

OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE ENGLISH LANGUAGE

9270/2

Paper 2 Source-based Reading and Directed Writing

Mark scheme

June 2023

Version: 1.0 Final



2 3 6 Y 9 2 7 0 / 2 / M S

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Copyright information

OxfordAQA retains the copyright on all its publications. However, registered schools/colleges for OxfordAQA are permitted to copy material from this booklet for their own internal use, with the following important exception: OxfordAQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2023 Oxford International AQA Examinations and its licensors. All rights reserved.

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section A: Reading**AO1: Reading**

R1: Read and understand texts, selecting and utilising material appropriate to purpose

R2: Collate and synthesize detail from one or more sources, making cross-references and comparisons as appropriate

R3: Develop and sustain interpretations of writers' ideas and perspectives

R4: Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.

Examiners must reward any valid interpretations. Answers *might*, however, include some of the examples given for each question.

Question 1

0	1
---	---

Read **Source A**. What are the origins of graffiti, according to **Source A**?

[5 marks]

AO1:

R1, R2

Marks are awarded for the appropriate identification and consideration of detail. Better responses are likely to collate and use detail to explain.

0 marks: nothing relevant.

Award 1–2 marks for answers which **identify relevant isolated detail and/or unsupported assertion** eg

- Graffiti first appeared on cave walls.
- Contemporary graffiti dates to the 1960s.

Award 3–5 marks for more developed answers which **collate some relevant detail, may comment and/or explain** eg

- Graffiti has a long history, as it dates back to 'prehistoric' times and can be seen in the 'Lascaux cave paintings' in France and other historic findings across the world.
- Contemporary graffiti dates to the late 1960s and is said to have arisen from some neighbourhoods of New York City alongside hip-hop music and street subcultures. Early graffiti artists were commonly called 'writers' or 'taggers'.

Question 2

0	2
---	---

Read **Source B**. What do we learn about calligraphy in **Source B**?**[7 marks]****AO1**

R1, R2

Marks are awarded for the appropriate identification and consideration of detail. Better responses are likely to use detail to explain, explore more subtle points or infer.

0 marks: nothing relevant.

Award 1–2 marks for answers which **identify relevant isolated detail**; may make simple comment eg

- Calligraphy is a craft.
- Calligraphers have their own personal style.

Award 3–5 marks for answers which **use detail to explain** eg

- Calligraphy is the ‘craft of deliberation and invention’ and is different from ordinary handwriting because of the ‘emphasis on consistency and excellence of form’.
- Calligraphy is not about copying and repeating letters to achieve uniformity; each calligrapher has a ‘personal style’ which is clearly ‘stamped upon the work’.

Award 6–7 marks for answers which **collate a range of relevant detail to explain; likely to make more subtle inference** eg

- Calligraphy is the craft of handwriting, but is distinct from ‘ordinary handwriting’ in its emphasis on ‘consistency and excellence of form’. We learn that the ‘fluid quality of pen or brush writing’ marks it out from more ‘mechanical styles of lettering,’ which suggests that calligraphy is more than just attractive handwriting.
- Each calligrapher has a unique style of lettering, and although perfecting the craft of calligraphy involves copying and repeating each letterform ‘until the writing is perfected’, this does not mean that all calligraphy is identical. It is implied that the style of each calligrapher is highly personal, as it is ‘stamped upon the work as clearly as a signature.’

Question 3**0 3**Read **Source C**. How does the writer present Niels Meulman's art as unusual?**[8 marks]****AO1**

R1, R3, R4

Marks are awarded for the identification and appropriate consideration of detail and method. Better responses are likely to explore method and effect.

0 marks: nothing relevant

Award 1–3 marks for answers which **identify isolated relevant detail**; may make simple comment eg

- Niels Meulman's art is unusual because not many people can do calligraphy and graffiti.
- The writer uses a metaphor to compare Niels Meulman's art to a 'bridge' between calligraphy and graffiti.

Award 4–6 marks for answers which **begin to use detail to explain**, may refer to methods eg

- The writer presents Niels Meulman's art as unusual because it says that there must be a 'a tiny percentage' of people who can claim to do both calligraphy and graffiti, so we know that Meulman's art is in a minority.
- The writer presents Niels Meulman's art as unusual because it says that Meulman has built a 'meaningful bridge' between calligraphy and graffiti, so there was a gap between the two art forms previously and this 'bridge' links the two.

Award 7–8 marks for answers which give a **coherent explanation of relevant detail to explain and/or explore and/or method** eg

- The writer presents Niels Meulman's art as unusual by highlighting the unique artform that Meulman has developed. The writer suggests that there 'must be only a tiny percentage of people' who can claim to practise both calligraphy and graffiti, and Meulman is in this hybrid group of artists. The writer illustrates how incongruous and unlikely this pairing of artforms is, and states that calligraphy is respected as 'an honourable craft' whereas graffiti is often seen as 'nothing more than vandalism.'
- The writer presents Niels Meulman's art as unusual in the description of the 'sturdy and meaningful bridge' built by Meulman. This metaphor serves to illustrate the deep divide which previously existed between graffiti and calligraphy; a metaphor which is further developed by the writer's use of the word 'chasm' to describe this divide. The writer says that while calligraphy is revered as 'an honourable craft', 'graffiti has been regarded by most as nothing more than vandalism.' The writer shows Meulman as someone who finds pleasure in being an 'artist', who is 'experienced and wise enough to create order where others see chaos.'

Question 4

0 4

Read **Source D** and look at **Source E**. Compare what is suggested about graffiti and street art in these sources.

[10 marks]**AO1**

R1, R2, R3

Marks are awarded for the appropriate identification and comparison of the ideas presented in the named sources. Better answers are likely to explore what is suggested and cross-reference; may infer and/or explore.

0 marks: nothing relevant

Award 1–3 marks for answers which **identify relevant isolated detail and/or unsupported assertion**; may only refer to one source eg

- Source D says that some people hate graffiti/street art.
- The pictures in Source E suggest that graffiti can look attractive/unattractive.

Award 4–6 marks for answers which **use detail to make some relevant comment** eg

- Source D illustrates that some people have very negative attitudes towards graffiti, and see it as vandalism. It also shows how graffiti is easily painted over with 'little or no official effort to preserve, or even photograph' the artwork. However, the photographs in Source E indicate that graffiti can brighten up dull walls while some can look like vandalism.
- Source D shows that the people who dislike graffiti are often property owners, whereas people who paint graffiti are either young, or poor, or both. This source presents the view that these people often do not have a voice in society, and that what is written in graffiti may possibly be 'the voice of someone who may never own his or her own house,' and so graffiti is a way for them to irritate, by 'needling', those with 'money and power.' The pictures in Source E suggest that not all graffiti is ugly or painted to irritate those with power, but perhaps to exist as an artform in its own right.

Award 7–10 marks for answers which **collate and use a range of relevant detail; may infer and/or explore** eg

- Source D shows that some people see graffiti as vandalism, and that it is rarely protected or preserved, and as such it does not gain value. Not only does this source show how some people see graffiti as vandalism, but it also draws a parallel with other permitted written or artistic messages displayed in public: advertisements. The writer points out that 'a message with money behind it is called 'advertising', while a public one is mere 'graffiti'.' Source E illustrates that graffiti can, in fact, bring beauty to places which would otherwise be dull and grey, and it seems that graffiti can be seen as an explosion of colour rather than an act of vandalism. This links to Source D, in which the writer encourages the reader to see graffiti as 'something like poetry'.
- Source D indicates that there is a power difference between those who paint graffiti and those who hate graffiti. This source presents the view that people who paint graffiti may be disempowered; they may be 'someone who may never own his or her own house' and later the writer points out that there is a 'risk of being arrested'. The writer goes on to suggest that graffiti is a way of 'needling, in some small way, those who have money and power'. The pictures in Source E suggest that not all graffiti is vandalism or an attempt to needle those with power, but perhaps an attempt to brighten up otherwise dull urban areas, or bring joy to people's lives in unexpected places.

Question 5**0 5**

Read **Source F**. How does the writer convey the power of writing, and the importance of his role in the writing process in **Source F**?

[10 marks]

AO1

R1, R3, R4

Marks are awarded for the appropriate identification and consideration of method which may refer to detail, structure and/or linguistic techniques. Better responses are likely to examine and analyse method and/or effect.

0 marks: nothing relevant

Award 1–3 marks for answers which **identify isolated detail and/or make simple comment** eg

- The writer shows that writing is important because it was dangerous for his mother to write when she was a slave.
- The writer uses the image of writing which looks like 'some insect crawling dirty legs across the paper'.

Award 4–6 marks for answers which **begin to use detail to make relevant comment**; may refer to effect eg

- The writer illustrates the importance of writing by showing how powerful it is, for his mother was forbidden from writing when she was enslaved. We learn that she would have been 'whipped' if she were caught writing something as simple as 'ABC'. The writer shows the power and importance of writing here because 'ABC' sounds like the simplest formation of letters, which is juxtaposed with the violent language in the description of being 'whipped'.
- The writer suggests the beauty in writing by showing how any writing can be transformed. He describes how even texts which look like they have been made by 'some insect crawling dirty legs across the paper' can be transformed into something 'clear and precise' and 'blots and smudges' can be turned into something with 'form'.

Award 7–10 marks for answers which **examine, analyse and/or explore detail and/or method and/or effect** eg

- The writer gives a sense of the importance of writing in his exploration of how dangerous it felt for his mother. He says that even 'writing the letters 'ABC' could have seen her whipped, for she was born a slave.' This illustrates to the reader how powerful writing is, for the simplest constructions, such as 'ABC', were indicative of knowledge and therefore power, which is sharply juxtaposed with the violent imagery of being 'whipped'. The writer says that the thought of writing was 'quite alarming for her poor soul,' which suggests that the gravity and importance of writing runs deep within those for whom it is forbidden. We are given the sense not only of the importance of the written word but also the emotive and personal responses that accompany it.
- The writer shows the beauty of writing and the way in which he can bring meaning and form to even the messiest and most chaotic of texts, and in the way that he will 'see form' in 'blots and smudges of ink.' We are given the impression that writing may not always be perfect when first produced, but that there is a hidden depth to it. The writer uses natural imagery to illustrate this: 'let blades of grass blow together in the breeze and I will find words written in their flowing strands,' which brings about the idea that writing is beautiful in the way that nature is – the beauty of words can be found all around us, and 'clear and precise' ideas can be found in text which looks like an 'insect crawling dirty legs across the paper.'

Section B: Writing

AO2: Writing

W1: Communicate clearly, effectively and imaginatively; use and adapt forms and select vocabulary appropriate to task and purpose in ways that engage the reader

W2: Use a range of sentence structures for clarity, purpose and effect

W3: Organise information and ideas into sentences, paragraphs and whole texts; use a variety of linguistic and structural features to support cohesion and overall coherence

W4: Demonstrate technical accuracy in grammar, punctuation and spelling

W1, 2 and 3 are assessed in the first template for each question.

W4 is assessed in the final template

Mode of assessment

Scripts should be clearly annotated with comments based on the mark scheme descriptors. Summative comments must be taken from the mark scheme descriptors and the band form which they are taken must be indicated in brackets.

Rubric infringement

Candidates are required to complete one of the given tasks. Where a candidate attempts more than one task, both (or all) must be marked using the mark scheme. The candidate will be awarded the higher of the marks.

Question 6

0	6
----------	----------

'Graffiti is not art; it's vandalism!'

Write an article for your school magazine in which you explain your views on this statement.

You may use information from the sources in **Section A** as well as your own ideas.

[40 marks]

Generic Skills Descriptors	Specific Content
Band 6: sophisticated 26–30 Marks <ul style="list-style-type: none"> communicates in a sophisticated way with discriminating selection and development of detail; sophisticated adaptation of form for purpose; sophisticated/creative vocabulary choices and phrasing; fully engages readers sophisticated manipulation of sentence structures for clarity, purpose and effect creatively structured with sophisticated paragraphing for effect 	<ul style="list-style-type: none"> cogent focus on subject integrates a range of complex details and ideas for an article; may use sources skilful manipulation of audience's response voice is consistently matched to needs of the audience sophisticated use of Standard English
Band 5: assured 21–25 Marks <ul style="list-style-type: none"> communicates effectively with assured selection of detail and developed ideas; assured adaptation of form for purpose; assured vocabulary choices and phrasing; begins to manipulate reader response assured and ambitious use of a range of sentence structures for clarity, purpose and effect assuredly structured with fluent linking of paragraphs to sustain coherence 	<ul style="list-style-type: none"> assured use of details and ideas to sustain and develop an article; may use sources range of rhetorical devices used selectively and effectively; discourse markers effectively integrated begins to anticipate and address potential audience response; makes viewpoint convincing uses tone effectively assured use of Standard English

<p>Band 4: secure</p> <p>16–20 Marks</p> <ul style="list-style-type: none"> communicates clearly with relevant selection and development of detail; clear identification with purpose and audience; varied vocabulary for effect; begins to sustain reader response varied sentence structures securely used to create different effects clearly organised with coherent links formed within and between paragraphs 	<ul style="list-style-type: none"> range of details and ideas used to develop an article; may use sources uses rhetorical devices for effect; discourse markers used to navigate and support organisation captures a variety of elements of an article eg engaging opening and effective conclusion secure use of Standard English
<p>Band 3: some control</p> <p>11–15 Marks</p> <ul style="list-style-type: none"> communicates ideas with sustained awareness of purpose and audience; some deliberate selection of vocabulary for effect; begins to engage reader some variety and conscious control of sentence structures for effect ideas are logically sequenced with paragraphs marking a shift in focus 	<ul style="list-style-type: none"> begins to use detail to develop and support ideas; may use sources may begin to engage audience through use of rhetorical questions and direct address demonstrates awareness of the needs of an article eg an engaging opening generally uses accurate Standard English
<p>Band 2: simple</p> <p>6–10 Marks</p> <ul style="list-style-type: none"> communicates simply with occasional sense of purpose and audience; simple appropriate vocabulary some sustained use of a range of sentence structures some sustained sequencing of ideas with usually random paragraphing 	<ul style="list-style-type: none"> provides some ideas about the statement; explains these with some simple detail; may use and/or copy sources evidence of some attempt to write an article eg an interesting opening line some sustained use of accurate Standard English
<p>Band 1: some attempt</p> <p>1–5 Marks</p> <ul style="list-style-type: none"> some attempt to communicate relevant meaning some attempt to organise ideas into sentences some simple sequencing of ideas 	<ul style="list-style-type: none"> expresses an idea about the statement; may copy from sources may give example(s) occasional use of accurate Standard English
<p>0 Marks</p>	<p>Nothing worthy of credit</p>

Question 7

0 7

A local newspaper is running an essay writing competition with the following statement:

‘Handwriting is a dying art; everything is written on computers and phones these days.’

Write your competition entry, in which you discuss your ideas.

You may use information from the sources in **Section A** as well as your own ideas.

[40 marks]

Generic Skills Descriptors	Specific Content
<p>Band 6: sophisticated</p> <p>26–30 Marks</p> <ul style="list-style-type: none"> communicates in a sophisticated way with discriminating selection and development of detail; sophisticated adaptation of form for purpose; sophisticated/creative vocabulary choices and phrasing; fully engages readers sophisticated manipulation of sentence structures for clarity, purpose and effect creatively structured with sophisticated paragraphing for effect 	<ul style="list-style-type: none"> cogent focus on subject integrates a range of complex details and ideas; may use sources skilful manipulation of reader’s response voice is consistently matched to needs of audience sophisticated use of Standard English
<p>Band 5: assured</p> <p>21–25 Marks</p> <ul style="list-style-type: none"> communicates effectively with assured selection of detail and developed ideas; assured adaptation of form for purpose; assured vocabulary choices and phrasing; begins to manipulate reader response assured and ambitious use of a range of sentence structures for clarity, purpose and effect assuredly structured with fluent linking of paragraphs to sustain coherence 	<ul style="list-style-type: none"> assured use of details and ideas to enhance viewpoint; may use sources range of rhetorical devices used selectively and effectively; discourse markers effectively integrated begins to anticipate and address potential reader response; makes viewpoint convincing uses tone effectively assured use of Standard English

<p>Band 4: secure</p> <p>16–20 Marks</p> <ul style="list-style-type: none"> communicates clearly with relevant selection and development of detail; clear identification with purpose and audience; varied vocabulary for effect; begins to sustain reader response varied sentence structures securely used to create different effects clearly organised with coherent links formed within and between paragraphs 	<ul style="list-style-type: none"> range of details and ideas used to promote viewpoint; may use sources uses rhetorical devices for effect; discourse markers used to navigate readers and support organisation captures a variety of elements for an essay eg use of quotation; relevant facts and/or statistics secure use of Standard English
<p>Band 3: some control</p> <p>11–15 Marks</p> <ul style="list-style-type: none"> communicates ideas with sustained awareness of purpose and audience; some deliberate selection of vocabulary for effect; begins to engage reader some variety and conscious control of sentence structures for effect ideas are logically sequenced with paragraphs marking a shift in focus 	<ul style="list-style-type: none"> begins to use detail to extend viewpoint and support ideas; may use sources may begin to engage reader through use of rhetorical questions and direct address demonstrates awareness of the needs of an essay eg logical progression from one point to the next generally uses accurate Standard English
<p>Band 2: simple</p> <p>6–10 Marks</p> <ul style="list-style-type: none"> communicates simply with occasional sense of purpose and audience; simple appropriate vocabulary some sustained use of a range of sentence structures some sustained sequencing of ideas with usually random paragraphing 	<ul style="list-style-type: none"> provides some ideas about what they think; explains these with some simple detail; may use and/or copy from sources evidence of some attempt to write an essay eg an appropriate opening some sustained use of accurate Standard English
<p>Band 1: some attempt</p> <p>1–5 Marks</p> <ul style="list-style-type: none"> some attempt to communicate relevant meaning some attempt to organise ideas into sentences some simple sequencing of ideas 	<ul style="list-style-type: none"> expresses an opinion about handwriting; may copy from sources may give example(s) occasional use of accurate Standard English
<p>0 Marks</p>	<p>Nothing worthy of credit</p>

W4 (questions 6 and 7): Demonstrate technical accuracy in grammar, punctuation and spelling

Generic Skills Descriptors
<p>Band 5: sophisticated</p> <p>9–10 Marks</p> <ul style="list-style-type: none"> • demonstrates complete grammatical control • uses punctuation in a sophisticated way to guide and/or manipulate reader; may use creatively for effect • spells a wide range of complex and irregular words accurately; occasional lapses may occur
<p>Band 4: assured</p> <p>7–8 Marks</p> <ul style="list-style-type: none"> • demonstrates extensive grammatical control • uses a range of punctuation accurately to demarcate sentences and clauses, punctuate dialogue, and create a range of effects • spells a range of complex and irregular words accurately
<p>Band 3: secure</p> <p>5–6 Marks</p> <ul style="list-style-type: none"> • demonstrates generally secure grammatical control • sentence demarcation is secure and punctuation is used for effect; some accurate use of commas and/or semi-colons • spells commonly used complex and irregular words accurately
<p>Band 2: some control</p> <p>3–4 Marks</p> <ul style="list-style-type: none"> • demonstrates limited grammatical control • capital letters and full stops are generally used correctly; begins to use punctuation for effect • basic spelling is accurate; some commonly used complex and irregular words spelt accurately
<p>Band 1: simple</p> <p>1–2 Marks</p> <ul style="list-style-type: none"> • demonstrates poor grammatical control • uses punctuation with occasional accuracy • basic spelling is usually accurate
<p>0 Marks: nothing worthy of credit</p>