaning is made clear. • May demonstrate some awareness of the task, addressing it with occasional focus and sometimes using form and style to suit different audiences and purposes but this is unlikely to be deliberate. • Vocabulary is very occasionally chosen for variety and interest but is very limited in range and often inappropriate with clear idiomatic errors. • Writing may show some signs of organisation and a very limited sense of direction. • May use paragraphs erratically to signal very obvious changes in the direction of events or ideas but that may need to be re-read or re-organised before the meaning is made clear. 	2	<ul style="list-style-type: none"> • Uses recognisable sentence structures with some accuracy in the use of more simple ones. • Uses erratic spelling that may be recognisable for most words but accurate for only a limited number. • Uses punctuation that is sometimes successful but is inconsistent and likely to be inaccurate.
Below band 8	3 2 1 0	<ul style="list-style-type: none"> • Writing is very short or shows very limited ability, with some sections making no sense at all; may gain some marks where there is occasional clarity. • Shows almost no awareness of the task, audience or its purpose. • Vocabulary is seriously limited. • Writing shows almost no signs of organisation or sense of direction. • May use paragraphs in such a totally haphazard way that, in spite of re-reading and re-organising, very little sense emerges. 	1 0	<ul style="list-style-type: none"> • Uses spelling and punctuation so imprecisely that very little meaning is communicated.

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