Cambridge International AS & A Level

GLOBAL PERSPECTIVES AND RESEARCH **9239/13**

Paper 1 Written Examination **May/June 2022**

MARK SCHEME

Maximum Mark: 30

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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.

Social Science-Specific Marking Principles
(for point-based marking)

1	**Components using point-based marking:**

- Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

a   DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).

b   DO credit alternative answers/examples which are not written in the mark scheme if they are correct.

c   DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons …).

d   DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.)

e   DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.

f   DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).

g   DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

2   **Presentation of mark scheme:**

- Slashes (/) or the word 'or' separate alternative ways of making the same point.
- Semi colons (;) bullet points (•) or figures in brackets (1) separate different points.
- Content in the answer column in brackets is for examiner information/context to clarify the marking but is not required to earn the mark (except Accounting syllabuses where they indicate negative numbers).

3	**Calculation questions:**
	• The mark scheme will show the steps in the most likely correct method(s), the mark for each step, the correct answer(s) and the mark for each answer.
	• If working/explanation is considered essential for full credit, this will be indicated in the question paper and in the mark scheme. In all other instances, the correct answer to a calculation should be given full credit, even if no supporting working is shown.
	• Where the candidate uses a valid method which is not covered by the mark scheme, award equivalent marks for reaching equivalent stages.
	• Where an answer makes use of a candidate's own incorrect figure from previous working, the 'own figure rule' applies: full marks will be given if a correct and complete method is used. Further guidance will be included in the mark scheme where necessary and any exceptions to this general principle will be noted.
4	**Annotation:**
	• For point marking, ticks can be used to indicate correct answers and crosses can be used to indicate wrong answers. There is no direct relationship between ticks and marks. Ticks have no defined meaning for levels of response marking.
	• For levels of response marking, the level awarded should be annotated on the script.
	• Other annotations will be used by examiners as agreed during standardisation, and the meaning will be understood by all examiners who marked that paper.

2   **Questions using point-based marking:**

- Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

  From this it follows that we:

  a   DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).

  b   DO credit alternative answers/examples which are not written in the mark scheme if they are correct.

  c   DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require n reasons (e.g. State two reasons…).

  d   DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.)

  e   DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).

  f   DO NOT require spellings to be correct, unless this is part of the test. However, spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

5   **Presentation of mark scheme:**

- Slashes (/) or the word 'or' separate alternative ways of making the same point.
- Semi colons (;) bullet points (•) or figures in brackets (1) separate different points.

6   **Annotation:**

- For point marking, ticks can be used to indicate correct answers and crosses can be used to indicate wrong answers.
- For levels of response marking, the level awarded should be annotated on the script.
- Other annotations will be used by examiners as agreed during standardisation, and the meaning will be understood by all examiners who marked that paper.

Annotations

As noted, scripts must be annotated to show how and where marks have been awarded. Scripts are marked on RM Assessor and these on-screen annotations are available. They should be used as required by the mark scheme and guidance.

Annotation	Meaning
✔	**Correct, creditworthy point**. Used in Question 1 only.
✖	**Incorrect point.** Used in Question 1 or for clear error elsewhere. Also used to show no creditable material – the equivalent of L0.
?	**Unclear/confused point**
ND	**Needs developing.** When used alone **simply** identifies a point made without development. Used in both Question 2 and 3.
ND+ or ND-	**Partially developed strength (ND+) or weakness (ND-).** Used for **general,** supported points in Question 2. [ND and + or – added separately]
+ or -	**Fully developed strength or weakness.** Used for **fully** supported points in Question 2.
ND EVAL	**Partially Developed Evaluation.** Used in Question 3 to show where **general** points are made.
EVAL	**Fully Developed Evaluation.** Explanation and illustration, **fully** supporting points in Question 3.
C	**Comparison of content.** Used in Question 3 when **no evaluation**; **simply** comparison of documents
J	**Judgement.** Used alone as **J** to show **full** judgement, or as **ND J**, to show **partial** judgement. Especially used in Question 3.
NAQ	**Not answering the question.** For example, when introducing own knowledge.
REP	**Repetition.** When repeating a point as a summary or simply stating another example that does not develop the evaluation.

Annotation	Meaning
L1 L2 L3	**Level 1, 2 or 3 response.** Used in Question 2 and Question 3 to allocate a level for **each criterion** in the levels tables. They can be used together, like **L3/L2 to show a split grade**. Used alone to give overall level for the question. (See guidance on last 4 pages)
	On Page Comment. Used where necessary to clarify a decision.

Please follow the guidance within the mark scheme on how to annotate each question.

Note
The mark scheme cannot cover all points that candidates may make for all of the questions. In some cases, candidates may think of very strong answers which the mark scheme has not predicted. These answers should be credited according to their quality. If examiners are in any doubt about an answer, they should contact their Team Leader or Principal Examiner. For answers marked by levels of response:

a   Mark grids describe the top of each level.

b   **To determine the level** – start at the highest level and work down until you reach the level that matches the answer.

c   **To determine the mark within the level**, consider the following:

Descriptor	Award mark
Consistently meets the criteria for this level	At top of level
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
On the borderline of this level and the one below	At bottom of level

Assessment Objectives for Global Perspectives

AO1 **Research, analysis and evaluation**	• analyse arguments to understand how they are structured and on what they are based • analyse perspectives and understand the different claims, reasons, arguments, views and evidence they contain • synthesise relevant and credible research/text in support of judgements about arguments and perspectives • critically evaluate the strengths, weaknesses and implications of reasoning in arguments and overall perspectives • critically evaluate the nature of different arguments and perspectives • use research/text to support judgements about arguments and perspectives

Coverage of Assessment Objectives:
1.a   Q1 (a), Q1 (b), Q2, Q3
1.b   Q2, Q3
1.c   Q2, Q3
1.d   Q2, Q3
1.e   Q2, Q3
1.f   Q2, Q3

Question	Answer	Marks

1	**Explain <u>three</u> different ways to improve the status of women in the Indian film industry, as given by the author of Document 1.**
	
	<table><tr><td>RM Assessor annotation: ✓ for each correct identification. The annotation should be placed within the body of the text to indicate where the marks were awarded.</td></tr></table>
	Credit 1 mark for one correctly stated way up to three of the following**.** These can be copied from the document.
	Give a **second mark** where this is correctly explained. In the correct context, explanation may be used in another way than given below. **The same explanation can only be credited once.**
	
	• Employ more female film makers, [1]
	     because they would be better able to present women on the screen / represent a female perspective in films / tell the story about women. [1]
	
	• CBFC to accept more female-centric films / treat these with the same level of objectivity as all films, [1]
	     because without this, female stories can't be heard/told in films.[1]
	
	• Use more narratives from / about women, [1]
	     because this will help audiences to watch more films about female matters / give the right setting to educate audiences in matters that concern women. [1]
	
	• Changes need to happen on TV and digital platforms to improve the status of female-centric films,[1]
	     because most people in India watch TV and use digital platforms for convenience so the impact on status of women in films will change if led by changes on TV.
		6

Question	Answer	Marks
1	**Credit 0 marks** • for answers that do not relate explicitly to the **film industry** e.g. – A ready acceptance by one and all, including the women, of their equal status to men in all matters • For answers that just state: 'give women more roles' and 'increase screentime' as it is not clear how this improves women's status • for answers with no creditworthy material e.g. statistics describing the disparity. **An explanation does not require the answer to develop the text from the candidate's own understanding. However, it does require using the text rather than just quoting it. This might involve correct paraphrase, correct precis, or correct synthesis of parts of the text.**	

Question	Answer	Marks
2	**Assess the strengths and weaknesses of the evidence that the author gives to support her argument about gender inequality in the film industry in Document 1.** **Use the levels-based marking grid below to credit marks.** No set answer is expected, and examiners should be flexible in their approach. Candidates may include some of the following: **Strengths:** The author: • **uses evidence to directly support the conclusion** – *Clearly what is ultimately needed is a fundamental change in film culture* – the author gives evidence through several studies e.g. *a 2014 study by the Geena Davis Institute on Gender in Media* about a disparity in the film industry and ways to address this. • **gives relevant research studies to support gender inequality –** the *2017 study Analyzing Gender Stereotyping in Bollywood Movies* and a *2014 study by Geena Davis Institute on Gender in Media.* These give detailed support to the opening claim that *Gender inequality continues to exist in Bollywood films.* • **uses statistical evidence** to indicate to the reader the precise extent of the problem – e.g. from the *2017 study … researchers found that screen time for female actors was just 31.5% compared to 68.5% for male actors.* • **gives contextual significance to the statistics** – e.g. *2014 study – India sees only 9% female directors, 12% female writers, and 15% female producers. These are less than the global averages.* This indicates that the size of the problem is greater in India. • **uses representative evidence** – The *2017 study analyses 4,000 movies* which means because of the number of films analysed that it is likely that the findings are representative of *gender disparity in Bollywood movies.* • **uses examples as evidence.** The author illustrates the CBFC attitude to female-centric films with the problem in Lipstick under my Burkha to give a clear understanding of the problem. "IMAGO", a story of a teenage girl with vitiligo, also tells about the type of women narratives and gives an indication of the type of women's issues films can portray. • **uses claims from sources with relevant first-hand experience** – filmmaker and directors, *e.g. Filmmaker Aijaz Khan pointed out 'Everything is seen from the male point of view.'* As a filmmaker he would have relevant personal experience to inform this claim. • **uses up to date evidence –** The article was written in *2018*, using a 2017 study with *latest data from Analyzing Gender Stereotyping in Bollywood Movies,* which means that article is based on current awareness of the problem and solutions. • **presents some balance of evidence –** The author presents statistics about the inequality e.g. *India sees only 9% female directors, 12% female writers, and 15% female producers,* but also gives evidence that there is some improvement – *back in the 70s, in Hindi films 7% of central characters were females. This rose to 11.9% between 2015 and 2017.'*	10

Question	Answer	Marks
2	**Weaknesses:** The author: • **uses overdrawn claim to support the conclusion –** Sai's claim **–** *A ready acceptance by one and all, including the women, of their equal status to men in all matters* **–** goes beyond the evidence of the film industry into *in **all** matters,* which is unsupported*.* • **uses a study that lacks provenance –** Although the 2017 study is named *Analyzing Gender Stereotyping in Bollywood Movies,* no provenance of who did the research is indicated, which reduces the authority of the findings. • **uses statistics which lack significance –** a rise in *females* with *central characters* from *7%* to *11.9%* over a period of about 40 years lacks significance if we are not told the initial numbers involved. If the initial numbers were large the increase would be more significant of change • **uses unsupported claims as evidence –** *cinema's effect is negligible* in terms of *time and convenience compared to TV and now digital platforms,* which weakens its authority. • **uses claims from sources that possibly lack neutrality –** *e.g. Karan Chavan, film director of 'IMAGO' a story of a teenage girl with vitiligo* makes a claim *We need to make the right environment to educate more audience to view lady-orientated films.* He may have a vested interest to say this to promote the context for the type of films he makes, if these concentrate on female orientated issues. There is no requirement to use technical terms to access any level and candidates will NOT be rewarded for their use unless they link them directly to the assessments made.	

Question	Answer	Marks
3	**The authors of Documents 1 and 2 reach different conclusions about women in the film industry.** **How far is the author's argument in Document 2 more convincing than that of the author in Document 1?** **Use the levels-based marking grid below to credit marks.** No set answer is expected, and examiners should be flexible in their approach. Candidates may include some of the following: **More convincing (because provides):** • **more plausible/realistic conclusion** – *Vogue* Arabia (Doc 2) concludes *gender equality is …a hope,* which given the successes it describes, *the hope* is plausible and inspiring; whereas Farooqui (Doc 1) concludes *Clearly what is ultimately needed is a fundamental change in film culture* which in comparison is a much greater expectation and so unlikely to be achieved quickly, so possibly less convincing. • **greater authority of evidence for the problem –** *Vogue* Arabia (Doc 2) uses *UNESCO's* statistics having the authority of the United Nations, a respected international organisation; whereas Farooqui (Doc 1) uses the report *Analyzing Gender Stereotyping in Bollywood Movies* whose provenance is not given, weakening the evidence for the problem. • **more global perspective / context of what is working elsewhere** – *Vogue* Arabia (Doc 2) is more persuasive as it sets the solution for *Arab women,* within what is already working elsewhere e.g. *the UN HeforShe campaign,* and *the agreement* in *Cannes, Venice and Berlin …to promote a 50/50 Gender balance*; whereas Farooqui (Doc 1) suggests solutions limited to India, so there is less global context to measure the solutions against. • **More practical perspective / solution** – *Vogue* Arabia (Doc 2) gives the practical solution of *a video* which gives actresses a platform to give their own views to a wide audience endorsed by *CIFF*; whereas Farooqui (Doc 1) gives a range of theoretical solutions without any explanation of how they can be delivered e.g. not until *a change happens TV and digital platforms* and *a ready acceptance by one and all.* • **a greater gender balance in perspectives given –** *Vogue* Arabia (Doc 2) presents the female perspectives of Egyptian actress Faten Hamama, female filmmaker *Nazly Abou Seif* and female *photographer Shahira Zaki* which give a gender balance with the male perspectives of *, Manuel Arnaut, editor-in-chief of Vogue* and *CIFF festival's president Mohamed Hefzy;* whereas Farooqui (Doc 1) uses all male perspectives *Film director Aadish Keluskar, Karan Chavan, film director of 'IMAGO* and *film director Vasant S. Sai.* • **greater confidence that present action is working** – *Vogue* Arabia (Doc 2) inspires belief by the confident tone they adopt e.g. *This triggered a worldwide discussion on women's empowerment* and *Arab women are achieving successes that can't be ignored…. in spite of the inequality they often face*; whereas Farooqui (Doc 1) simply relates what needs to be done e.g. *More female filmmakers would help…'.*	14

3	• **more passionate positive language.** Vogue Arabia (Doc 2) uses upbeat encouraging language to persuade the reader – '*proudly join hands, powerful words of legendary Egyptian actor, portray her emotions perfectly, We love this saying, we are extremely proud of the end result*'; whereas Farooqui (Doc 1) simply states statistics and what needs to happen, for example '*believes that bringing out more narrative from and about women will help*', which is less compelling.	
	• **more up to date perspective.** Vogue Arabia (Doc 2) is writing in 2019 after the signing of the *50/50 by 2020 gender equality pledge* by many film festivals, showing a background of success. Farooqui (Doc 1) is written in 2018 before this happened in many places.	
	• **greater authorial expertise to assess the problem and solutions.** Vogue Arabia (Doc 2) is written by the magazine Vogue Arabia which describes itself as the ultimate authority in fashion, beauty and culture in the Middle East which, if true, would have access to a greater range of material and expertise to make judgements on the film culture.Farooqui, (Doc 1*)* as a journalist specialising 'in the business side of entertainment', is likely to have less material and expertise at her disposal.	
	Less convincing (because):	
	• **more aspirational than concrete in terms of change.** Vogue Arabia (Doc 2) speaks of hope. Quotes from Manuel Arnaut:'*We hope that through this video*', and the author '*not a phenomenon that will disappear after a few years, but instead a hope*' are examples of this.Farooqui (Doc 1) gives a precise measure of change: '*back in the 70s, in Hindi films 7% of central characters were females. This rose to 11.9% between 2015 and 2017*'.	
	• **less statistical evidence/research based to support claims of success/change.** Vogue Arabia (Doc 2) tends to give unsupported opinions. Seif and Zaki remarked, *'Empowered women empower women'* whereas Farooqui (Doc 1) gives more statistical evidence to support their view. For example, evidence of a small change – '*in the 70s, in Hindi films 7% of central characters were females. 7% of females had central characters. This rose to 11.9% between 2015 and 2017.'*	
	• **less fundamental solution.** Vogue Arabia (Doc 2) looks at a solution within the film industry of actresses and film directors speaking out, for example '*use their acceptance speeches at award ceremonies to raise awareness*'. Farooqui (Doc 1) looks at the root cause in society people's perception of women '*A ready acceptance by one and all, including the women, of their equal status to men in all matters*', which may be more convincing.	
	• **less varied solutions.** Vogue Arabia (Doc 2) concentrates largely on one type of solution within the film industry, actresses and film directors speaking out. One example of this is the quote '*use their acceptance speeches, video sends a clear message*'. Farooqui (Doc 1) gives a wide range of practical solutions which together might convince the reader that they could work, for example more female filmmakers, more narrative from and about women, a change on TV and digital platforms.	
	• **Less neutrality / more vested interest in solution** – *Vogue* Arabia (Doc 2) has produced a video in conjunction with *CIFF* to promote the cause – *showing the range of emotions that actresses feel towards the film industry,* so they have a possible vested interest to select positive evidence that will show the success of the actions taken within the film industry. Farooqui (Doc 1) is a journalist with no known motive (other than being a woman) that would influence their solution of *a fundamental change in film culture.*	

Question	Answer	Marks
3	**Neither more or less convincing** **because different:** • **different geographical perspectives.** Vogue Arabia (Doc 2) focuses on the West and the Middle East; whereas Farooqui (Doc 1) focuses on Bollywood. The different conclusions could be equally convincing of different progress in different areas, the former more positive than the latter. • **different perspectives of argument.** Vogue Arabia (Doc 2) focuses on the positive success of what is being done: '*This triggered a worldwide discussion on women's empowerment*'. Farooqui (Doc 1) focuses on the problem and what needs to be done: '*More female filmmakers would improve the way women are portrayed in films.*'. Both could be equally convincing. **because similar:** • **Both have a structured argument.** Both have a conclusion – Vogue Arabia (Doc 2) says '*Gender equality is a hope soon becoming a reality for future generations of Arab women*'; and Farooqui (Doc 1) **'***Clearly what is ultimately needed is a fundamental change in film culture',* with supporting reasons, evidence and examples. • **Both have support for the conclusion.** Vogue Arabia (Doc 2) concludes '*Gender equality is …a hope soon becoming a reality…*' supported by '*Arab women are achieving successes that can't be ignored*' with the example of Award-winning Egyptian-Tunisian actor Hend Sabri.Farooqui (Doc 1) concludes '*Clearly what is ultimately needed is a fundamental change in film culture*' and gives evidence through several studies, for example a 2014 study by the Geena Davis Institute on Gender in Media about a disparity in the film industry and ways to address this. • **Both use sources with first-hand experience in the film industry.** Vogue Arabia (Doc 2) uses actors Hamama and Hend, filmmaker Seif and photographer Zaki; and Farooqui (Doc 1) uses film directors Keluskar, Chavan and Sai and filmmaker Khan. All of them have personal experience of how filmmaking works, and how females can and do fit into the process and thus are able to make convincing suggestions. • **Both provide relevant examples to illustrate their argument.** Vogue Arabia (Doc 2) mentionsacceptance speeches as an example of women in the spotlight speaking out and Farooqui (Doc 1) of "*IMAGO*" illustrating how films can highlight female narratives.	

Question	Answer	Marks
3	**Judgement** Candidates should critically assess perspectives and the use of examples and evidence in order to reach a judgement. In doing this they might conclude: • that overall Vogue Arabia (Doc 2) despite their vested interest to present a positive picture, present a more convincing argument. This is because they use a wide range of experienced sources, a gender balance in perspectives and actions that are already working to support a positive and more hopeful conclusion, *or* • that Farooqui (Doc 1) with less known vested interest, more statistical evidence of the problem, a greater range of suggestions and a more fundamental solution is more convincing, despite a narrower national perspective and a lack of specialist expertise. Credit should be given to any alternative judgement on the basis of the assessment and reasoning, for example arguing that both arguments are equally strong. There is no requirement to use technical terms to access any level and candidates will NOT be rewarded for their use, unless they link them directly to the assessments made.	

Marking and annotation guidance – Question 2 – 10 marks

Annotate in the left-hand margin as below:
    (a)   ND (needs developing) when a point has been mentioned but not developed (simplistic),
    (b)   ND+ or ND- when a strength or weakness has been partially developed (generalised) and
    (c)   + or – for a fully developed and explained point of strength or weakness of the evidence used by the author. (detailed) **[Point made, point explained, point illustrated with clear example (s) from the document to show impact of the evidence.]**

Use the levels table and the guidance to determine an appropriate level and mark:

Level	Marks	Descriptor
L3	8–10	**Both** strengths and weaknesses are assessed. - Assessment of evidence is **sustained, and a judgement is reached.** - Assessment explicitly includes the **impact** of specific evidence upon the claims made. - Communication is **highly effective** – explanation and reasoning **accurate** and **clearly** expressed.
L2	4–7	- Answers focus more on **either** the strengths **or** weakness, although **both** are present/identified. - Assessment identifies strength **or** weakness of evidence with little explanation. - Assessment of evidence is relevant but **generalised, not always linked** to specific claims. - Communication is **accurate** – explanation and reasoning is **limited**, but **clearly** expressed.
L1	1–3	- Answers show **little** or **no** assessment of evidence. - Assessment, if any, is **simplistic**. - Evidence may be **identified,** and weakness may be **named**. - Communication is **limited** – response may be **cursory** or **descriptive**.
	0	no creditable material.

- In Question 2 there are 4 bullet points on the levels grid. They reflect:
  - How much assessment there is
  - The quality/sophistication/consistency of the assessment
  - How the evidence is linked to the author's claims
  - Effectiveness of communication

- In simple terms the levels are:
  - Level 3 – detailed and sustained
  - Level 2 – generalised and lacking some assessment/explanation

- o Level 1 – simplistic or descriptive
- o Level 0 – have no creditable material (Mark X)

- **You are required to make a judgement of the level that is the best fit for each bullet point. This can include split levels. These will then inform the overall level and mark within it as illustrated below. The notes for awarding marks on page 3 of the mark scheme are for general guidance that reflect the more detailed approach below.**

- These should be listed at the bottom of the answer in the correct order.
  - o e.g.   L3   L2   L2   L2

This would be a L3 answer as it fulfils all the L2 criteria and has one in L3. It is, however, only just in L3 so would be at the bottom of the level and be awarded 8 marks out of 10.

- In the right-hand margin (away from the other 4 level marks) please insert the overall level, in this case L3, then add the mark (8) to the mark grid on the right-hand side.

- Other examples:

  - o e.g.   L3   L3   L3   L3   Overall Level 3 – Mark 10

    This fulfils all L3 criteria so is at the top of L3. This **must** be awarded 10 marks.

  - o e.g.   L2   L1   L2   L1   Overall Level 2 – Mark 5

    This is a low middle L2 as the L2 criteria have only been partially met.

  - o e.g.   L2   L1   L1   L1   Overall Level 2 – Mark 4
    This is a low L2 so the mark is at the bottom of the range.
  - o e.g.   L2   L3/L2   L3/L2   L2   Overall Level 3 – Mark 8
    Split grades are allowed where the best fit is a combination of the criteria for two different levels. Treat the L3/L2 as low L3 so overall this would just reach L3 at 8.
  - o e.g.   L1   X   L1   L1   Overall Level 1 – Mark 2
    Use X where there is no creditworthy material (L0)

- **In level 2 there is a range of 4 marks so use all 4 criteria to make your judgement.**

- **In Level 3 and level 1 there is a range of 3 marks so make your judgement mainly on the first 3 criteria, saving the communication mark as final guidance.**

Marking and annotation guidance – Question 3 – 14 marks

Annotate in the left-hand margin as below:
   a) ND (needs developing) when a point has been mentioned but not developed,
   b) ND EVAL when a point of evaluation has been partially developed (e.g. may make a valid point but without appropriately referencing the documents)
   c) EVAL for a fully developed point that looks at documents and perspectives and uses illustration (perhaps with a quote) from the authors
   (Evaluation point made, point explained, point illustrated with clear example (s) from the document as explicit reference.)

   d) C for a direct descriptive comparison of the documents that contains no evaluation. (e.g. X said 'this' and Y said 'that')
   e) ? for an unclear or confused answer
   f) J for where judgement is recognised.

Level	Marks	Descriptor
L3	10–14	• The judgement is **sustained** and **reasoned**. • Alternative perspectives have **sustained** assessment. • Critical evaluation is of **key** issues raised in the passages and has **explicit** reference. • Explanation and reasoning are **highly effective**, accurate and clearly expressed. • Communication is **highly effective** – clear evidence of a structured cogent argument with conclusions explicitly stated and directly linked to the assessment.
L2	5–9	• Judgement is **reasoned**. • **One perspective** may be focused upon for assessment. • Evaluation is present but may **not relate to key** issues. • Explanation and reasoning are **generally accurate**. • Communication is **accurate** – some evidence of a structured discussion although conclusions may not be explicitly stated, nor link directly to the assessment.
L1	1–4	• Judgement, if present, is **unsupported** or **superficial**. • Alternative perspectives have little or no assessment • Evaluation, if any, is **simplistic/undeveloped**. Answers may **describe** a few points comparing the two documents. • Relevant evidence or reasons may be **identified**. • Communication is **limited**. Response may be cursory.
X	0	• no creditable material.

- o In Question 3 there are 5 bullet points on the levels grid. They reflect:
  - ▪ The level of judgement (i.e. how convincing is one document over the other, if at all)
  - ▪ Level of perspective (i.e. different viewpoints based on argument, evidence and assumptions within a context)
  - ▪ Evaluation
  - ▪ Explanation and reasoning
  - ▪ Communication

- In simple terms the levels are:
  - o Level 3 – Sustained, explicit, highly effective
  - o Level 2 – Generalised, generally accurate, less focussed on perspectives and evaluation than L3
  - o Level 1 – Superficial, simplistic/undeveloped, descriptive
  - o Level 0 – No creditable material. Use X as the annotation for this.

- Judgement can be covered throughout the answer with direct evaluation between the documents but can also be achieved by evaluation of the documents separately with a thorough judgement paragraph at the end.

- As in Question 2, put the levels for the 5 bullet points at the end of the answer:
  - o e.g.   L2   L3   L2   L2   L2
    This would be a L3 answer as it fulfils all the criteria for L2 and has one L3. This puts it at the bottom of the L3 range of marks – 10.
- Other examples:
  - o   e.g.   L2   L2   L2   L2   L2   Overall Level 2 – mark 9
    Having 5 L2 marks gives the top of L2 (9 marks) as all level 2 criteria have been met. It **must** be given 9 marks. There should be no subjective judgement.
  - o   e.g.   L2   L2   L1   L1   L2   Overall Level 2 – mark 7
    Having 5 L2 marks would give the top of L2 (9 marks) but this has two L1 grades bringing it to a mid L2 i.e. 7

- Split grades are allowed, for example L2/L1 or L1/X when the answer does not exactly fit the level descriptors. Treat them as low level, so L2/L1 would be a low level 2 when deciding on the overall level and mark.

- **In level 2 and level 3 there is a range of 5 marks so use all 5 criteria to make your judgement.**
- **In level 1 there is a range of 4 marks so make your judgement mainly on the first 4 criteria, saving the communication mark as final guidance.**