

En

KEY STAGE

3

LEVELS

4-7

2004

English test

Mark scheme

2004



department for

education and skills

creating opportunity, releasing potential, achieving excellence

First published in 2004

© Qualifications and Curriculum Authority 2004

Reproduction, storage, adaptation or translation, in any form or by any means, of this publication is prohibited without prior written permission of the publisher, unless within the terms of licences issued by the Copyright Licensing Agency. Excerpts may be reproduced for the purpose of research, private study, criticism or review, or by educational institutions solely for educational purposes, without permission, providing full acknowledgement is given.

Produced in Great Britain by the Qualifications and Curriculum Authority under the authority and superintendence of the Controller of Her Majesty's Stationery Office and Queen's Printer of Acts of Parliament.

The Qualifications and Curriculum Authority is an exempt charity under Schedule 2 of the Charities Act 1993.

Qualifications and Curriculum Authority
83 Piccadilly
London W1J 8QA
www.qca.org.uk/

Contents

Introduction	3
Reading paper: <i>Save it</i>	4
Introduction	4
Assessment focuses for the questions	6
Reading paper mark scheme	7
Shakespeare paper: reading task	21
Introduction	21
<i>Henry V</i>	
■ Reading task	23
■ Reading mark scheme	24
■ Reading exemplars	25
<i>Macbeth</i>	
■ Reading task	32
■ Reading mark scheme	33
■ Reading exemplars	34
<i>Twelfth Night</i>	
■ Reading task	41
■ Reading mark scheme	42
■ Reading exemplars	43
Writing paper	49
Introduction	49
Writing task	52
Writing paper mark scheme	
A: Sentence structure and punctuation	53
B: Text structure and organisation	54
C: Composition and effect	55
Writing exemplars	56
Shakespeare paper: writing task	66
Introduction	66
<i>Henry V</i>	
■ Writing task	69
■ Writing mark scheme	70
■ Writing exemplars	73

Macbeth

- Writing task 78
- Writing mark scheme 79
- Writing exemplars 82

Twelfth Night

- Writing task 86
- Writing mark scheme 87
- Writing exemplars 90

Introduction

This document contains the complete set of mark schemes for the 2004 key stage 3 English papers – the Reading paper, Writing paper and Shakespeare paper. It includes guidance on the overall structure of the mark schemes and how they should be applied.

For 2004, markers will mark either the reading components or the writing components of the test. For this reason, the mark schemes for the Reading paper and the reading task on the Shakespeare paper have been placed consecutively, as have the mark schemes for the Writing paper and the writing task on the Shakespeare paper.

The markers of the 2004 key stage 3 tests will be trained to follow specific guidelines to ensure consistency of marking in applying the mark schemes.

Separate levels are awarded for reading and writing. The reading level will be awarded on the basis of an aggregation of the marks achieved on the Reading paper and the reading task on the Shakespeare paper. Pupil performance across the two elements may vary and the marking criteria are designed to recognise and reward a range of qualities in each. Similarly, the writing level will be awarded on the basis of an aggregation of the marks achieved on the Writing paper (longer writing task) and the writing task on the Shakespeare paper (shorter writing task), and again pupil performance across the two tasks may vary. Pupils will also receive an overall English level on the basis of the aggregation of the total marks for reading and the total marks for writing.

Final decisions about the 2004 level thresholds, for separate reading and writing levels as well as overall levels for English, will be made on the basis of a review of a wide range of statistical and qualitative evidence. Level threshold tables, showing the mark ranges for the award of different levels for Reading, Writing and an overall English level will be published on the QCA website on 21 June 2004.

Reading paper: *Save it*

Introduction

This paper is a test of pupils' reading skills. Evidence of pupils' understanding of a text, in relation to each question and the assessment focus targeted, is looked for, rather than the quality of their written expression.

Texts

The Reading paper is a test of unprepared reading. The test is based on a Reading booklet which includes three texts, covering a range of genres and styles, literary and non-literary.

Questions

Pupils write their answers in a Reading answer booklet, which includes a variety of questions. The formats for the answers vary and include completing tables, short answers and continuous writing. The number of marks allocated to each question varies between 1 and 5. All pupils within the target range for the test should be able to access the questions, but not all questions are of equal difficulty. A 1-mark question is not necessarily an easy question.

Assessment focuses

Each question has an assessment focus which indicates the aspect of reading being assessed. This focus will help to inform the judgements markers make as they mark scripts. The assessment focuses used in this paper assess pupils' ability to:

- AF2 understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;
- AF3 deduce, infer or interpret information, events or ideas from texts;
- AF4 identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;
- AF5 explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level;
- AF6 identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader.

AF1, use a range of strategies, including accurate decoding of text, to read for meaning and AF7, relate texts to their social, cultural and historical contexts and literary tradition are not covered in this paper.

Mark scheme**Low-tariff questions**

For low-tariff questions (worth 1 to 3 marks), there is a marking key, which indicates the correct answers for each question and how marks should be awarded. Although this is designed to be comprehensive, there will be occasions when markers need to use their professional judgement as to whether a particular response matches one of the specified answers in the marking key. In such cases, markers will check whether what a pupil has written:

- answers the question;
- meets the assessment focus for the question;
- is relevant in the context of the text it relates to.

Answers which say something sensible about the text but do not answer the question set, or are based on parts of the text which are outside the specified section, will not be rewarded. Similarly, generic answers which do not relate to the specific text in question will gain no marks.

For some questions, pupils are required to give textual evidence to support their answers. It is expected that pupils will give quotations, but they should not be penalised if they do not use quotation marks or if they make a small slip in copying out. In some cases, quotations may be embedded in pupils' answers, which is also acceptable.

Some questions have designated spaces for different parts of an answer. The principles vary slightly, depending on the nature of the space provided, as indicated in the table below.

grid	<i>Questions 3a, 9, 11</i>	pupils can only gain credit if an answer is written in the appropriate space.
a) and b) part questions	<i>Questions 2, 5, 7, 8 and 12</i>	pupils' answers to a) or b) can only be credited if they are written in the appropriate space. An answer placed in the space for a) which is wrong for a) but correct for b) cannot be credited.
bullet points	<i>Questions 1 and 10</i>	where more than one bullet is given to indicate the number of points to be made, answers can be credited if they fulfil the requirements of the marking key, even if the points appear together after the same bullet.

In the marking key for low-tariff questions quotations from text are given in italics. In addition, the following symbols are used:

/	alternative possible answers which are substantively the same
()	parts of answers which pupils do not need to give to gain the mark
•	specific/required answers
–	examples of acceptable answers

5-mark questions

For 5-mark questions, a set of criteria is provided in three bands which describe the quality of answers expected. Marks should be awarded according to the criteria, using the accompanying exemplar answers to confirm judgements.

Responses which do not fulfil enough of the criteria for 1 mark should be awarded 0.

Assessment focuses for the questions

Save it						
	AF2	AF3	AF4	AF5	AF6	
	understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	deduce, infer or interpret information, events or ideas from texts	identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	
<i>On the bins</i>	1	2				
	2			2		
	3		3			
	4				5	
	Total	0	2	3	2	5
<i>Purbeck under attack</i>	5a	1				
	5b			1		
	6			1		
	7		2			
	8			2		
	9					2
	Total	1	2	2	2	2
<i>The Eden Project</i>	10		2			
	11				2	
	12a		1			
	12b				1	
	13				5	
	Total	0	1	2	6	2
Total	1	5	7	10	9	32

Reading paper mark scheme: *Save it***Questions 1–4 are about *On the bins* (pages 4–5 in the Reading booklet)**

1. From paragraphs 1 and 2, give two different reasons why the bin men's job is demanding.

(up to 2 marks)

AF3: deduce, infer or interpret information, events or ideas from texts

Award **1 mark** each for any of the following points up to a maximum of **2 marks**:

- the rubbish smells awful / *day after day, they... experience the death stench*;
- people make fun of them / *people take the mickey*;
- people do not understand / *have no idea* what their job involves;
- they have to start early in the morning / *they set out... at 7.30am*;
- they deal with a huge number of / *2,000 houses* / they deal with a lot of rubbish;
- they walk long distances / *Before 3pm, he will have walked nine miles*;
- they may be exposed to unpleasant weather / *burned red by the wind*.

Accept an explanation, a quotation or a close paraphrase.

2. In paragraph 1, what does the choice of words in the following phrase suggest about the rubbish?

the sordid reek of things falling in on themselves

a) • *the sordid reek* suggests: (1 mark)

b) • *things falling in on themselves* suggests: (1 mark)

AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level

a) Award **1 mark** for a response which recognises that *sordid reek* suggests that the rubbish has a smell that is foul, extreme or pervasive, eg:

- the rubbish is / smells disgusting;
- it has a really bad / terrible smell;
- it has a smell that gets everywhere.

Do not accept 'it smells bad' without any qualification of the intensity or pervasiveness of the smell.

b) Award **1 mark** for a response which recognises that *things falling in on themselves* suggests that the rubbish is losing its identity or decomposing, eg:

- you can't recognise what the rubbish is;
- the rubbish is rotting;
- as it decays, the rubbish collapses.

Do not accept 'the rubbish collapses' on its own.

3. The article has paragraphs about the bin men's personal experiences as well as paragraphs giving statistics and facts.

a) Complete the table by placing a tick in **one** column for each of **the first 6** paragraphs.

Paragraphs 1 and 2 have been done for you.

(up to 2 marks)

AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

	Personal experiences	Statistics and facts
Paragraph 1	[✓]	
Paragraph 2	[✓]	
Paragraph 3		✓
Paragraph 4	✓	
Paragraph 5	✓	
Paragraph 6		✓

Award **1 mark** for every **two** correct answers up to a maximum of **2 marks**.

Do not accept a tick in the *Statistics and facts* column as well as the *Personal experiences* column for any one paragraph.

b) Explain one reason why the text has been organised with paragraphs about personal experiences as well as paragraphs about statistics and facts.

(1 mark)

AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

Award **1 mark** for an explanation that refers to the **effect of the combination of the two aspects**, eg:

- the personal viewpoint brings the facts to life / helps the reader understand the facts;
- the facts support / back up the personal experiences of the bin men;
- the two different approaches create a full picture / tell the whole story of the waste problem.

Do not accept generic answers, eg 'it makes it more effective'.

4. How does the article try to make the reader feel some responsibility for the problem of waste disposal?

You should comment on the effect of:

- the bin men’s comments about rubbish;
- the statistics used;
- references to other countries.

(up to 5 marks)

AF6: identify and comment on writers’ purposes and viewpoints and the overall effect of the text on the reader

Criteria

Award **1 or 2 marks** for a response which identifies one or two examples of the article trying to make the reader feel some responsibility for the problem of waste disposal, eg *In the Netherlands they have to pay £1 a go for rubbish bags, but Britain does nothing*. The text may be paraphrased or referred to but there may be more focus on the problem of waste than on how the article tries to make the reader feel responsible. There may be some awareness of effect, eg *The article makes you feel partly responsible because the binmen talk about the rubbish that we are adding...* but the response may tend to be descriptive in content and all the prompts may not be addressed.

Award **3 marks** for an explanation which shows some understanding of how the article tries to make the reader feel some responsibility for the problem of waste disposal, eg *it tells us how difficult the bin men’s job can be – ‘people don’t tie up their rubbish properly’ – to make us feel responsible*. There is evidence of awareness of the effect of the text, eg *‘maggot juice’ sounds disgusting to make us realise how we should take more care*. Relevant references are included to support views but all the prompts may not be fully addressed.

Award **4 or 5 marks** for a response which explores how the article tries to make the reader feel some responsibility for the problem of waste disposal, eg *The figures are astonishing to someone who is unaware of this information, and the reader feels guilty as they begin to realise they may be the problem*. There will be some recognition that material is deliberately selected or techniques used to create a sense of responsibility, for example a range of effects on the reader may be commented on, eg *When McCormack speaks about the ‘maggot juice’ it not only disgusts the reader, but also makes them realise... maybe even embarrasses them*. All the prompts should be addressed and appropriate references are precisely and concisely made.

Question 4 Sample answers

It describes what rubbish is like and asks Bin men how they feel to show what they have to do to get rid of our waste, and that we have to watch what we put in our rubbish.

Simple points made about the problem of rubbish, with limited awareness of how the article tries to make the reader feel responsible. Only the first prompt is addressed.

1 mark

In a way it makes you feel sorry for them because, we are all responsible for the mess and the rubbish. It is good when it tells us that “4000kg per person of rubbish is disposed.” because it tells us how wasteful we really are. I believe all the comments are good that the bin men included. You can get what they are feeling.

Two examples of the article trying to make the reader feel responsible, with some comment on how the text has this effect. Some awareness of effect is evident. Two of the three prompts are addressed briefly.

2 marks

I think that the article makes you feel some responsibility because it gives the reader scary facts & statistics that Britain is the most wasteful country in Europe. It tells the reader how they could improve this & what other countries do to improve. It also makes the reader feel some responsibility for the dustbin men who have to get up early to clear our rubbish out. The people don't or can't be bothered to put the rubbish out or do it properly so the men have to clear bits of old food and it makes the reader think “Am I one of those people?”.

Shows some understanding of how statistics are used for emotional effect, and awareness of the effect of the text is also evident in the response to the bin men's comments. Some references to the text are included to support ideas. The third prompt is only briefly addressed.

3 marks

They try and make us feel responsible by why the bin men say for example ‘People can't be bothered,’ which is trying to tell us that we are lazy and the bin men should know because they have to deal with rubbish every day. Using statistics also gives a bad impression of us. It quotes ‘In Britain, 435 million tonnes of rubbish...’ This is a large number and by saying at the beginning ‘In Britain’, makes us feel all the more guilty. It also talks about how other countries are dealing with the problem. ‘In the Netherlands, they have to pay £1 a go... which made me feel that our country couldn't be bothered about the rubbish problem. The writer also says things about British people. ‘...who create such huge quantities,’ which implied to me that in looking at the problem she is also ashamed.

Some exploration of how the article tries to make the reader feel responsible through the bin men's comments. A good level of awareness of effect is evident in response to all three prompts, where both guilt and shame are referred to. References are used appropriately to support ideas.

4 marks

Statistics showing how much rubbish is disposed every year from each person are used which adds impact and therefore the reader feels slightly responsible. Statistics showing amounts of waste disposal from households makes the reader feel guilty because as they belong to a household, they realise that they are contributing to the amount of waste. One bin-man says that people who throw food into the bin without putting it in a bag, make the bin crawl with maggots. This produces: ‘the worst smell in the world’ If the reader throws food in the bin without a bag, they feel partly responsible for the bad smell and feel sorry for the bin men. References to other countries are made in the article. It says that in Maasrticht, in the Netherlands people pay £1 for each rubbish bag. The reader feels guilty for making so much waste. They feel that they too should have to pay. Statistics say 435 million tonnes of waste are disposed in Britain every year. If the reader is British, they know that they are partly responsible for the huge amount of waste.

A focused response which explores in detail, with close, precise reference to the text, how the article tries to make the reader feel responsible. All three prompts are addressed and a high level of awareness of effect is shown as the response explores various reactions to the text.

5 marks

Questions 5–9 are about Purbeck under attack (pages 6–7 in the Reading booklet)

5.

- a) From the first sentence in paragraph 1, write down one word which suggests the writer admires Lulworth Cove.

(1 mark)

- b) What is the effect of the use of this word?

(1 mark)

- a) **AF2: understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text**

Award **1 mark** for:

- (a) *gem*.

- b) **AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level**

Award **1 mark** for a response which recognises the metaphorical impact / use of the word *gem*, eg:

- *gem* makes the reader think / makes Lulworth Cove sound precious;
- gems are often unique, so it suggests Lulworth Cove is unique;
- you imagine gems to be beautiful so Lulworth Cove must be beautiful.

6. In paragraph 2, the writer describes the *line of people* as *moving relentlessly*.

What does the phrase *moving relentlessly* suggest about the people?

(1 mark)

AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level

Award **1 mark** for a response which recognises that *moving relentlessly* suggests that the people are unstoppable, act without thought or care or are like an impersonal or threatening force, eg:

- they are determined to keep going;
- they don't care about damage (to the path);
- they are like an army invading;
- they are moving as a group / they are not individuals.

Do not accept 'they don't stop walking'.

7. From the whole text identify:

a) one way in which the people who visit Purbeck are spoiling the area.

(1 mark)

b) one way in which the people who visit Purbeck benefit the area.

(1 mark)

AF3: deduce, infer or interpret information, events or ideas from texts

a) Award **1 mark** for any **one** of the following points:

- they spoil the peace / the landscape;
- they damage the environment;
- there are too many people / cars for the place.

b) Award **1 mark** for the following point:

- they bring money into the area / (they are) *good for business*.

Accept an explanation, a quotation or a close paraphrase.

8. This case study is organised into two sections of text: *The place* and *The problem*. They are written in **different styles**.
- a) Explain one **difference** in the way they are written (1 mark)
- b) Explain how the order of these two sections, *The place* and *The problem*, helps the reader to understand fully the problems caused by tourism in Purbeck. (1 mark)

AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

- a) Award **1 mark** for **any** point from the left-hand column about *The place* **and any** point from the right-hand column about *The problem* which shows a difference in the way they are written, eg:

The place	The problem
– informal / conversational	– formal
– descriptive	– informative
– addresses the reader as ‘you’	– is in the third person
– like a commentary / guidebook	– factual account
– personal	– impersonal

Do not accept:

- a reference to either *The place* or *The problem* alone;
 - an answer which focuses on content rather than style.
- b) Award **1 mark** for an explanation referring to the **effect of the order** of the two sections of text, eg:
- *The place* makes the reader feel involved / care about / visualise the place so that the reader then understands why it should be preserved, as explained in *The problem*;
 - *The place* focuses on one particular place / just Lulworth, then *The problem* tells the reader about the problems faced by Purbeck / the whole area generally, to give the reader a wider view.

9. What do you learn about the writer's viewpoint and purpose in the text overall?

Show whether the following statements are TRUE or FALSE, by writing T for TRUE or F for FALSE in each of the boxes.

The first one has been done for you.

(up to 2 marks)

AF6: identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader

Award **1 mark** for every **two** correct answers, up to a maximum of **2 marks**.

The writer thinks that tourists should not visit Durdle Door.

[F]

The writer thinks that tourism makes money for Dorset.

T

The writer is sure that the ideas being suggested by the Purbeck Heritage Committee will work.

F

The writer's aim in this text is to stop people visiting the Purbeck countryside.

F

The writer's aim in this text is to make the reader aware of the problems caused by tourism.

T

Questions 10–13 are about The Eden Project (pages 8–9 in the Reading booklet)

10. This web page begins:

For the last five years, something huge, strange, almost magical, has been growing in a giant crater, deep in the South-West of England.

Explain two ways this sentence makes the reader want to read more.

Support each explanation with a quotation from this sentence.

(up to 2 marks)

AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

Award **1 mark** for each explanation, accompanied by a relevant quotation, up to a maximum of **2 marks**, eg:

- it doesn't tell you / the reader what the *something* is;
- *five years* is a long time to develop a project, so it sounds as if it must be extraordinary;
- *strange* makes it sound intriguing / mysterious / unusual;
- it sounds unreal / like a fantasy when it says *magical*;
- *growing* suggests it is something living / a creature of some sort;
- *deep in* makes it sound mysterious / as if it is in an exotic / remote place;
- it sounds like another world / like something from science fiction, *a giant crater*.

Do not accept:

- a quotation or an explanation alone;
- the same explanation or quotation more than once;
- generalised comments like 'it sounds amazing / exciting' without elaboration.

11. How does paragraph 2 (from *An almost ... to ... environment.*) make the reader think the Eden Project is exciting but also has a serious purpose?

Choose two different words or phrases and explain how they create this effect on the reader.

(up to 2 marks)

AF6: identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader

Award **1 mark** for a quotation accompanied by an appropriate explanation, up to a maximum of **2 marks**, eg:

	word / phrase from paragraph 2	effect on the reader	how it creates the effect on the reader
a)	– <i>space age</i>	makes the reader think the project is exciting	– because it suggests it is something modern / hi-tech / futuristic / out of this world;
	– <i>largest greenhouse on the planet</i>		– because it suggests it is a record breaker / there is nothing else like it / it must have lots to see in it;
	– <i>football-shaped</i>		– because it suggests there is something unusual / intriguing about the shape of the domes.
b)	– <i>space age</i>	makes the reader think the project has a serious purpose	– because it suggests it is hi-tech / scientific;
	– <i>largest greenhouse on the planet</i>		– because it suggests it is an enormous project for growing plants / a very important project for growing plants;
	– <i>vital role</i>		– because it suggests it is doing something essential;
	– <i>educating us all (about our natural environment)</i>		– because it suggests it can teach people (about the environment) / is relevant to many people.

Do not accept:

- a reference to *football* rather than *football-shaped*;
- an explanation linked to size alone, eg 'because it is very big';
- the same word / phrase or explanation for both a) and b).

12. In paragraph 5 it says, *The Eden Project was set up to create a spectacular 'theatre' in which to tell this story of human beings' dependence on plants.*

a) Why is the Eden Project called a *theatre*? (1 mark)

b) Why is the word '*theatre*' in inverted commas? (1 mark)

a) **AF3: deduce, infer or interpret information, events or ideas from texts**

Award **1 mark** for explanation of the metaphor:

- it presents / tells a story (about *human beings' dependence on plants*) in a way you can see (happening before you);
- (like a theatre) it is for entertaining people.

Do not accept

- 'It tells a story' on its own;
- 'It will be used for shows'.

b) **AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level**

Award **1 mark** for one of the following points:

- it is not a normal / real theatre;
- *theatre* is being used as a metaphor.

Do not accept 'it is not a theatre' on its own.

13. On page 9 (*What the Eden Project is about* and *FAQs*), how is language used in different ways to create a positive image of the Eden Project?

You should comment on how the choice of words and phrases:

- makes the Eden Project sound important;
- makes the Eden Project sound attractive to teachers or parents;
- emphasises the benefits of the Eden Project.

(up to 5 marks)

AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level

Criteria

Award **1 or 2 marks** for a response which identifies one or two ways the sections on page 9 try to create a positive image of the Eden Project, eg *it says it's a great place for kids*. The text may be paraphrased or referred to but there may be more focus on what it says about the Eden Project than the language used to describe it. The response may be largely descriptive in content and may not address all the prompts.

Award **3 marks** for an explanation which shows some understanding of how the use of language helps to create a positive image of the Eden Project, eg *there is a huge number of employees who are there to help you, which has also put the unemployment rate down*. Relevant references are included to support views, though there may be only limited comment on them. Some relevant ideas, suggested by the prompts, are clearly identified but not all the prompts may be equally fully addressed.

Award **4 or 5 marks** for a response which explores how language is used in different ways to create a positive image of the Eden Project, eg *in the FAQs it is as though the page is 'talking' to different people. It is an informal style (kids, great) for FAQ2, but more formal for FAQ3 as though it is written for someone official*. There will be some recognition of the different styles. Appropriate references are precisely and concisely made and all the prompts should be addressed.

Question 13 Sample answers

The language used is quite posh which makes the people sound like they know what they're talking about. Some other language used like: "beauty" and "richness" The words that are used to emphasise the benefits make the Eden project seem wonderful.

Identifies two examples of words used to make the project sound important and comments generally on their effect. The prompts are not all clearly addressed.

1 mark

The importance of the 'Eden project' is emphasised when the writer says: "Dynamic experience", this suggests that there are all kinds of things there. Teachers and Parents worry about the children side of it. But the web site says "at every turn we have something to engage the children in." This tells them the kids will enjoy it.

Identifies two ways the sections try to create a positive image by referring to the text and paraphrasing without giving explanations. Only the first two prompts are addressed.

2 marks

The language is used in different ways to create a positive image of the Eden Project. It states in simple points what it is about making it seem that it is quite complex and important. The first point gets straight to the point: "understanding the world we live in and the part we play in it better." The Eden Project is made to sound attractive to teachers and parents by saying how it covers many things, "Art, sculpture, storytelling, performance, music..." The benefits of the Eden project are emphasised by showing not only what it does for science but for the local area. "More people means more money to fund that science". "The Eden Project's team currently stands at around 600 permanent staff" shows you that the Eden project has many benefits for the region.

Explanations are given in relation to all three prompts, showing some understanding, but no detailed exploration, of how language is being used in each case. A relevant reference is given to support each point.

3 marks

It makes it sound important by saying we need to know about plants in our world. "understanding the world we live in and the part we play." This quote makes people think we should understand because we play a part in it all. It makes it sound attractive to teachers and parents because it talks about how "kids of all ages have been bowled over by Eden." This would attract them because parents could take kids there for a day out and teachers could organise biology trips. Some benefits of it, is, "600 permanent staff" – it creates more jobs for unemployed people. It emphasises it by saying "50% were previously unemployed" so it's like they are saying those people only have a job now that the Eden project has been built.

Some exploration of how language is used in different ways to create a positive image of the Eden Project. Appropriate references are used to support ideas and there is recognition of the different styles being used. All three prompts are addressed.

4 marks

On page 9 language is used in different ways to create a positive image of the Eden project. It sounds important and gets you interested when it says. "Realising that the environment is important to us in a thousand ways," This makes you want to go find out why it's important to us. In the 'FAQ's' it attracts teachers and parents when it says "kids of all ages have been bowled over by Eden". Here it tells the teachers and parents to bring the children. In answering a simple question – 'Is there anything for kids?' – it's saying visit us! There are words and phrases too, that will attract their attention. "There are no white-knuckle rides etc..." This is saying, it isn't your local theme-park full of death defying rollercoasters but just because it isn't, it doesn't stop the children having a brilliant time. Lastly at the very end the emphasis is on how it's affected the local economy and employed hundreds of people. It tells you that people of all ages "from 16-72" are taking an interest in the Eden Project, showing that it's a success for all people including schools, children, elderly, teenagers and families.

A response which focuses on the different uses of language to create a positive image of the Eden Project. Each example is explored in some detail, showing recognition through identification of how the website has adopted different styles to appeal to different people. All prompts are addressed, with references being used precisely and appropriately.

5 marks

Shakespeare paper: reading task

Introduction

The Shakespeare paper is a test of both writing and reading. The writing task assesses pupils' writing only: three tasks are set, one linked to each of the three specified Shakespeare plays, *Henry V*, *Macbeth* and *Twelfth Night*. The mark scheme for the shorter writing task can be found after the mark scheme for the Writing paper.

The reading task of this paper assesses pupils' understanding of two extracts from the scenes or sections from each play designated for study. One reading task is set on each play.

Reading task

The reading task on the Shakespeare paper is a test of prepared reading via a single task. It tests the same set of skills as are assessed on the unseen texts in the Reading paper. The emphasis is on pupils' ability to orchestrate those skills and demonstrate their understanding of and response to the Shakespeare text they have studied, and so the assessment focuses are not separately identified.

Each task targets one of the following areas related to the study of a Shakespeare play:

- character and motivation;
- ideas, themes and issues;
- the language of the text;
- the text in performance.

In 2004, the areas targeted for assessment are:

<i>Henry V</i>	the text in performance;
<i>Macbeth</i>	ideas, themes and issues;
<i>Twelfth Night</i>	character and motivation.

Reading mark scheme

There is one set of criteria for each task. Exemplar answers with marginal annotation and summary comment exemplify how the criteria should be applied.

The criteria for these tasks are based on a generic mark scheme. The criteria have been customised to relate specifically to the tasks and to take account of evidence from pre-testing.

Pupils are required to write about both of the extracts printed on the question paper. Responses which refer to one extract, or only refer to the second in the briefest way, should be judged initially in relation to the quality of understanding shown and then awarded the mark at the equivalent marking point in the band below. Uneven coverage of the extracts in a pupil's response will be addressed by the normal marking process: a best-fit judgement taking into account the quality of understanding shown and the coverage of the extracts.

Responses which do not fulfil enough of the criteria for Band 1 should be awarded 0.

Table showing marks awarded to exemplar responses

Reading

	Mark	Page
Henry V		
Example 1	1	25
Example 2	4	26
Example 3	11	27
Example 4	17	29
Macbeth		
Example 1	5	34
Example 2	9	35
Example 3	12	37
Example 4	15	39
Twelfth Night		
Example 1	2	43
Example 2	8	44
Example 3	13	45
Example 4	16	47

Henry V Reading task

Reading task

Henry V

Act 3 Scene 1, (whole scene)
Act 4 Scene 7, lines 45 to 104

Imagine you are going to direct these extracts for a class performance.

What advice would you give to help the actor playing Henry to convey his different moods before and after battle?

Support your ideas by referring to both of the extracts which are printed on the following pages.

18 marks

Henry V Reading mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Henry says or does in these extracts, eg in the first, <i>he is telling his men to keep fighting</i> , and in the second, <i>he says they will kill the French prisoners</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the more obvious differences in Henry's moods and how the actor playing Henry should convey his moods, eg in the first extract, <i>he wants to show he's not frightened</i> , and in the second, <i>he is angry because the boys have been killed</i> . Comments relevant, but mainly on the level of plot, eg <i>he finds out from Montjoy that he has won the battle</i> . Some broad references to how Henry speaks, eg in the first extract, <i>he stirs his men up to keep them fighting</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of Henry's different moods and how the actor playing Henry should convey these moods, eg in the first extract, <i>he is determined and his words should be spoken confidently</i> , and in the second, <i>he should look happy when he talks to Llewellyn</i> , although points may be undeveloped. Some limited awareness of how Henry should speak and the words the actor should emphasise, eg in the second extract <i>he should sound upset when he talks about the boys</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of Henry's different moods and how the actor playing Henry should convey these moods, eg in the first extract, <i>he rallies his troops by telling them to be swift like a tiger</i> , and in the second, <i>he is more formal and thoughtful when he talks to Monjoy about the battle</i> , though the same quality may not be evident throughout. Awareness of how Henry uses language and to what effect, shown through comment on how he might speak the lines, eg in the first extract, <i>he should shout his final line 'Cry God for Harry, England and Saint George' to give his soldiers determination and make it their last thoughts as they go into battle</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on Henry's different moods and how the actor playing Henry should convey these moods, eg in the first extract, <i>he should vary the volume of his voice for dramatic emphasis and build up to a climax on the last line</i> , and in the second, <i>he should look exhausted but relieved and proud when he realises he has won the battle</i> . Clear understanding of how Henry uses language and to what effect, shown through comment on how he might speak the lines, eg in the first extract, <i>when he says the line 'imitate the action of the tiger' he should use a tone of fierce savagery to inspire the men to show no mercy</i> , and in the second, <i>when he says to Llewellyn 'I am Welsh, you know, good country man' he should smile and speak softly, showing he respects his men as individuals</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how the actor playing Henry should convey his different moods, eg in the first extract, <i>he should use pauses and variation in pitch to hold the attention of his audience. For example he could pause and then lower his voice when he says 'Dishonour not your mothers' to make them feel shame</i> , and in the second, <i>he should almost spit his short words out to show his anger and emphasise the alliteration; 'skirr away as swift as stones'</i> . Appreciation of how Henry should use language and to what effect, eg in the first extract, <i>he repeats the words 'English' and 'England' to emphasise the patriotic pride he wishes to inspire in the men</i> , and in the second, <i>when he says 'God keep me so' he should speak with humility and quiet thanks</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Henry V Reading Example 1

In these scenes I would tell the actor who is playing Henry to speak with (a loud voice and briskly to) make himself be seen. In Act 3 Scene 1 he would feel (like he's not frightened nor angry.) I would tell him in act 3 scene 1 to be calm to have a deeper toned voice as he gets to the end. In act 4 scene 7 I would tell the actor of Henry to (be angry at first and to get calmer towards the end) because he finds out he was won the battle.

simple advice to actor

simple recognition of Henry's mood

broad overview of extract, with general awareness of Henry's mood

Summary
Generalised advice given to the actor for both extracts supported by a simple opinion about Henry's mood in each. Response lacks any development or detail, keeping it at the bottom of Band 1.
Band 1 – 1 mark

Henry V Reading Example 2

I strongly suggest that you take the time to go over Act 3 scene one. Try to act as if you are trying to (boost the soldiers confidence) as they are fighting at the begining of the scene.

Remember (you are the king you over power every body else.) the (solders love and look up to you.) Read this quote belive what is said "Once more unto the breach , dear friends, once more or close the wall up with our English dead."

In Act 4 scene 7 Henry finds out about the French killing of the boys. (extremley change your body language towards everyone.) Henry becomes angry in the first paragrah. (Act furious about the news, but then over whelmed that he won the battle.) Montjoy says to the king "Oh give us leave, great king, to veiw the field in safty, and dispose of their dead bodys"

King – "God keep me so"

In Act 3 scene one Henry says alot to his solders for example "Whose limbs were made in England show us here. "The mettle of your pasture let us swear you are worth your breeding."

The king is saying to his solders you were born in England be proud of what you are fight as good as you can. show us here you are worth being born.

relevant points but not developed

broad advice to actor about how Henry speaks but selected quotation not explained

generalised advice to actor

some awareness of Henry's different moods

quotation not clearly linked to point or explained

quotation selected with little explanation; focus on advice to the actor not secure

Summary
Some awareness of Henry's different moods in both extracts with attempt to advise the actor playing Henry. Quotations used as illustration but not clearly linked to task's focus or explained. Makes relevant points on both extracts with sufficient explanation to place the response just within Band 2.
Band 2 – 4 marks

Henry V Reading Example 3

At the start of Act 3 Scene 1 (Henry is trying to inspire his troops.) The first two lines;

“Once more unto the breach, dear friends, once more. Or so close up the wall with our English dead!”

Should be said very (loudly and dramatically, with great bravado to create a powerful beginning to the speech.) The (next two lines, concerning conduct in times of peace should be quieter, as that emphasises their meaning.) The next 13 lines should be as (aggressive as Henry’s metaphorical tiger. He wants to instill the feelings he describes in the hearts of his mens,) so speak harshly, but clearly, aggressively and dramatically. This part of the speech must be a little over the top. It is good to vary pitch and dynamics.

When Henry says “On, on you noble English” it must be shouted clearly, before returning to a slightly quieter voice. This will break up the speech a little, give it more structure and make it less monotonous.

For the next 8 lines, you should speak solely to the knights and the nobles. It should be loud and dramatic. Vary the pitch and dynamics of your voice to add interest and create a better effect. The next 6 lines should be spoken to the common soliers in the same manner as you spoke to the nobles.

The next 2 lines, (about the greyhounds should be addressed to everyone, so look around and include everyone.) They could be spoken quieter, but no less dramatic. The line “Follow your spirit, and upon this charge” (Should be much louder, to build up the last line “Cry God for Harry, England and St George!!” which should be shouted.) Raise your sword in the air for extra effect.

clear focus on Henry’s mood

some discussion of advice to actor

relevant point but not fully explained

awareness of Henry’s mood and purpose

advice to actor rather generalised

focus on actor’s delivery of lines for effect but lacks explanation of Henry’s moods

relevant point but requires further explanation of Henry’s mood

clear advice to actor supported by relevant quotation

continued over

Henry V Reading Example 3 continued

awareness of Henry's different moods with contextual understanding	<p><i>Throughout this speech Henry endevers to appear brave, magnanimous king. He does this by speaking to all his men as equals and emphasising the patriotic aspects of his speech. You should portray this. Put emphasis on the metaphors eg the tiger in line 6, and the greyhound in line 32. These metaphors lend a lot of power to Henry's speech.</i></p>	<p>discussion of Henry's mood and purpose</p> <p>references to use of language generalised</p>
	<p><i>When Henry enters in Act 4 Scene 7, he is very angry. This is the first time, throughout the play, that he has lost control and displayed any real emotion, so it is quite significant and needs to be emphasised.</i></p>	
	<p><i>When Montjoy comes, Henry is a little confused as to why he is there as Henry has already said he will not ransom himself. He does not yet realise he has won the battle as he was so caught up in the fighting. Henry is delighted to hear of his victory, and instantly praises god. This shows emotion, again, as well as Henry's religious side.</i></p>	<p>discussion of Henry's changing moods</p> <p>some loss of focus on advice to actor</p>
	<p><i>Now he knows he has triumphed in battle, Henry relaxes and bears Llewellyn's absurdity with good grace. Throughout Llewellyn's ridiculous speeches, Henry remains friendly and accepts his "good countryman's" over the top praise with good humour.</i></p> <p><i>There is a greater range of emotion in this scene and requires a greater range of tone, dynamics and expression than act 3 scene 1. In this scene we are given lots of information about Henry and are introduced to new aspects of his character. It is vital to show his moods accurately to show this.</i></p>	<p>confident awareness of Henry's different moods, advice to actor implicit</p> <p>generalised overview of extracts</p>

Summary
A sustained and reasonably detailed response demonstrating a good understanding of the range of Henry's moods in these extracts. Commentary on the first extract focuses explicitly on how the actor's lines should be developed, and in parts lacks explanation of Henry's mood and purpose. The second extract is discussed more fully from the point of view of Henry's different moods, but advice to the actor is less developed. Overall there is sufficient discussion and awareness of Henry's moods and use of language to place this response firmly in Band 4.
Band 4 – 11 marks

Henry V Reading Example 4

As Henry is urging his men to be brave and confident in battle, the first bit of advice I'd give the actor playing Henry is that he must seem confident as well. He mustn't show any signs of fear as this even further lower his mens self-esteem. On the first line of the speech Henry says:

"Once more unto the breach, dear friends, once more."

This is a very, very important line, as Henry calls his men ('dear friends,' which is implying he's equal to them.) The actor really emphasize this line with passion and meaning. Henry's men would be honoured to be named as his friends and would really give Henry their attention for the rest of the speech.

In the speech, Henry goes on to tell them how brave they are and must be and (is intended to boost their morale and motivation – Henry must bellow out these lines with fierce passion.) This technique must be used on this line:

"Then imitate the action of a tiger."

As this line is comparing how his men must be as violent as the tremendous beast, he must deliver this with a manic, almost violent note himself. It must really be delivered with great pride and passion so that the men believe in themselves, and so their fear is swept away.

Throughout the speech Henry uses the very clever technique of making the group feel equal and united with him. He uses words such as 'us', 'dear friends' and 'we'. This makes his men feel really proud that Henry considers them to be equal to him, and as a result they are more willing to fight for him. The actor must really emphasize these words as they are crucial in the success of his speech.

confident and clear focus on advice to actor

full explanation of advice given to actor

analysis of chosen quotation

idea developed showing full understanding of dramatic purpose

analysis of Henry's mood and purpose with clear advice to actor

chosen quotation integrated into coherent advice

full awareness of Henry's mood and purpose supported by precisely selected quotations

further development of key idea showing appreciation of the effect of Henry's use of language

continued over

Henry V Reading Example 4 continued

analysis of methods the actor should use to engage the audience	<p>Henry also really tries to make his men feel proud of their country and proud they're fighting for it. When he says: <i>"On, on, you noble English."</i> I would urge the actor to really stress 'on, on,' as this repetition is clearly ment to emphasize the point he's making. It would be a really good idea to speak this line quite softly, so his men have to really listen. Then they'd pick the sentimentality with which Henry delivers this line. The actor must be really convincing and geniounally believe their all noble. In contrast to this I think the final must be bellowed out. The line is: <i>"Cry 'God for Harry, England and Saint George!"</i> This line is not only intended to be proud of England, but also rev the men's motivation up before charging with all their heart.</p>	<p>precise advice to actor using integrated quotation to develop idea</p> <p>full awareness of the effects of Henry's use of language</p>
appreciation of how Henry should use language and why	<p>In act 4 scene 7, Henry has just received news that his luggage boy has been killed. His mood is that of absolute loathing and anger. Henry says: <i>"I was not angry since I came to France until this instant."</i> Here, Henry's voice needs to be shaking with anger but spoken very slowly, pausing on each word as if he's trying to hold back his temper. 'Until' really needs to be spoken very, very pointedly with his teeth clenched. This is because he really means what he's saying. Gradually throughout the paragraph his temper rises and his voice gets louder. On the line: <i>"We'll cut the throats of all we have."</i> This should be roared out with a full sense of hate and ferociousity.</p> <p>When Montjoy appears, Henry is disgusted. He says: <i>"Com'st thou again for ransom?"</i> This line must be delivered with huge bitterness and also a hint of sarcasm. This is because Montjoy has been nagging Henry for ransom so many times.</p>	<p>sustained and coherent analysis of wide range of moods. How the actor should convey them explored with confidence</p>

continued opposite

Henry V Reading Example 4 continued

Montjoy asks Henry if he can collect the French dead. Henry asks Montjoy if the English have won. He says: "I know not if the day be ours or no." *(This line I think Henry should say in an exhausted way, as he wants it to be over.*

further exploration of Henry's changing moods

full awareness of Henry's moods with precisely selected reference

Monjoy tells him he's won. Here Henry says: "Praised be God." This line is crucial because it tells us that Henry's faith still lies primarily in God. This line should be delivered with huge relief, delight and emotion. He should fall to his knees and cross his body here as well, just to emphasize the above point.

When Henry says: "Then call we this the field of Agincourt," I would advise the actor to say it very definitely and finally without hesitation. On the last line of the scene: "God keep me so", Henry should say it very calmly with full emotion as again he's going back to God.

clear summation demonstrating a confident grasp of how Henry's use of language reveals his mood

Summary
A sustained analysis showing insight into Henry's range of moods in both extracts and how an actor could convey them. Full awareness demonstrated of how Henry's use of language reveals his mood and purpose, with well-chosen, integrated quotations used to support ideas. Appreciation of effects of language and literary features is confident, but analysis not quite precise enough for the top mark in Band 6.
Band 6 – 17 marks

Macbeth Reading task

Reading task

Macbeth

Act 1 Scene 3, lines 98 to 155

Act 3 Scene 1, lines 1 to 73

Macbeth and Banquo are concerned about whom they can and cannot trust.

How do these extracts explore the idea that it is difficult to know whom to trust?

Support your ideas by referring to both of the extracts which are printed on the following pages.

18 marks

Macbeth Reading mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Macbeth and Banquo say or do in these extracts, eg in the first, <i>Macbeth says the Thane of Cawdor is still alive</i> , and in the second, <i>Macbeth wants to have Banquo killed</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the idea that it is difficult to know whom to trust, eg in the first extract, <i>Banquo is shocked that Macbeth is Thane of Cawdor</i> , and in the second, <i>Macbeth thinks that Banquo is his enemy</i> . Comments relevant, but mainly at the level of plot, eg <i>Macbeth gets his new title because the Thane of Cawdor was a traitor</i> . Some broad references to how Macbeth and Banquo speak, eg in the first extract, <i>they still speak to each other like friends</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of the idea that it is difficult to know whom to trust, eg in the first extract, <i>At first Macbeth doesn't believe he is Thane of Cawdor</i> , and in the second, <i>Macbeth is afraid that Banquo's sons will be kings</i> , although points may be undeveloped. Some limited awareness of the language Macbeth and Banquo use, eg in the first extract, <i>Banquo is amazed when he says 'can the devil speak true?'</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how these extracts explore the idea that it is difficult to know whom to trust, eg in the first extract, <i>Macbeth is pleased to be Thane of Cawdor but he still doesn't trust the Witches because of the "horrible imaginings" which appal him</i> , and in the second, <i>Macbeth pretends to be friendly to Banquo, but really he wants to know where he and Fleance will ride so that he can have them killed</i> , though the same quality may not be evident throughout. Awareness of Macbeth and Banquo's use of language and its effects, eg in the second extract, <i>Macbeth talks about Duncan's sons being murderers to make himself seem innocent</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how these extracts explore the idea that it is difficult to know whom to trust, eg in the first, <i>Macbeth and Banquo both find it difficult to know whether to trust the Witches, but Macbeth wants the prophecies to be true and Banquo is more suspicious</i> , and in the second, <i>in his soliloquy Macbeth refers to the meeting with the Witches and his suspicion that Banquo desires power as much as he does</i> . An understanding of Macbeth and Banquo's use of language, eg in the first extract, <i>Banquo's use of "devil" and "instruments of darkness" shows he considers the Witches untrustworthy</i> , and in the second, <i>Banquo's brief responses to Macbeth's questioning about his plans indicate the lack of trust between them</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how these extracts explore the idea that it is difficult to know whom to trust, eg in the first extract, <i>Macbeth is so drawn to the idea of being King that he loses trust in himself and he is frightened by his own potential for evil</i> , and in the second, <i>trust between Macbeth and Banquo has broken down. Ironically Banquo cannot be trusted because of his 'royalty of nature'</i> . Appreciation of the effects of language to explore ideas, eg in the first extract, <i>Macbeth debates with himself whether or not he can trust the prophecies indicating his ambiguous response to them</i> , and in the second, <i>Macbeth's use of language shows his sense of betrayal by the Witches' 'fruitless crown', 'barren sceptre'</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Macbeth Reading Example 1

These extracts explore the idea that it is difficult to know whom to trust because in Act 1 Scene 3

plot-based comment — *(when the witches predict about Macbeth future and how Banquo son will be king too) the two friend (Macbeth and Banquo have beginning to*

some awareness of idea of mistrust — *(hide some feeling from one another) and when the witches first predictions come true that Macbeth is thane of Cawdor, Macbeth have beginning to have some thinking while (Baquo got suspicious of Macbeth and when he said 'look how our partner rapt'), it shows that he new what Macbeth may be thinking, that the greatest is behind, to become king. But still they are still friend but maybe not telling each other what they are both thinking about each other.*

some attempt to expand on previous point, supported by quotation

simple explanation showing awareness of key idea of gradual breakdown of trust

But in Act 3 Scene 1 the two friend have beginning to change to each other e.g Banquo was thinking Macbeth (get everything now king, Cawdor and Glamis but still he himself will be father of a king.) While (Macbeth was thinking of murdering Banquo and fleance.) Banquo son.

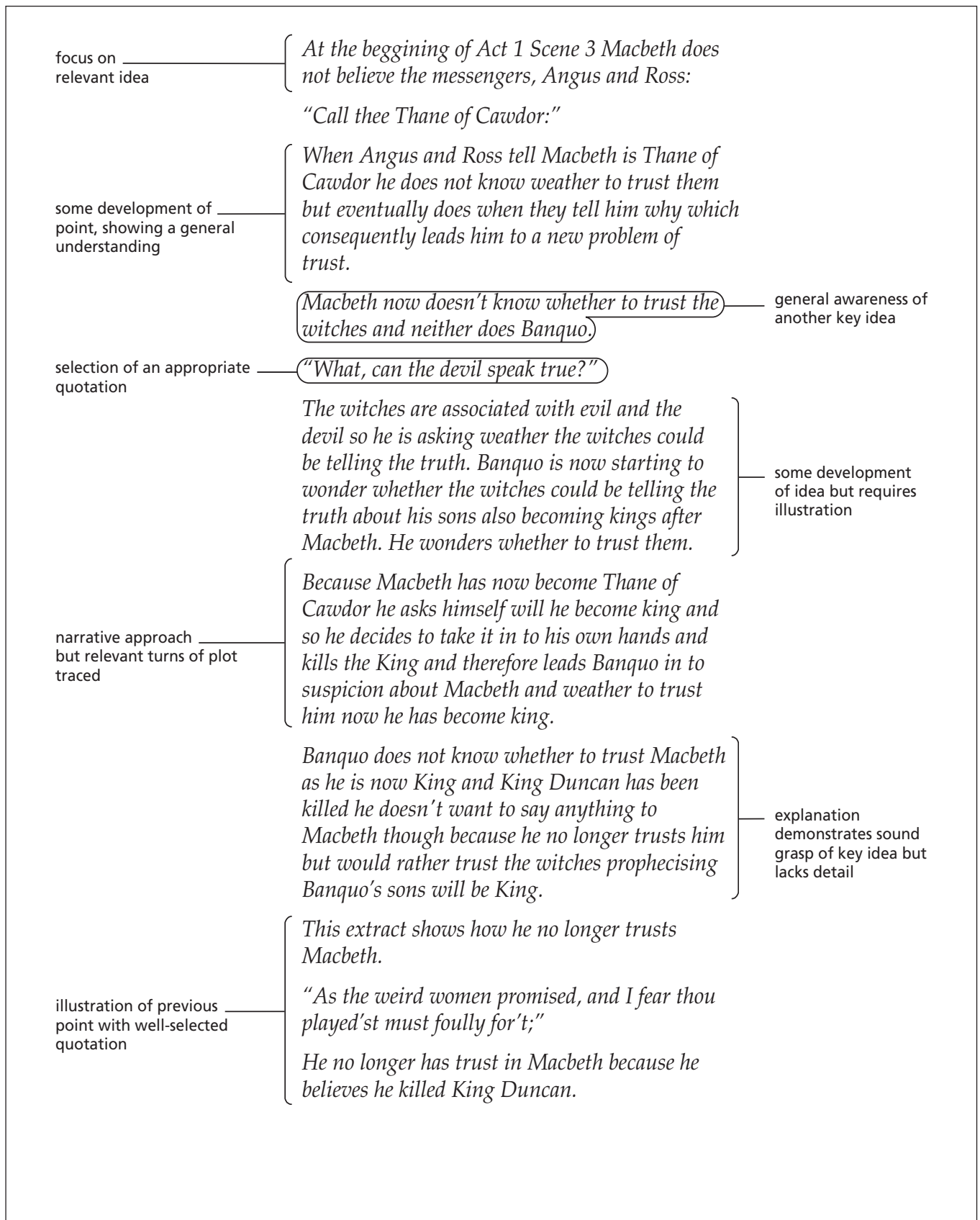
plot-based point clearly made —

some explanation of previous point — *This shows that (the two friends don't trust each other again) because of what they both knew will get to them.*

paraphrase of Banquo's soliloquy

Summary	
Limited range of ideas, with breakdown of trust between Macbeth and Banquo main focus of response. Reliance on narrative and paraphrase but maintains relevance to task throughout. Some references to text included.	
Band 2 – 5 marks	

Macbeth Reading Example 2



continued over

Macbeth Reading Example 2 continued

	<i>Here Banquo is trusting the witches; "be the root and father of many kings."</i>	} some awareness of how language reveals ideas
qualification of previous assertion develops idea	{ <i>Banquo no longer doesn't trust the witches but has semi-trust in them and believes his sons could become kings.</i>	
	<i>Macbeth now no longer trusts Banquo he wants his own sons to be Kings not Banquo's so attempts to kill them both Banquo and Fleance (his son). He is also worried Banquo might suspect Macbeth killing Duncan, Macbeth feels the best way to get rid of him is to kill him too:</i>	} relevant plot-based commentary
	<i>"But to be safely thus. Our fears in Banquo stick deep,"</i>	} appropriate quotation to illustrate point
	<i>Macbeth no longer trusts Banquo his best friend so has him killed (so Macbeth will have his kingship safe.)</i>	} appreciation of Macbeth's chief motive
brief conclusion with evidence of individual response	{ <i>During these scenes people changed who they trusted frequently and trusted who sounded more truthful or who could gain them most.</i>	

Summary
Range of characters selected for focus on ideas about trust. Narrative approach showing a general understanding and some awareness of language. Supporting quotations brief and usually well chosen. Crescendo of mistrust between Banquo and Macbeth understood. Overall a reasonably thorough response which fulfils the criteria for Band 3 but lacks the greater awareness of language and its effects required for Band 4.
Band 3 – 9 marks

Macbeth Reading Example 3

In both extracts, Banquo and Macbeth explore the fact that not everyone can be trusted, but the people they do trust differs in each scene.

For example, In Act 1, Scene 3, Macbeth is granted the title 'Thane of Cawdor' which the witches prophesised. *(It shows that Banquo did not trust them as he says "What, can the devil speak true?" because he didn't believe them.)* Macbeth also shows an element of not trusting Angus and Ross either, as he says *("Why do you dress me in borrowed robes?")* This may not be because of who they are, more of what they are saying he doesn't trust.

Angus and Ross confirm this, and say *"Who was the thane, lives yet, / But under heavy judgement bears that life / Which he deserves to lose."* *(This proves that even Duncan can't know who to trust.)*

Banquo is still a little suspicious of the witches, as he says to Macbeth, *"The instrument of darkness tell us truths; / Win us with honest trifles, to betray's / In deepest consequence."* He is a little more wary than Macbeth, and he says although some things have come true, something worse might be hidden in it, so he is warning Macbeth.

This also shows that *(this point in the play, Macbeth and Banquo trust and confide in each other, which changes later in the plot.)*

In Act 3, Scene 1, Banquo starts to have suspicions about Macbeth: *"I fear / Thou played'st most foully for't"* about the possibility that Macbeth murdered Duncan himself. Banquo is now trusting the witches a bit more now all Macbeth's prophecies have come true: *"May they not be my oracles as well / And set me up in hold?"*

When Macbeth enters, Banquo makes it clear to him that he is still loyal to Duncan: *"to the which my duties / Are with a most indissoluble tie / foreverknit,"* which also proves that he is wary of Macbeth.

clear focus on different ideas relating to trust

confident selection of quotations to illustrate key ideas

awareness of range of ideas related to trust

further development of initial point, supported by well-chosen reference with clear explanation

commentary requires further development and illustration

clear understanding of ideas with relevant quotations

attempt to discuss detail showing some misunderstanding

continued over

Macbeth Reading Example 3 continued

Macbeth is also pretending that Duncan's sons are to blame, and that they would not confess: "not confessing / their cruel parricide" which involves false mistrust in most people. This also shows that even though Malcolm and Donalbain did nothing, people still changed their trust of them.

some discussion of less obvious ideas in extract with relevant reference

commentary lacks clarity

relevant point, requires further explanation

Macbeth then changes the subject, and asks if Banquo plans to go riding with his son. "Goes Fleance with you?" while he is plotting his death.

Macbeth says in his soliloquy that "To be thus is nothing, / But to be safely thus," which means he wants to be safely king rather than have people suspicious. He says "Our fears in Banquo stick deep" which proves that he doesn't trust Banquo at all.

explanation of chosen quotations showing clear understanding but discussion not fully developed

confident grasp of key idea

The thing he is most worried about is that Banquo's prophecy has yet to come true, "Then prophet-like, / They hailed him father to a line of Kings. / Upon my head they placed a fruitless crown" which means he will have no successors, but Banquo will, which is why he needs to kill both Banquo and Fleance, as well as because Banquo suspects him.

relevant quotation chosen and clearly explained

The scenes differ as far as trust does, because Macbeth and Banquo both trusted each other, then they suspected each other. This is the main reason why it is difficult to know who to trust, as they were best friends and they never would have thought of killing or telling on each other at that point.

clear summation provides overview of ideas relating to trust

Summary

Clear grasp of ideas relating to the theme of trust in both extracts, with relevant quotations selected and accompanied by appropriate explanation. Confidence in exploring ideas and awareness of the effects of language demonstrated. Relevant references provide a clear structure for the arguments put forward, but commentary on language lacks the precision required for Band 5. Overall, therefore, this response gains Band 4.

Band 4 – 12 marks

Macbeth Reading Example 4

The extracts in Act 1 scene 3 show that Banquo has to reassess his earlier lack of trust in the witches when Ross and Angus announce that Macbeth is to become Thane of Cawdor. — extract placed in context with clear focus on ideas

well-chosen reference develops initial point — When the news is passed on, Banquo says, ‘What, can the devil speak true?’ This shows that Banquo obviously didn’t believe the witches predictions before because he now appears shocked. Macbeth also doesn’t know who to trust when he says ‘why do you dress me in borrowed robes?’. He doesn’t know whether to believe Ross. Banquo and Macbeth both feel worried and unsure about who to trust.

awareness that ideas about trust are manifold —

discussion of dramatic presentation of themes — When Macbeth says to himself ‘Glamis, and Thane of Cawdor: the greatest is behind’, this proves that although Banquo didn’t believe the witches, Macbeth still may have believed them. He then makes a speech (in the form of a soliloquy) confirming to the audience that he may be considering the murder of Duncan. This makes the audience not want to trust Macbeth himself. — focus on how language reveals ideas

key phrase selected and discussed with clarity — Macbeth says, ‘shakes so my single state of man.’ This makes it seem that Macbeth is even shocked that he has begun to consider murder in order to make the witches’ predictions come true. He almost doesn’t trust himself. — exploration of less obvious aspects of theme

When Banquo states, ‘Look how our partner’s rapt,’ the audience knows that he is beginning not to trust his own friend. Banquo is beginning to suspect what Macbeth is planning, for he also heard the witches’ predictions.

At the beginning of Act 3 scene 1, Banquo explains to himself that Macbeth has received everything that the witches predicted, but he feels that Macbeth ‘played’st most foully for ‘t.’ This shows that Banquo definitely doesn’t trust his friend. To make Banquo distrust Macbeth even more, Macbeth asks a series of questions: ‘Ride you this afternoon?’ and ‘Is’t for you ride?’ and ‘Goes Fleance with you?’ Banquo’s short answers suggest that he is becoming suspicious. — integrated quotation develops discussion of central idea

— understanding of the effect of language to develop ideas

continued over

Macbeth Reading Example 4 continued

previous point developed,
showing awareness of
different perspectives

(At the same time, this shows that Macbeth also doesn't trust Banquo) for he plans to murder him because he feels that Banquo is too much of a threat to his future.

These two friends now have no trust for each other what so ever. The last speech Macbeth has is one that describes his friend Banquo as having a 'dauntless temper of a mind' and a 'wisdom'. These things show that Macbeth is starting to fear that Banquo suspects him of Duncan's murder. In the middle of his speech, Macbeth

precise use of
quotation with some
analysis

some exploration of more
complex aspects of theme

begins to say certain things that show he never trusted Banquo right from the start, even when they were listening to the witches' predictions. 'He chid the sisters when first they put the name of king upon me.' Here Macbeth is persuading himself that Banquo is his enemy and not to be trusted.

further development
of point, with some
interpretation of
language and ideas

He says this as if he thinks Banquo was jealous of the predictions he was given at the beginning, when in actual fact Banquo was becoming suspicious of Macbeth, and the harm the witches could cause.

This play is a play full of lack of trust. It shows that it is difficult to know who to trust by the fact that Banquo always trusted Macbeth up until the witches' predictions. In the end Macbeth murdered Banquo because he didn't trust him.

Summary

Clear focus on the theme of trust and mistrust, with some awareness of the complexities of ideas in the extracts. Some precise use of quotation integrated into commentary supports a clear understanding of language and its effects. Evidence of an individual response and the attempt to develop a coherent focused argument place this response at the top of Band 5.

Band 5 – 15 marks

*Twelfth Night Reading task***Reading task****Twelfth Night**

Act 2 Scene 3, lines 75 to 129

Act 4 Scene 2, lines 10 to 57

In these extracts an audience might have sympathy for Malvolio at some points, but not at others.

Explain whether you think Malvolio deserves sympathy in these extracts, and why.

Support your ideas by referring to both of the extracts which are printed on the following pages.

18 marks

Twelfth Night Reading mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Malvolio says or does in these extracts, eg in the first, <i>Malvolio is against people having fun</i> , and in the second, <i>Malvolio is being picked on</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may only be partly relevant.	1,2,3
2	A little explanation showing some awareness of whether Malvolio deserves sympathy, eg in the first extract, <i>Malvolio is only trying to do his job</i> , and in the second, <i>Malvolio has been tricked into thinking he's mad</i> . Comments relevant, but mainly at the level of plot, eg <i>Malvolio wants everyone to be like him and not have fun</i> . Some broad references to how Malvolio or other characters speak, eg in the first extract, <i>Malvolio tells the other characters off for having fun</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of whether Malvolio deserves sympathy at some points and not others, eg in the first extract, <i>Malvolio is rude to Sir Toby and Sir Andrew and spoils their fun</i> , and in the second, <i>Malvolio has been set up by Maria and Sir Toby and made to feel stupid</i> , although points may be undeveloped. Some limited awareness of the language Malvolio or other characters use, eg in the second extract, <i>Malvolio talks about his cell being dark, so we feel sorry for him</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of whether Malvolio deserves sympathy at some points and not others with some awareness of different reasons, eg in the first extract, <i>Malvolio appears to be pompous and arrogant when doing his job so we don't like him but it is unkind of Sir Toby to ignore him</i> , and in the second, <i>the trick begins as a joke but as Malvolio is tormented in prison we begin to feel more sympathetic</i> , though the same quality may not be evident throughout. Awareness of Malvolio and other characters' use of language and its effects, eg in the second extract when <i>Feste calls Malvolio a 'lunatic' it is cruel because Malvolio believes he is Sir Topas</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on whether Malvolio deserves sympathy at different points and why, eg in the first extract, <i>Malvolio can be seen to be protecting Olivia and following her orders but is insulted by the revellers who think only of their own enjoyment</i> , and in the second, <i>the audience might laugh at Malvolio being made a fool of because Feste is clever, but really it is cruel</i> . Clear understanding of the effects of some features of language Malvolio and other characters use, eg in the first extract, when <i>Sir Toby says 'Go sir, rub your chain with crumbs' he is laughing at Malvolio's self-importance and low status</i> , and in the second, <i>Malvolio's sense of injustice is shown when he repeats 'never was man this wronged' and 'was never man thus abused.'</i> Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of whether and how far Malvolio deserves sympathy at different points in the extracts, eg in the first extract, <i>Malvolio's criticism of the revellers could be seen to be justified in view of their 'disorders' but the audience's opinion of Malvolio is influenced by Maria's comments, 'a time pleaser', 'an affectioned ass' etc</i> , and in the second, <i>Feste's suggestion that Malvolio is possessed by the devil could be seen as a serious issue, because Malvolio is a Christian</i> . Appreciation of the effects of features of language, eg in the first extract, <i>Malvolio insults the revellers 'Have you no wit, manners, nor honesty...' and accuses them of disloyalty to Olivia which makes the audience less sympathetic towards him</i> , and in the second, <i>repetition and praise of 'good Sir Topas' shows Malvolio's desperation; he is pleading for someone he imagines has the power to rescue him</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Twelfth Night Reading Example 1

attempt to explain chosen quotation lacks clarity	<p><i>Maria says that for her and Sir Andrew and Sir Toby to be alone. (He feels he is left out. Maria) says 'Go shake your ears' she says that because she means dont listen to me and whatever you say is not true and dont believe it. Feste says '...Malvolio the lunatic'. Malvolio is not a lunatic. Feste says that because he doesn't like him)</i></p>	simple opinion about Malvolio showing some misunderstanding
over-simplified attempt to explain whether Malvolio deserves sympathy	<p><i>He is really sad when everyone thinks he's a lunatic. He hates being called by it. Also Feste says 'Madman...'. Malvolio isnt a madman and also says he is ignorant. Poor Malvolio. He must really be lonely.</i></p>	assertion of simple opinions lacks explanation
repetition of previous point	<p><i>Sir Toby has a go at Malvolio because he keeps on calling him Sir Topaz. It sounds like a good nickname but Malvolio shouldn't keep on repeating it over and over again!</i></p> <p><i>Everyone ignores him and thinks he's a silly man – Maria doesn't want him with Sir Toby and Sir Andrew and says 'Go shake your ears'. And then he leaves.</i></p>	some misunderstanding
	<p><i>(Feste doesn't like Malvolio because he thinks he's a madman and a lunatic.)</i></p>	simple opinion stated

Summary
Attempt to engage with whether Malvolio deserves sympathy by responding to a few selected insults in both extracts. Simple opinions stated, with some evidence of misunderstanding and repetition. The few simple opinions are sufficient to place this response firmly in Band 1.
Band 1 – 2 marks

Twelfth Night Reading Example 2

clear point illustrated by appropriate quotation

quotation relevant but with limited comment

some reliance on narrative approach

paraphrase of relevant ideas leading to generalised response to task

In act 2 scene 3 Malvolio is quite rude and ill manored, in stead of saying things politely he says, "Have you no wit, manners nor honesty, but to gabble like tinkers at this time of night". Because of this he does not deserve the slightest bit of sympathy for what happens later. Sir Toby and Feste don't take Malvolio seriously and carry on singing. Malvolio then states, "If you can separate yourself and your misdemeanors, you are welcome to the house, but if not, and it would please you to take leave of her, she is very willing to bid you fare well". This does not make Sir Toby change his mind and sings, "Farewell, clear, heart, since I must needs be gone". This shows he is being sarcastic and still doesn't care. All of these quotes suggest that Malvolio needs no sympathy, quite just yet.

In act 4 scene 2 Malvolio has be acused of being mad and having midsummer madness. Feste dress up/disguiseses himself as a preist called Sir Topas. Feste, Sir Toby and Maria tease Malvolio. Malvolio states that the prison is dark as hell and so Sir Topas (Feste) say that the devil is in side Malvolio. Sir Toby and Maria also say that the cell is light and it has big windows on its sides. By now Malvolio has had enough and I start to give him a little bit of sympathy. (As Malvolio is so up tight and stuck up he only deserves the slightest bit of sympathy.)

narrative approach showing a general understanding

generalised comment showing some awareness of language

evidence of a personal response though not developed

Summary

A response which shows general understanding with some reliance on narrative to explain ideas. References used to illustrate points, showing some awareness of the effects of language. General understanding that Malvolio might deserve sympathy at some points but not others, but ideas not fully developed.

Band 3 – 8 marks

Twelfth Night Reading Example 3

clear focus and individual response evident	<p><i>In Act 2 scene 3 and Act 4 scene 2 Malvolio is treated extremely unfairly by Sir Toby, Sir Andrew, Maria and Feste. I personally think Malvolio deserves sympathy because he is only doing his job and no one deserves to be treated like a madman.</i></p>		
awareness of language and its effects	<p><i>When Feste, Sir Andrew and Toby are singing Malvolio tells them off because Olivia won't want all the noise. He has a right to do this because Olivia would want him to. Sir Toby is horrible to Malvolio "We did keep time, sir, in our catches. Sneak up" which means our song was in time Be hanged, so Sir Toby is being extremely rude to Malvolio.</i></p>		
weighing up of evidence to inform view of Malvolio	<p><i>Malvolio tells Maria that she shouldn't be giving them wine so Malvolio says he is going to tell Olivia which he should because they are all being very rude. When Malvolio is leaving Maria says "Go shake your ears" so Maria is being nasty to Malvolio and being offensive. Malvolio should maybe not have blamed Maria because it wasn't all her fault, but she shouldn't be so horrible.</i></p>	justification of sympathy for Malvolio supported by relevant quotation	
acknowledgement of Malvolio's faults gives strength to line of argument	<p><i>Maria is being very cunning and planning to play a trick on Malvolio and (is talking about him behind his back) "The best persuaded of himself: so crammed (as he thinks) with excellencies, that it is his grounds of faith that all that look on him love him;" she's saying that he thinks everyone loves him and worship the ground he walks on. Malvolio is quite stuck up but he doesn't do anyone any harm and its not a fair basis to get a trick played on you.</i></p>	clear focus on perceived injustice	appropriate selection of quotation with some development of point
clear implication that the trick has gone too far	<p><i>In Act 4 Scene 2 Malvolio has been locked up and Feste (still persists in teasing him.) Feste is acting as Sir Topas the priest and Malvolio is putting all his faith in the priest because he doesn't really know its Feste and he thinks that Sir Topas will be truthful. This makes me feel sympathy for him because he really thinks Feste is Sir Topas and everyone is laughing at him.</i></p>	salient feature of reason to sympathise with Malvolio drawn out, but not fully explored	

continued over

Twelfth Night Reading Example 3 continued

relevant quotation
supports clear point
of view

Malvolio says that the room he's in is dark but Feste (as Sir Topas) says "Why, it hath bay windows transparent as barricades" he's saying that there's lots of light and windows (which he knows there really isn't) because he's trying to drive Malvolio mad. This is a cruel thing to do.

some reliance on narrative
framework, which
nevertheless leads to a
clear focus on the issue
of sympathy for Malvolio

Malvolio says that he isn't mad and asks Sir Topas to give him a standard question about reincarnation and asks Malvolio if he believes in reincarnation. Malvolio says "I think nobly of the soul, and no way approve his opinion" which means Malvolio can't believe in reincarnation because he's a strict puritan. Feste declares that Malvolio is mad until he says he believes in reincarnation which is really cruel because they are starting to pick on his religion. This is really taking the joke too far and Malvolio totally deserves sympathy.

clear understanding
of language

Summary
Individual response to the task which demonstrates a good understanding of Malvolio's character and the treatment he receives. Some recognition of whether Malvolio deserves sympathy at different points and why and an understanding of the effects of language is apparent although not fully developed. Key features of both extracts are selected to convey a focused point of view, providing a sufficiently well-argued response to justify a mark at the bottom of Band 5.
Band 5 – 13 marks

Twelfth Night Reading Example 4

focused introduction	<p><i>In Act 2 Scene 3, Malvolio deserves sympathy towards the end of the extract, where Sir Toby and Feste are deliberately trying to goad him.</i></p> <p><i>“Shall I bid him go, and spare not?”</i> <i>“O no, no, no, no, you dare not.”</i></p>	clear viewpoint stated and elaborated
	<p><i>Here, they sing these lines to Malvolio’s face, which is merely cruel, and not at all funny as Sir Toby goes on to add, “Art any more than a steward?”, implying that he has no right to request that they quieten their noise. Even Maria gives the impression that she does not like him, telling him, as he leaves, to “Go shake your ears.” This is consolidated when Sir Toby asks her what he is like and she describes Malvolio as “an affectioned ass”, “so crammed, (as he thinks) with excellencies”.</i></p>	appreciation of the effects of language with well-selected quotations
alternative viewpoint discussed and explored	<p><i>However, at the beginning of the extract, Malvolio does, most definitely not, deserve any sympathy whatsoever. In his opening speech, he asks them, “Is there no respect of place, persons, nor time in you?” This is extremely</i></p>	commentary shows appreciation of tone
well-selected references integrated into commentary	<p><i>disrespectful, as Sir Toby is in fact Lady Olivia’s uncle, while Malvolio is merely one of her servants. He then continues, telling Sir Toby that unless he begins to behave better, Lady Olivia will throw him out of her house, ending, “she is very willing to bid you farewell.” This is both rude and unnecessary, so the audience might perhaps understand why Sir Toby and Feste are goading him later in the scene.</i></p>	analysis developed to recognise the audience’s perspective
awareness of Malvolio’s weak position but commentary lacks full development	<p><i>On the other hand, in Act 4 Scene 2, Malvolio definitely deserves some sympathy. (Not only has Maria’s practical joke got him locked up) for being a lunatic, Feste is continuing to torment him while he is in prison, by dressing up as the curate and going to visit him. (Feste can deceive Malvolio as he cannot be seen,) and says when asked who he is, replies “Sir Topas the curate, who comes to visit Malvolio the lunatic”. In the dialogue that follows, Malvolio attempts to convince the ‘curate’ of his sanity. “I am no more mad than you are. Make the trial of it in any constant question.” They continue to</i></p>	concise contextualisation of events
		quotations well chosen but further close analysis needed

continued over

Twelfth Night Reading Example 4 continuedincisive selection
of references

discuss "the opinion of Pythagoras concerning wildfowl". When Malvolio does not agree with 'Sir Topas' on the subject, 'Sir Topas' tells him he must, therefore, be insane, and leaves him.

This continuation of the (joke is unfair and nasty), especially as Feste is questioning the validity of Malvolio's Christian beliefs.)

individual, critical
response, well
supported with
evidencecoherent substantiation
of opinion

In my opinion there are definately points in both extracts where Malvolio deserves sympathy. However, his unpleasantness in the first scene obviously prompts the jokes and tricks Maria, Sir Toby and Feste play on him; he deserves to be ridiculed to some extent, which the letter trick achieves, but the conspirators go too far when they keep Malvolio locked up and twist his words to justify the charge of insanity.

Summary

An analysis that shows awareness of whether and how far Malvolio deserves sympathy at different points in the play. An appreciation of the effects of language is evident, with well-selected references. Quotations are well-integrated throughout to develop an effectively focused argument, with only some lack of precise detail in the analysis preventing this response from getting the top mark in Band 6.

Band 6 – 16 marks

Writing paper

Introduction

The Writing paper is a test of extended writing. There is one writing task linked to one of the writing purposes triplets in the English Order, in this case *imagine, explore, entertain*.

Pupils are recommended to spend 15 minutes planning their writing and a planning page is provided for them to use. This planning does not form part of the test and will not affect the marks awarded.

Assessment focuses

The assessment focuses used in this paper assess pupils' ability to:

- AF1 write imaginative, interesting and thoughtful texts;
- AF2 produce texts which are appropriate to task, reader and purpose;
- AF3 organise and present whole texts effectively, sequencing and structuring information, ideas and events;
- AF4 construct paragraphs and use cohesion within and between paragraphs;
- AF5 vary sentences for clarity, purpose and effect;
- AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;
- AF7 select appropriate and effective vocabulary.

AF8, *use correct spelling*, is assessed on the shorter writing task on the Shakespeare paper.

Mark scheme

For the purposes of marking the writing task on this paper, related assessment focuses have been drawn together into three strands:

- | | | |
|---|--|------------|
| A | Sentence structure and punctuation (AF5 and AF6) | (8 marks) |
| B | Text structure and organisation (AF3 and AF4) | (8 marks) |
| C | Composition and effect (AF1 and AF2) | (14 marks) |

Vocabulary (AF7) is relevant to all strands and is identified in the criteria where appropriate.

A set of criteria is provided for each strand, based on a common generic mark scheme which is used across all key stages and all tasks. The criteria have been customised to relate specifically to the writing task in this paper and take account of evidence from pre-testing.

Exemplar answers with marginal annotation and summary comment exemplify how the criteria should be applied.

For the purposes of marking, the key areas related to each strand and how these are reflected in the bullet points in the criteria are clarified below:

A Sentence structure and punctuation

First bullet: variety, clarity and accuracy of sentence structures

Second bullet: variety and accuracy of punctuation

B Text structure and organisation

First bullet: coherence

- how the whole text hangs together, including order and sequence, and structural features such as openings and closings

Second bullet: cohesion

- how different sections of the text are organised, including grouping of material, connecting and elaborating within paragraphs / sections

C Composition and effect

First bullet: adaptation to purpose, form and reader

Second bullet: viewpoint

- establishing and maintaining the position / stance of author, narrator, characters and others

Third bullet: style

- rhetorical effect, choice of language and technical or literary devices

Marking procedures

The criteria should be applied in the order in which they are given so that a picture of the strengths and weaknesses of each response is built up cumulatively.

For each strand, a judgement has to be made about which description best matches each script. This involves balancing those aspects of the performance which meet the criteria for a particular band, or the band above, against those which do not. To make this judgement it is necessary to look at the description of performance both above and below the band in question.

The exemplar responses should be referred to in order to clarify features of writing relevant to particular bands and to help confirm the marks awarded in relation to each set of criteria.

Table showing marks awarded to exemplar responses

Example	A: Sentence structure and punctuation (SSP)	B: Text structure and organisation (TSO)	C: Composition and effect (CE)	Page
1	0	1	2	56
2	3	2	3	57
3	4	4	6	58
4	5	6	8	60
5	7	6	11	62
6	7	8	14	64

To catch a thief

You write detective novels which have Detective Inspector Grouse as the main character.

Below are some notes you have made for your next novel.

Notes for first chapter

Include:

- *ideas from this newspaper cutting for the story-line*
- *description of the setting to build up atmosphere*
- *some lively dialogue*

Hinton diamonds stolen

The world-famous Hinton diamonds were stolen yesterday from a safe in the Cheshire home of the Hinton family.

‘The diamonds are worth thousands,’ said John Hinton, ‘but also have sentimental value. We are devastated.’

Jim Boulder, who until recently worked for the Hintons, said there had been money difficulties in the family.



A detailed search is being carried out by the police in a wood near the £3,000,000 Hinton mansion.

Write the first chapter of your detective novel about D.I. Grouse.

30 marks

Writing paper mark scheme

A Sentence structure and punctuation		Marks available
Band	Assessment focuses:	
	AF5 vary sentences for clarity, purpose and effect; AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.	
This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.		
A1	<ul style="list-style-type: none"> ■ Sentences mostly simple and compound, linked by connectives such as <i>and, but, then</i>. Mostly simple past tense for narration with use of other verb forms not always controlled. Noun phrases simply expanded provide limited detail (<i>big diamonds, dark wood</i>). ■ Sentences generally correctly demarcated. Some attempt to use other punctuation, such as inverted commas. 	0
A2	<ul style="list-style-type: none"> ■ Sentences mostly grammatically sound with some variation achieved through different subjects (<i>D.I. Grouse bent over... It was very dark...</i>), and short / non-sentences sometimes used in dialogue. Some subordinating connectives, eg to establish links between cause and effect (<i>It was hard to see because the trees were thick...</i>). Expanded noun phrases (<i>big grand house</i>) add relevant detail and adverbial phrases (<i>a bit later...</i>) clarify the time sequence of events. ■ Most sentences correctly demarcated with some use of other punctuation, such as inverted commas to mark speech. 	1,2
A3	<ul style="list-style-type: none"> ■ Compound and complex sentences used, with some variety of connectives to clarify narrative sequence, or speculate about events (<i>If the thief ran this way, then...</i>). Relative clauses add detail (<i>D.I. Grouse, who was short and stout...</i>) and conversational structures in dialogue (<i>Is he... ? I'll be straight there...</i>) reveal character or plot. Adaptation of verb forms mostly secure to denote different points in the past or distinguish between what has happened and comment in dialogue (<i>There was no sign of anyone breaking in... 'The thief has got to be in this house!'</i>). Modals used to convey possibility (<i>they could have got out that way...</i>) or consequence (<i>this might be the clue we are looking for...</i>). ■ Almost all sentences correctly demarcated, with some use of a range of other punctuation, such as the full punctuation of direct speech. 	3,4
A4	<ul style="list-style-type: none"> ■ Length and focus of sentences varied to move the narrative on or create atmosphere. Short sentences in dialogue may be juxtaposed with complex sentences in description or narration (<i>'We've lost him!' The mist descended again as D.I. Grouse leant against the fence, panting...</i>). Movement between tenses, including modals, to clarify shifts between dialogue and narration is mostly accurate (<i>'Here we are...' said Grouse. You could have heard a pin drop. The money was gone...</i>). Expanded noun and adverbial phrases add detail economically (<i>the dim light of the early morning... in a slow and thoughtful manner</i>). ■ Range of punctuation used, generally securely, to mark structure of sentences and give clarity. 	5,6
A5	<ul style="list-style-type: none"> ■ Variety of sentence structures used to create a particular narrative voice or interpret events (<i>The trees, although it was nearly summer, were still bare and black...</i>). Range of verb tenses conveys events and builds up mood (<i>It looked as though no-one had been there for months. The door was swinging loosely, the hinges creaked...</i>). Complex verb forms, including modals, qualify meaning (<i>it might have been the last place on earth...</i>) and embedded phrases and clauses and expanded noun phrases contribute to succinctness. Fronted clauses used for emphasis (<i>as this was to be his last case, Grouse...</i>). ■ Wide range of punctuation gives clarity and is sometimes used for effect, such as parenthetical commas. 	7
A6	<ul style="list-style-type: none"> ■ Wide range of sentence structures deployed confidently to control narrative in a sophisticated way. These may include conversational / non-standard sentences in dialogue, complex / embedded sentences in description and a range of structures in the narrative sections. ■ Wide range of punctuation deployed to enhance meaning and create particular effects. 	8

B Text structure and organisation

Assessment focuses:

Marks

Band	AF3	AF4	available
	organise and present whole texts effectively, sequencing and structuring information, ideas and events;	construct paragraphs and use cohesion within and between paragraphs.	

This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.

B1	<ul style="list-style-type: none"> Simple overall structure of a narrative, although attempts to signal opening and ending may be abrupt. Sections sometimes used to clarify different parts of the narrative. Within sections, ideas mainly linked through chronological sequence of events. Attempts to establish links between sentences not always successful. 	0
----	--	---

B2	<ul style="list-style-type: none"> The chapter has a clear, straightforward structure, though transitions between paragraphs or sections may be awkward, and narration and dialogue may not be effectively integrated. Paragraphs or sections often organised round a main sentence (<i>D.I. Grouse set out to search the wood...</i>). Some development of ideas, eg details in description, and some continuous references establish narrative cohesion (<i>he, Grouse, the Inspector</i>), though not always securely. 	1,2
----	---	-----

B3	<ul style="list-style-type: none"> Relationships between paragraphs support the structure of the chapter, eg clarifying temporal sequence of events. Paragraphs mostly linked to give coherence to the narrative, eg by adverbials (<i>Meanwhile...</i>) or text connectives (<i>However, they were having no luck in the house...</i>). Some attempts at an effective opening or ending. Within paragraphs or sections, main ideas developed by relevant detail, eg to build up a sense of place or create a mood of tension. Some attempt to establish effective links between sentences, eg through connectives (<i>Despite the fact that...</i>), pronouns (<i>Sergeant Jones... He...</i>) and adverbials (<i>a couple of seconds later...</i>). 	3,4
----	---	-----

B4	<ul style="list-style-type: none"> Across the whole chapter, paragraphs are sequenced and linked in a variety of ways, including temporal (<i>Early the next day...</i>), causal (<i>As the window was broken...</i>), or contrast. Features such as an effective opening, integrated comment and an appropriate ending (eg cliff-hanger) contribute to coherent narrative. Range of devices supports cohesion within paragraphs and a variety of effective links between sentences, eg through lexical choices, connectives and adverbials, gives fluency. 	5,6
----	---	-----

B5	<ul style="list-style-type: none"> The whole narrative is developed to create an interesting first chapter of a detective novel, eg the ending is built up to deliberately, or is surprising, and dialogue, description and narration are successfully integrated with comment and reflection. Within paragraphs, cohesive devices used to control pace, such as building up details to create narrative interest or mood. Effective links between sentences are established to develop the narrative thread. 	7
----	---	---

B6	<ul style="list-style-type: none"> The whole chapter is shaped and controlled to achieve particular narrative effects, eg the structure of the chapter manipulates the reader into a particular view of the story / characters / plot, leading to a deliberately focused ending. Within paragraphs, a range of devices contributes to effective cohesion. Varied sentence links are achieved with economy and precision. 	8
----	--	---

C Composition and effect		Marks available
Band	Assessment focuses:	
	AF1 write imaginative, interesting and thoughtful texts; AF2 produce texts which are appropriate to task, reader and purpose.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
C1	<ul style="list-style-type: none"> ■ Basic features of narrative attempt to interest the reader, eg some development of character and setting. ■ The writing shows some evidence of a narrative viewpoint, eg attempt to convey attitude to characters, though this may be undeveloped (<i>D.I. Grouse was a great man... </i>). ■ Some awareness of appropriate style for detective story, eg attempt to portray characters or create a mood through choice of vocabulary. 	0
C2	<ul style="list-style-type: none"> ■ Main features of form of narrative established, eg characters introduced, setting described and some evidence of attempt to engage reader, eg through story-line. ■ Narrative viewpoint established and maintained, eg generally consistent perspective shown through characters and situation presented. ■ Some appropriate stylistic features of a detective story adopted, eg choice of vocabulary to establish detective's character (<i>... said D.I. Grouse in a deep, loud voice.</i>). 	1,2,3
C3	<ul style="list-style-type: none"> ■ Features of detective story maintain reader's interest, eg in sequencing of events, presentation of characters, convincing dialogue and detail in description. ■ Narrative viewpoint established and controlled to present a particular view of characters / events. ■ Stylistic features add interest to narrative, eg contrast between colloquial / snappy dialogue and more detailed description (<i>Each side of the cast iron gates, were statues of cats... </i>). 	4,5,6
C4	<ul style="list-style-type: none"> ■ Appropriate aspects of narrative form selected contribute to overall impact, eg attention-catching opening, use of dialogue to convey different sides of a character, descriptions to create setting and mood. ■ Individual narrative voice well controlled to present a particular view / implicit comment on characters and plot (<i>After taking in all this information, Grouse followed obediently after the aloof butler.</i>). ■ Range of stylistic features support the narrative voice, eg distinctive features of dialogue to denote different characters, use of figurative language to create atmosphere. 	7,8,9
C5	<ul style="list-style-type: none"> ■ Form adapted to position reader by deliberate selection and presentation of ideas and events, leading to an exciting and intriguing ending of the chapter (<i>'Well, Well,' said Grouse. 'Murder as well? I'm almost interested. Ford, call for back up.'</i>). ■ Distinctive narrative voice used to convey some interpretation / comment, through presentation of characters, setting and plot. ■ Appropriate style used to create chosen type of detective story, eg terse dialogue to convey tension, focused description to convey macabre mood / build up suspense. 	10,11,12
C6	<ul style="list-style-type: none"> ■ Skilled adaptation of form used to create effective first chapter of a detective novel, eg controlled sequencing of narration, juxtaposition of dialogue, description and action, use of narrative clues leading to crafted ending of chapter. ■ Chosen viewpoint effectively sustained through deliberately manipulated narrative voice which is used to present a particular view of characters / action. ■ Individual style well sustained and a range of devices deployed to convey narrative viewpoint in sophisticated way. 	13,14

Longer writing task Example 1

SENTENCE STRUCTURE and PUNCTUATION (SSP)

Hinton diamonds stolen.

TEXT STRUCTURE and ORGANISATION (TSO)

I was walking passed the hinton home when I saw the front gate open (It was very strange) (because the gate is always closed) so I decided to investigate I went through the gate then I heard a bang I thought this is'nt right then I saw the door open I walked in and saw and man with (black clothes) picking the diamonds up he saw me so he ran up he saw me so he ran up to me wacked me around the head I fell to the floor he ran off I got up (and tried to catch him but he was) to fast he got into a car and went off I had my mobile phone on me so I decided to phone the police) the police came in about 10 minutes I told them what car It was I told them the number plate the police went inside for finger prints (but) couldn't find any (so) they told me that they have to realie on the number plate and car so I told them that I was a detective (and) I went to trie and find them myself so I went in my car went about a mile and found the car in a ditch and saw them running in the field I saw a opening to the field and went through that I (catch) them up straight away I got him it was the one with the diamonds so I chucked him in the back of the car he kept on shouting it is'nt me it is'nt me so I took him to the cop shop (he got to court and got life in) (prison.)

simple noun phrase provides limited detail (A1)

mostly simple past tense to relate story (A1)

simple connectives link events (A1)

lack of control of verb tenses (A1)

Punctuation:
 • limited correct use of capitals but only one full stop (below A1)
 • no other punctuation apart from one accurate and one misplaced apostrophe (below A1)

attempt to build up anticipation (B2)

some events developed (B2)

some detail in description (B2)

abrupt ending (B1)

SSP Summary

Repetitive use of simple connectives *and, but, so* to sequence events. No correct sentence demarcation except for a final full stop. Overall, the lack of control places this in Band 1.

Band A1 – 0 marks

COMPOSITION and EFFECT (CE)

- straightforward narrative structure with unusual event signalled at beginning and some action (C2)
- simple narrative viewpoint (C2)
- some stylistic features, eg focus on action in chase (C2)

CE Summary

Attempt to arouse reader's curiosity at beginning but form and voice not convincing. Provides plot summary rather than first chapter. Sufficient evidence of narrative form and viewpoint to merit a mark in the middle of Band 2.

Band C2 – 2 marks

TSO Summary

Strange happening noted at beginning and some attempt to provide ending. No paragraphs but ideas sequenced by chronology. Lack of development keeps this response at the bottom of Band 2.

Band B2 – 1 mark

Longer writing task Example 2

SENTENCE STRUCTURE and PUNCTUATION (SSP)

impersonal construction used to introduce complex sentence giving background information (A3)

subordination to establish character and situation (A3)

noun clause gives detail economically (A4)

subordination adds atmosphere (A3)

subordination to establish temporal links (A3)

repetitive use of co-ordinating conjunction (A1)

subordinate clause containing passive infinitive gives variety of structure to narrative (A3)

expanded noun phrase adds relevant detail (A2)

compound complex sentence gives narrative detail (A3)

Punctuation:

- almost all sentences correctly demarcated (A3)
- some use of other punctuation, eg speech marks, apostrophes for omission and ellipsis but opportunities for use of commas missed (A3)

Well, it all started when I was in my office relaxing as I'd just spiked a Murder case, when the phone started to ring. I picked it up and said "Inspector Grouse speaking how may I be of assistance." A deep husky quite old voice replied "I've heard all about you and I think you can come to the Hinton family home" the line went dead.

I gathered up a few things that I needed and put on my jacket and my scarf as it was a bitterly cold evening and only about 6:30PM.

When I arrived at the old, tall, rather mysterious place I was greeted by Mr and Mrs Hinton. Mr Hinton stepped forward and shook my hand and said "I think you should come in."

I entered the house only to be welcomed again but this time by an evil looking and rather scary poodle who quite adoringly jumped and tried biting me.

I looked around the house for some kind of way to break an entry to the house without out being seen or heard by a sole but the only way I could see was through a cat flap because none of the windows it seemed would open. I left the house at about 9:30 and started to draw up what I thought had happened and it goes like this....

TEXT STRUCTURE and ORGANISATION (TSO)

colloquial, engaging opening attempted (B3)

chronologically arranged structure directs reader through events (B2)

reference chain establishes narrative link (B2)

attempt to direct reader's attention to what follows (B3)

SSP Summary	COMPOSITION and EFFECT (CE)	TSO Summary
Sentence structure, including subordination, contributes to clear account of events. Some adaptation of verb forms but not secure and lacks the subtlety that use of modals would bring, holding the response at the lower end of Band 3. Punctuation mostly correctly applied.	<ul style="list-style-type: none"> • some attempt to engage reader through story-line (C2) • generally consistent narrative viewpoint maintained (C2) • deliberate features of style evident, eg attempt at humour: <i>I'd just spiked a Murder case</i> (C3) 	Clear structure overall with straightforward links between paragraphs. Some development of ideas and ending tempts reader to continue reading. All criteria for Band 2 fulfilled so 2 marks awarded.
Band A3 – 3 marks	CE Summary	Band B2 – 2 marks
	Main features of detective story established with an attempt to develop the character of the narrator, Grouse, introduction of plot and attempt at humour. Some awkwardness of expression and lack of development keep this response at the top of Band 2.	
	Band C2 – 3 marks	

Longer writing task Example 3

SENTENCE STRUCTURE and PUNCTUATION (SSP)	<i>Deceptive Inspector Grouse (was sitting) or more (slouching) in his chair, (surrounded by) piles of papers (that needed to be done). The lonely, old man, was sat in the old chair, drinking his cup of tea when...</i>	TEXT STRUCTURE and ORGANISATION (TSO)
variety of verb forms aids characterisation and helps create atmosphere (A3)	<i>"Sir, have you heard about the..." Shouted P.C. Lord, trying to get his attention.</i>	question-and-answer technique used to further plot (B3)
ellipsis used to denote interruption and link with next paragraph (A4)	<i>"Have you ever heard of knocking, son?" he inturrupted "Now start again, but slower!"</i>	
expanded adjectival phrase emphasises description (A2)	<i>"Well, its all going on out there, Sir, Hintons have been stolen, I mean burgled, and someones stolen the diamonds! Look at this!"</i>	
conversational structures used to develop character (A3)	<i>Grouse looked at the newspaper article, (still) (damp from the raindrops, splashing onto the ink.)</i>	cohesion effected through dialogue (B3)
adverbial phrase aids characterisation (A3)	<i>"Well then my son," he said grinning "it seems (we have some work to be done!)"</i>	
	<i>"Right, so what do I have to do?"</i>	direct speech plus comment used to advance plot (B3)
	<i>"Well thats simple my son, go round every one up, (same as usual!)"</i>	
	<i>"Kevin, they're that way" Grouse said as he went out the door.</i>	
	<i>"Right then, can anyone tell me anything they (have got on this?)" Grouse said as he walked into a room, filled with P.C.'s and pairs of eyes fixed to computer screens.</i>	
	<i>"Well," said a small voice "we have three different suspects all connected in some way."</i>	
	<i>"Right Pertunia, who's a clever girl then!" (shouted Grouse (very sarcastically). "Come on people!" he said again.</i>	

continued opposite

Longer writing task Example 3 continued

<p>SENTENCE STRUCTURE and PUNCTUATION (SSP) continued</p> <p>explicit hesitation used to create realism (A3)</p> <p>exclamation marks used for effect (A4)</p> <p>noun phrases used to slow down narrative and add atmosphere (A5)</p> <p>infinitive construction neatly leads up to ending (A3)</p> <p>Punctuation:</p> <ul style="list-style-type: none"> • range of punctuation used (A4) • not all punctuation completely secure (A3) 	<p><i>"Lets get on with it, (Smith), (House) you go interview that man (erm)... Jim Bowlder, (Pertunia), (you go with Wayne) to see the cleaners. Come on son your coming with me!"</i></p> <p><i>{ So off they went only to find... "Stop! You idiot Lord! Can't you see the colours! Red, it means stop!"</i></p> <p><i>"Sorry Sir, but it has only just changed!"</i> <i>Grouse thought to himself, 'Idiot, next time I'll drive.'</i></p> <p><i>(Just as he came back) into the reality world, they pulled up outside the gates to Hinton Mansion. (The cold, frosty air) sent shivers down (the back of) (Grouses spin.)</i></p> <p><i>He opened (the squeaky gates) and walked up to the door. (The path softly covered in leaves, crackled under there feet. He pushed on the door (only to) find it already open...</i></p>	<p>TEXT STRUCTURE and ORGANISATION (TSO) continued</p> <p>reference chain forms link between paragraphs (B3)</p> <p>sequencing of story supported by adverbial link (B3)</p> <p>ending deliberately leads on to next chapter (B3)</p>
---	---	--

<p>SSP Summary</p>	<p>COMPOSITION and EFFECT (CE)</p>	<p>TSO Summary</p>
<p>Subordination and sentence structures effectively clarify narrative sequence and begin to develop characters. A range of punctuation used, including effective demarcation of direct speech, though not entirely securely. On a best-fit basis, this response gains the higher mark in Band 3.</p>	<ul style="list-style-type: none"> • features of detective genre: eccentric Inspector with clearly established speech register (C3) • narrative viewpoint controlled to present particular view of D.I. Grouse and P.C. Lord (C2) • stylistic effects, eg lively dialogue, support atmospheric setting and cliff-hanger ending (C4) 	<p>Some attempt at effective opening and ending and overall structure clear. Shifts between direct speech and third person narrative managed well but imbalance caused by too much dialogue. On balance, gains higher mark in Band 3.</p>
<p>Band A3 – 4 marks</p>	<p>CE Summary</p> <p>Engages reader by characterisation of Inspector and side-kick, though extensive use of direct speech allows narrative to drift. Lively dialogue, and some focused descriptive detail combined with effective ending mean all the criteria in Band 3 are fulfilled.</p> <p style="text-align: center;">Band C3 – 6 marks</p>	<p>Band B3 – 4 marks</p>

Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	<i>To Catch a Thief</i>	TEXT STRUCTURE and ORGANISATION (TSO)
subordination used to describe / speculate (A3)	<p><i>"So Detective Inspector Grouse," said the police chief "This is one of our biggest cases in months and none of my men can handle the job, we desperately need your assistance." The Detective slowly brought a cigar out of his mouth (as if he was going to say something) but he just breathed out some smoke and put the cigar back in. He looked as if he was (in deep thought) and two minutes later said "I will stop by the old Hinton place on my way home, any information and I'll give you a ring!"</i></p>	dialogue used as effective opening for narrative (B4)
noun phrase used to create atmosphere (A4)	<p><i>So Grouse slowly walked out the police station and looked up at the moon, the (sky was pitch black and it was a clear) night. Grouse threw his cigar in the nearest bin and got into his silver Mitsubishi FTO (which gleamed in the moonlight brightly)</i></p>	interspersal of description slows down action (B5)
relative clause used to enhance description and add to mood (A3)	<p><i>(Soon after) he made his way to the front door of the Hinton Mansion which seemed as tall as the huge tree that was just in front of it. (There was an owl in the tree and it seemed to be staring at the Inspector, staring for minutes as the) inspector waited for someone to answer the door. (Eventually) John Hinton answered the door and Grouse introduced himself.</i></p>	temporal connective form links between paragraphs and gives time context (B4)
verb forms used to convey impression of passage of time (A5)	<p><i>(They both sat down in the living room next to the fire place.) Grouse noticed there were quite a few surveillance cameras around the house so he started taking notes. "So Inspector Grouse it seems you have come here to investigate on the missing diamonds" said John</i></p>	second temporal connective in paragraph gives balance and brings narrative back from descriptive passage to action of plot (B5)
simple sentence used as statement on which to build next section of narrative (A4)	<p><i>"Indeed" replied Grouse "but before I do start to investigate do you have any lead suspects on who it might be?"</i> <i>"Not a clue" John replied quickly "It's as if they just disappeared from the safe!"</i> <i>"I see, do you mind if I take a quick look around the mansion?" said Grouse</i> <i>"No, please take as long as you want, now if you could excuse me I'm going to have a quick meeting with my lawyer."</i></p>	dialogue used to signal next phase of action (B4)
conversational structures used to develop character and attitude (A4)		

continued opposite

Longer writing task Example 4 continued

<p>SENTENCE STRUCTURE and PUNCTUATION (SSP) continued</p>	<p>subordination used to add extra details (A3)</p> <p>confident use of tenses for narrative after dialogue (A4)</p> <p style="text-align: center;"> <i>So Grouse started looking around the safe area to see if there were any clues as to who had stolen the diamonds. There were no fingerprints to be found, but Grouse was looking in the wrong place. He quickly realised that there was a large puddle outside the back door and quickly browsed the floor for possible footprints!</i> </p> <p style="text-align: center;"> <i>There was a single footprint mark left on the floor near the back door but it didn't show up very well. Grouse took a picture of it and proceeded to the surveillance room. There was no tape for the night when the diamonds were stolen but there was for the rest of the week. So he decided to take them as evidence. All of a sudden there was the sound of a gunshot and Mrs Hinton was found dead in the swimming pool.</i> </p>	<p>TEXT STRUCTURE and ORGANISATION (TSO) continued</p> <p>repetition forms link between paragraphs but with different qualifiers to shade meaning (B4)</p> <p>attempt at cliff-hanger ending for chapter not well handled (B3)</p>											
<p>Punctuation:</p> <ul style="list-style-type: none"> • range of punctuation used but not always securely (A3) 													
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center;">SSP Summary</th> </tr> <tr> <td>Subordination clarifies events and creates atmosphere in a deliberate way. Some variety of sentence types though some patterns repeated. Movement between tenses is confident. Variety and control in sentence structure suggests a mark in Band 4. Some errors / omissions in punctuation limit response to lower end of band.</td> </tr> <tr> <td style="text-align: center;">Band A4 – 5 marks</td> </tr> </table>	SSP Summary	Subordination clarifies events and creates atmosphere in a deliberate way. Some variety of sentence types though some patterns repeated. Movement between tenses is confident. Variety and control in sentence structure suggests a mark in Band 4. Some errors / omissions in punctuation limit response to lower end of band.	Band A4 – 5 marks	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center;">COMPOSITION and EFFECT (CE)</th> </tr> <tr> <td> <ul style="list-style-type: none"> • features of narrative form, eg dialogue and description, contribute to impact of chapter (C4) • narrative voice well controlled to present character of Grouse (C4) • conscious choice of register and vocabulary evident (C4) </td> </tr> <tr> <th style="text-align: center;">CE Summary</th> </tr> <tr> <td>Reader's attention engaged and maintained through variety of devices appropriate to detective story form. Distinct narrative viewpoint used to convey character and mood, with some use of a range of stylistic features. Overall, enough of the criteria for Band 4 are fulfilled for this response to gain 8 marks.</td> </tr> <tr> <td style="text-align: center;">Band C4 – 8 marks</td> </tr> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> • features of narrative form, eg dialogue and description, contribute to impact of chapter (C4) • narrative voice well controlled to present character of Grouse (C4) • conscious choice of register and vocabulary evident (C4) 	CE Summary	Reader's attention engaged and maintained through variety of devices appropriate to detective story form. Distinct narrative viewpoint used to convey character and mood, with some use of a range of stylistic features. Overall, enough of the criteria for Band 4 are fulfilled for this response to gain 8 marks.	Band C4 – 8 marks	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center;">TSO Summary</th> </tr> <tr> <td>Overall structure leads to build-up of tension and interest though ending is abrupt and unconvincing. Paragraphs effectively sequenced using dialogue interspersed with description. Within paragraphs, connectives form temporal and causal links. On a best-fit basis, this response gained the higher mark in Band 4.</td> </tr> <tr> <td style="text-align: center;">Band B4 – 6 marks</td> </tr> </table>	TSO Summary	Overall structure leads to build-up of tension and interest though ending is abrupt and unconvincing. Paragraphs effectively sequenced using dialogue interspersed with description. Within paragraphs, connectives form temporal and causal links. On a best-fit basis, this response gained the higher mark in Band 4.	Band B4 – 6 marks
SSP Summary													
Subordination clarifies events and creates atmosphere in a deliberate way. Some variety of sentence types though some patterns repeated. Movement between tenses is confident. Variety and control in sentence structure suggests a mark in Band 4. Some errors / omissions in punctuation limit response to lower end of band.													
Band A4 – 5 marks													
COMPOSITION and EFFECT (CE)													
<ul style="list-style-type: none"> • features of narrative form, eg dialogue and description, contribute to impact of chapter (C4) • narrative voice well controlled to present character of Grouse (C4) • conscious choice of register and vocabulary evident (C4) 													
CE Summary													
Reader's attention engaged and maintained through variety of devices appropriate to detective story form. Distinct narrative viewpoint used to convey character and mood, with some use of a range of stylistic features. Overall, enough of the criteria for Band 4 are fulfilled for this response to gain 8 marks.													
Band C4 – 8 marks													
TSO Summary													
Overall structure leads to build-up of tension and interest though ending is abrupt and unconvincing. Paragraphs effectively sequenced using dialogue interspersed with description. Within paragraphs, connectives form temporal and causal links. On a best-fit basis, this response gained the higher mark in Band 4.													
Band B4 – 6 marks													

Longer writing task Example 5

SENTENCE STRUCTURE and PUNCTUATION (SSP)	We rounded the bend and I had my first real look at the <u>(building)</u> .	TEXT STRUCTURE and ORGANISATION (TSO)
expanded adjectival phrases add detail (A4)	<i>It was a large old <u>(house)</u> <u>(probably Georgian)</u> <u>(made of dark stone and surrounded by tall trees)</u>.</i>	reference chain forms lead- in to second paragraph (B4)
embedded noun clause for contextualisation (A5)	<i>The dark sky overhead looked ready to rain and a chill travelled up my spine. So this was <u>(the)</u></i>	
short compound sentence for effect (A5)	<i><u>(mansion I heard so much about)</u> and I was about to meet its people. <u>(We stopped and looked up)</u>. A imposing door with a large gold knocker in the shape of a fist sat patiently waiting. <u>(The whole)</u> <u>(place had an atmosphere of waiting)</u> the house was eerily silent as I stood trying to pluck up the courage to knock I jumped. The sound of bolts scraping back and a large tug sent the door vibrating.</i>	conscious link, signalling future action (B5)
expanded noun phrase adds detail economically (A5)	<i>A stout man with silver hair opened the door. He was shabbily dressed; <u>(cord trousers faded at)</u> <u>(the knee)</u> hung loosely from his waist. A haggard face showed signs of distress.</i>	
	<i>“Good Afternoon” I enthused, this fake cheerfulness would not last long.</i>	
	<i><u>(No response.)</u></i>	two-word paragraph for dramatic effect (B4)
brief question builds up atmosphere concisely (A5)	<i>He pulled the door further open with a huge raking sigh. I took this as an invitation and stepped in. The first thing that hit me was the darkness. <u>(I could hear a patter of tiny feet)</u>. <u>(‘Rats?’)</u> I thought.</i>	reference chain aids cohesion (B4)
	<i>My eyes adjusted to the gloom and I <u>smiled</u> in spite of my self. <u>(The pattering noise)</u> had come from a small woman flitting quickly down the stairs.</i>	
	<i>She smiled.</i>	
	<i>“Good Afternoon Inspector we are so glad to see you, you’re visit has been a HUGE source of relief.”</i>	effective integration of narrative description and dialogue (B4)
concessive construction signals turn of plot (A5)	<i>I looked quickly across the to the man who had let me in. He looked <u>(as if the very opposite was)</u> <u>(true)</u>.</i>	

continued opposite

Longer writing task Example 5 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP) continued

modal construction used for realism in speech pattern (A5)

“Would you like a drink, do you know the story? Or do you want to get straight to work?” Her small voice chattered and her eyes looked red from crying. “Martha.”

secure shift between tenses to control narrative (A5)

The stern voice from the corner made me jump again. It had an even worse effect on the small woman.

“Oh,” she paused shaking, “Erm, yes of course. There I go, haven’t even introduced myself. I’m Martha Beauford and this is my husband Mick.”

I shook hands. Her hand was small and bony, these were words that would have described her alltogether. Her hair must once have been blond. It was now riddled with grey. (A darned silk scarf round her neck seemed to suggest she was once a great country beauty.) He was cold and firm. I realised as he shook my hand he had only spoken one word since my arrival.

narrative interspersed with expositional description (B4)

Martha led us through to a large stone kitchen down a long corridor. It was even colder down there and I could see a dead, black jackdaw in the hearth. She flicked the switch of a plastic kettle in the corner. It had been plugged into a small generator. There was no mains electricity.

Punctuation:

- range of punctuation used, eg speech marks, apostrophes, ellipsis, but not entirely securely, eg some evidence of comma splicing (A4)

“Now” she said as she pushed a battered armchair towards me.

effective link into next chapter (B4)

“I suppose you want to know all about it...”

SSP Summary
Variety of sentence lengths, types and structures used for effect. Tenses and verb forms handled confidently. Variety of punctuation used helpfully, if not totally accurately. The strengths in sentence structure lead to a mark in Band 5.
Band A5 – 7 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> • conscious and sustained detective genre form (C5) • first person narrative voice well controlled (C5) • direct speech integrated effectively and focused description conveys mood (C5)
CE Summary
Confident handling of form with deliberate selection of details to build up atmosphere, eg dark sky, silence, Martha’s red eyes, the dead jackdaw. Narrative voice used to convey comment on situation / characters. Focused description and dialogue help to contribute to chosen approach. On a best-fit basis, enough of the criteria for Band 5 have been fulfilled for this response to gain 11 marks.
Band C5 – 11 marks

TSO Summary
Overall structure effectively contributes to coherent narrative. Reference chains aid whole-text cohesion, though within paragraphs links rely on sequence of narrated events. Overall, this response gains the higher mark in Band 4.
Band B4 – 6 marks

Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
incomplete sentence characteristic of genre (A5)	engaging and distinctive opening (B5)
empathetic third person narrative allows reader to share character's thoughts (A6)	question deliberately withholds information and arouses interest (B6)
subordination to enhance narrative (A6)	
noun phrase adds to description (A5)	connective allows contradictory viewpoint within same paragraph (B5)
repetitions balance sentences (A5)	
choice of expressive verbs add interest (A5)	dialogue builds on characterisation of Luton and introduces Grouse (B6)
	neat sections of description intersperse narrative (B5)
multiple connective allows succinct relative clause (A6)	
distinctive conversational structure aids characterisation of Inspector (A5)	

Called in on his day off. (Just seargeant Luton's luck). It must be something bad or Grouse wouldn't have called. But (why was he so specific about where Luton should meet him?)

"Nothing new I suppose," mumbled Luton to his tabby, Matilda (while shoving the remains of an underdone piece of marmite and butter toast in his mouth) (one arm in his grey holey jacket, one arm out).

Luton lived a shabby, grubby lifestyle but was a good honest, hardworking lad. (Nevertheless), his untidiness was too much for D.I. Grouse to cope with.

'(Messy lifestyle, messy mind)' is what he always said to Luton, and today Luton knew would be no exception.

"Late as usual, boy?" (boomed) Grouse as Luton (clambered) out of his grey, squeaky Ford. D.I. Grouse was a punctual man, as well as tidy. "Never mind, at least you've come to the right place."

"Thankyou sir, yes, why have you asked me out here?"

Luton looked around him. Hinton wood, he said to himself. (Huge trees loomed above him, the (white of the sky just visible.) Mud soaked into his black, shabby shoes as he slodged his way towards where the inspector was leaning against a green, old farmous fence, leading into a field (across from which) lay Hinton Mansion.

"(There's something afoot in the Hinton household, lad," growled Grouse) in a sinister fashion, indicating behind him.

At that moment, Luton noticed a group of police searchers in the distance.

"Not a murder?" he asked instinctively, coughing as Grouse lit up one of his French cigars.

continued opposite

Longer writing task Example 6 continued

<p>SENTENCE STRUCTURE and PUNCTUATION (SSP) continued</p>	<p><i>“Possibly. Jim Boulder’s sister has gone missing and with her, the Hinton’s family diamonds,” Grouse paused, (inhaling deeply)</i></p> <p><i>Luton nodded, (trying to avoid the clouds of smoke). He had been present at court when Jim Boulder, a former employee of the Hinton family, had caused a scene in an unfair dismissal case he was bringing against them.</i></p> <p><i>Grouse breathed out again, (like a dragon) (piercing the cold morning air). “I think we need to talk to the family first, this case has depth. Something tells me that all is not quite as it seems.”</i></p> <p><i>Detective Inspector Grouse had more than just hunches. He almost had a second sight or knowledge of what lay ahead. His sharp, experienced eye was what most impressed Luton, and anyone else who encountered him.</i></p> <p><i>He straightened, opened the gate, and proceeded up the hill, Luton trailing behind.</i></p> <p><i>(When finally) they reached the huge white mansion, that was the Hinton residence, Grouse raised his arm and tapped his nose sharply. “Observe and be rewarded,” he whispered wisely to Luton, as the door creaked open. An opening not only to the scene of the crime but also to a new, exciting case for D.I. Peter Grouse.</i></p>	<p>TEXT STRUCTURE and ORGANISATION (TSO) continued</p> <p>humour developed through linked references to smoking (B6)</p> <p>culmination of smoking references (B6)</p> <p>single-sentence paragraph leads deliberately into chapter ending (B6)</p> <p>connective signals last section of chapter (B5)</p> <p>ending effectively leads on to next chapter (B6)</p>
<p>parenthetic commas aid clarity (A5)</p> <p>short sentences build up tension (A6)</p> <p>passive imperative provides twist on familiar phraseology (A6)</p> <p>Punctuation:</p> <ul style="list-style-type: none"> • wide range of punctuation used for clarity with only occasional omissions (A5) 		

<p>SSP Summary</p> <p>Variety of sentence structures confidently employed to imitate the traditional detective thriller genre, using wide range of tenses and verb forms including conversational structures to convey character. Punctuation used to create clarity in different ways, though not faultless, keeps the response in Band 5.</p> <p style="text-align: center;">Band A5 – 7 marks</p>	<p>COMPOSITION and EFFECT (CE)</p> <ul style="list-style-type: none"> • skilled adaptation of form, with controlled sequencing, to create effective first chapter (C6) • chosen voice encompasses authorial viewpoint as well as those of different characters (C6) • opening chapter encapsulates whole range of stylistic devices (C6) <p style="text-align: center;">CE Summary</p> <p>Plot, description, characterisation and dialogue cohere well, with dramatic effects manipulating the reader through entirely convincing first chapter. Narrative viewpoint sophisticated and well handled. Fulfils all the criteria for Band 6 and so gains the top mark.</p> <p style="text-align: center;">Band C6 – 14 marks</p>	<p>TSO Summary</p> <p>Totally controlled with structure enhancing plot. Crafted balance of progress of plot with background, achieved through selection of linguistic devices appropriate to genre. Overall, fulfils all the criteria for Band 6.</p> <p style="text-align: center;">Band B6 – 8 marks</p>
---	--	---

Shakespeare paper: writing task

Introduction

The Shakespeare paper is a test of both writing and reading. The writing task assesses pupils' writing only: three tasks are set, one linked to each of the three specified Shakespeare plays, *Henry V*, *Macbeth* and *Twelfth Night*.

Writing task

The writing task on the Shakespeare paper is designed to elicit succinct responses. Each writing task relates to themes and ideas arising from pupils' study of one of the set plays and is linked to one of the designated writing purposes triplets in the English Order. For 2004 the writing tasks on the Shakespeare paper relate to the following triplets:

<i>Henry V</i>	analyse, review, comment;
<i>Macbeth</i>	persuade, argue, advise;
<i>Twelfth Night</i>	inform, explain, describe.

The assessment focuses used in this task assess pupils' ability to:

- AF1 write imaginative, interesting and thoughtful texts;
- AF2 produce texts which are appropriate to task, reader and purpose;
- AF4 *construct paragraphs* and use cohesion within *and between* paragraphs;
- AF5 vary sentences for clarity, purpose and effect;
- AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;
- AF7 select appropriate and effective vocabulary;
- AF8 use correct spelling.

AF3, *organise and present whole texts effectively, sequencing and structuring information, ideas and events*, is not assessed in this paper. Italicised text in AF4 is also not assessed. See below.

Writing task mark scheme

For the purposes of marking the writing tasks on this paper, related assessment focuses have been drawn together into three strands:

D	Sentence structure, punctuation and text organisation (AF4, AF5 and AF6)	(6 marks)
E	Composition and effect (AF1 and AF2)	(10 marks)
F	Spelling (AF8)	(4 marks)

Vocabulary (AF7) is relevant to all strands and is identified in the criteria where appropriate.

Because the tasks are designed to elicit succinct responses there is some change of emphasis in the assessment focuses grouped to form strand D: AF3 is not assessed, nor is *construct paragraphs* or *cohesion between paragraphs* from AF4.

A set of criteria is provided for each strand, based on a common generic mark scheme which is used across all key stages and all tasks. The criteria have been customised to relate specifically to the writing tasks in the paper and to take account of evidence from pre-testing.

Exemplar answers with marginal annotations and summary comment exemplify how the criteria should be applied.

For the purposes of marking, the key ideas related to each strand and how these are reflected in the bullet points in the mark scheme are clarified below.

D Sentence structure, punctuation and text organisation

First bullet: variety, clarity and accuracy of sentence structures and cohesion

- how different sections of the text are organised, including grouping of material, connecting and elaborating within paragraphs / sections

Second bullet: variety and accuracy of punctuation

E Composition and effect

First bullet: adaptation to purpose, form and reader

Second bullet: viewpoint

- establishing and maintaining the position / stance of author, narrator, characters and others

Third bullet: style

- rhetorical effect, choice of language and technical or literary devices

F Spelling

use correct spelling

Marking procedures

The criteria should be applied in the order in which they are given so that a picture of the strengths and weaknesses of each response can be built up cumulatively.

For each strand, a judgement has to be made about which description best matches each script. This involves balancing those aspects of the performance which meet the criteria for a particular band against those which do not. To make this judgement it is necessary to look at the description of performance both above and below the band in question.

The exemplar responses should be referred to in order to clarify features of writing relevant to particular bands and to help confirm the marks awarded in relation to each set of criteria.

For spelling, responses which do not fulfil enough of the criteria for 1 mark should be awarded 0.

Table showing marks awarded to exemplar responses

Writing

	D: Sentence structure, punctuation and text organisation (SSPTO)	E: Composition and effect (CE)	F: Spelling (SP)	Page
Henry V				
Example 1	2	3	2	73
Example 2	4	6	2	74
Example 3	6	10	4	76
Macbeth				
Example 1	0	1	1	82
Example 2	3	4	2	83
Example 3	5	8	3	84
Twelfth Night				
Example 1	1	2	1	90
Example 2	2	3	1	91
Example 3	5	8	3	92

Henry V Writing task**Writing task**

In *Henry V*, Henry takes his responsibilities seriously, but when he was younger he knew how to have fun.

Teenage lifestyles today

You are a parent of a teenager. You see this in your local newspaper and you decide to respond.

A recent report compares today's teenagers with previous generations of teenagers.

It claims, for example, that young people are less likely to help in the home, or study after school.

Teenagers nowadays also spend more time watching television and meeting their friends.

As a parent, do you agree with these views?

We would like to print your comments in next week's paper.

Write your comments in a letter to the newspaper.

20 marks including 4 marks for spelling

Henry V Writing mark scheme

D Sentence structure, punctuation and text organisation		Marks available
Band	Assessment focuses:	
	AF5 vary sentences for clarity, purpose and effect; AF6 write with technical accuracy of syntax and punctuation in phrases and sentences; AF4 use cohesion within paragraphs.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
D1	<ul style="list-style-type: none"> Simple connectives (<i>and, but, so</i>) link clauses to express views in a letter. Mostly first person and present tense, with some variation of either tense or person, not always controlled, to give views on teenage lifestyles. Simple expansion of noun phrases adds limited detail (<i>good boy, big help</i>). Within sections there is some attempt to maintain links between ideas. Sentences generally correctly demarcated. Some attempt to use other punctuation. 	0
D2	<ul style="list-style-type: none"> Sentences generally grammatically sound with some variation in structure, eg subordinating connectives to develop ideas (<i>when my son goes out... if he is late</i>) or different subjects of sentences to develop or clarify points made (<i>My daughter... I think that...</i>). Different verb forms support comments on teenage lifestyles (<i>My kids have always... they need to...</i>). Within sections or paragraphs, content organised around a main idea or topic sentence, eg teenagers are not all the same. Most sentences correctly demarcated with some use of other punctuation. 	1,2
D3	<ul style="list-style-type: none"> Some range in sentence structures varies the analysis of ideas, eg simple sentences for emphasis (<i>I don't agree</i>), subordination to develop a point of view or elaborate an idea (<i>Although they have to work hard, there are also...</i>). Movement between verb forms gives clarity and focus, eg modals to explore possible teenage behaviour (<i>teenagers should... when I was young I would...</i>) or convey personal viewpoint (<i>I think teenagers should be given a chance</i>). Within sections or paragraphs, main ideas supported by example or detail. Almost all sentences correctly demarcated with some use of other punctuation within sentences. 	3,4
D4	<ul style="list-style-type: none"> Length and structure of sentences varied to support the analysis of views, eg subordination to provide balanced views (<i>Although many teenagers... it is also true that...</i>), variation in word order to foreground particular points (<i>Being young today...</i>), modals used for a range of effects, including possibility and consequences (<i>if teenagers rebel they should...</i>). Within paragraphs, ideas linked or sequenced to give force to the line of thought, eg by contrasting different ideas (<i>your report suggests... in my opinion...</i>). Punctuation used, generally securely, to mark structure of sentences and give clarity. 	5
D5	<ul style="list-style-type: none"> Range of sentence structures contributes to effectiveness of a letter giving comments and analysis. Variety of verb forms, including a range of tenses, modals and impersonal constructions, gives clarity and balance to development of analysis, eg by comparing teenagers in the past with teenagers today (<i>When I was young... but my son...</i>). Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs, a range of devices supports links between ideas, eg connectives, summarising, reformulating. Range of punctuation used to clarify meaning and create particular effects. 	6

Henry V Writing mark scheme

E Composition and effect		Marks available
Band	Assessment focuses:	
	AF1 write imaginative, interesting and thoughtful texts; AF2 produce texts which are appropriate to task, purpose and reader.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
E1	<ul style="list-style-type: none"> ■ Some awareness of purpose and audience shown in selection of relevant points though comment often expressed as simple views. ■ Some attempt to adopt role of parent and simple viewpoint conveyed (<i>teenagers today are O.K. ...</i>), though with little development. ■ Shows awareness of appropriate style for a letter giving comments, eg through vocabulary choice (<i>good behaviour, today's world</i>), though not always sustained. 	0
E2	<ul style="list-style-type: none"> ■ Attempt to engage the reader's interest through tone, eg reasonable degree of formality appropriate to the public readership of the letter (<i>I am writing to give my opinion...</i>). ■ Role of parent maintained, mostly consistently. Generally clear viewpoint conveyed, with some use of evidence to support attitude expressed (<i>I am concerned because my son spends too much time out with his friends</i>). ■ Some appropriate stylistic features support the purpose of the letter, eg personal anecdote to support assertion (<i>I think teenagers... a girl I know...</i>). 	1,2,3
E3	<ul style="list-style-type: none"> ■ Reader's attention engaged by consistently sustained level of formality, with appropriate tone for a letter to a newspaper, and clear sequencing of material. ■ Role of parent maintained consistently to convey clear viewpoint supported by developed use of personal experience with some recognition of other perspectives (<i>when I was young... nowadays teenagers...</i>). ■ Appropriate stylistic features add interest to the letter, eg listing points in threes (<i>I know teenagers who are considerate, kind and committed...</i>). 	4,5,6
E4	<ul style="list-style-type: none"> ■ Reader's interest sustained by clear sequence of comments which presents a logical analysis in appropriately formal tone (<i>it seems to me that this view...</i>). ■ Adopted role used to develop chosen viewpoint by establishing individual view while acknowledging other perspectives (<i>obviously there are teenagers who do cause trouble in school or on the streets...</i>), or by comparing previous generations with teenagers today. ■ Range of stylistic devices used to convey analysis with impact, eg effective use of <i>we</i> and <i>us</i> to add contrast, powerful words and phrases, eg abstract nouns, or memorable pairs of nouns (<i>willing and hard working, tough and challenging</i>). 	7,8,9
E5	<ul style="list-style-type: none"> ■ Purpose of letter fulfilled by adoption of varied tone designed to engage and manipulate the reader, eg by establishing a common view or challenging assumptions (<i>Do you really think teenagers are so much worse than they used to be?</i>). ■ Viewpoint conveyed through individual portrayal of chosen role carries weight by acknowledging and addressing others' views with some detachment (<i>my response to these concerns is... we have to realise that there isn't one view...</i>). ■ Appropriate and individual style deployed to match the intended impact of the letter and the chosen role and voice, with forcefulness and brevity, eg indignation at report's finding (<i>I suggest that in future your reporters present a more balanced view in order to avoid causing offence...</i>). 	10

Henry V Writing mark scheme

F	Spelling	Marks available
Band	Assessment focus	
	AF8 use correct spelling	
<hr/>		
	Main criterion: the spelling of simple and common polysyllabic words is usually accurate.	
	Likely patterns of error:	
F1	<ul style="list-style-type: none"> ■ There may be some confusion of more complex homophones (<i>eg course / coarse, breaking / braking</i>), phoneme omission (<i>eg rem[em]ber</i>). ■ There may be errors in using suffixes and prefixes (<i>eg tryed, familys, dissappear, hoping / hopeing / hopping</i>). 	1
<hr/>		
	Main criterion: the spelling of words with complex regular patterns is usually accurate.	
F2	Likely patterns of error: <ul style="list-style-type: none"> ■ There may be incorrect hyphenation of some compound words (<i>eg re-act, grand-father</i>). ■ There may be errors in more complex suffix formations (<i>eg responsible, physicly, basicly</i>). 	2
<hr/>		
	Main criterion: most spelling, including that of irregular words, is usually correct.	
F3	Likely patterns of error: <ul style="list-style-type: none"> ■ Errors may occur with unstressed vowels (<i>eg dependant, definitely</i>) or with consonant doubling in some more complex words (<i>eg embarrassment, occassionally, adress</i>). 	3
<hr/>		
F4	Main criterion: virtually all spelling, including that of complex irregular words, is correct. Any errors stand out as untypical or one-off slips.	4

A response which does not fulfil the criteria for Band F1 for spelling should be awarded 0.

Henry V Writing Example 1

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
<p>some attempt to link clauses, not completely controlled (D2)</p>	<p><i>Dear Newspaper Sir / madam.</i></p> <p><i>Yes I do agree with these terms teenagers do like to go out with friends (and) watch television (than) study (or) help around the house.</i></p>	<p>simple opening argument (D1)</p>
<p>subordination to develop opinions but is repetitious (D2)</p>	<p><i>I think this is (because) teenagers like to do things with their friends (because) they are the same age and enjoy the same things. I also think that teenagers are watching too much television (because) they are watching series that want them to continue watching. Also I think that teenagers watch television (because) there is a variety of things on. The television show comedy, drama's films ect. This makes people watch the different things.</i></p>	<p>paragraph organised around topic of teenagers and TV (D2)</p>
<p>modal form to emphasise point (D3)</p>	<p><i>(I think) that parent (should make) their children do more homework than watch television. (I think (that) the parents and the children should come to an agreement on how much studying they do to how much television they watch. (I think that) parent should reward their children by letting them out with friend but only if they have done their homework or helped around the house.</i></p>	<p>accurate demarcation of sentences (D2)</p>
<p>repetitive pattern of sentence openings (D1)</p>	<p><i>parent should reward their children by letting them out with friend but only if they have done their homework or helped around the house.</i></p>	<p>paragraph structured to focus on conclusion (D2)</p>
<p>some variation in sentence structure using noun phrases, conditional and other connectives (D2)</p>	<p><i>Your sincerely</i></p> <p><i>A Parent</i></p>	

<p>Sentence structure, punctuation and text organisation summary</p> <p>Generally sound sentence demarcation but limited success in variation of sentence types, with much repetition, eg <i>I think... I think...</i> Evidence of some development of points within paragraphs. Some grammatical inaccuracies and a limited range of punctuation keep this in Band 2.</p> <p style="text-align: center;">Band D2 – 2 marks</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center; padding: 5px;">COMPOSITION and EFFECT (CE)</th> </tr> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> maintains appropriate tone and degree of formality (E2) role of parent maintained, offering evidence with a sense of authority to explain opinions (E2) stylistic features, though limited, support structure of argument, eg repetition, personal approach offering balanced opinion in last paragraph (E2) </td> </tr> <tr> <th style="text-align: center; padding: 5px;">CE Summary</th> </tr> <tr> <td style="padding: 5px;"> <p>Clear opening to engage reader's attention. Some opinions supporting teenagers' point of view. Conclusion suggesting way forward with positive suggestions.</p> </td> </tr> <tr> <td style="text-align: center; padding: 5px;">Band E2 – 3 marks</td> </tr> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> maintains appropriate tone and degree of formality (E2) role of parent maintained, offering evidence with a sense of authority to explain opinions (E2) stylistic features, though limited, support structure of argument, eg repetition, personal approach offering balanced opinion in last paragraph (E2) 	CE Summary	<p>Clear opening to engage reader's attention. Some opinions supporting teenagers' point of view. Conclusion suggesting way forward with positive suggestions.</p>	Band E2 – 3 marks	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center; padding: 5px;">Spelling</th> </tr> <tr> <td style="padding: 5px;"> <p>Spelling generally accurate, within a limited range of vocabulary</p> </td> </tr> <tr> <td style="text-align: center; padding: 5px;">Band F2 – 2 marks</td> </tr> </table>	Spelling	<p>Spelling generally accurate, within a limited range of vocabulary</p>	Band F2 – 2 marks
COMPOSITION and EFFECT (CE)										
<ul style="list-style-type: none"> maintains appropriate tone and degree of formality (E2) role of parent maintained, offering evidence with a sense of authority to explain opinions (E2) stylistic features, though limited, support structure of argument, eg repetition, personal approach offering balanced opinion in last paragraph (E2) 										
CE Summary										
<p>Clear opening to engage reader's attention. Some opinions supporting teenagers' point of view. Conclusion suggesting way forward with positive suggestions.</p>										
Band E2 – 3 marks										
Spelling										
<p>Spelling generally accurate, within a limited range of vocabulary</p>										
Band F2 – 2 marks										

Henry V Writing Example 2

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
	<i>Dear Sir, Madame,</i>
	<i>I am a parant of a 15 year old girl, and she is excellent, she helps around the house, she studies, she does extra jobs and she still has time to watch t.v or see her friends.</i>
	} basis of argument outlined (D3)
variety of verb forms, including modals, handled confidently for clarity and subtlety (D3)	<i>I personally think that the parents should be encouraging their children to do these things, I give my daughter money for doing the chores, so that she has got a reward to look forward to.</i>
	} opinion developed with supporting detail (D3)
	<i>I think that the reason for teenagers not doing homework and chores is they think (why should I). Alot of kids don't have a lot of respect for their parents nowadays, (this) could be influensed by television programmes, (but also) by school life, kids rub off on each other (which then) comes back to the home and family.</i>
variety of connectives gives balance to sentence, aiding development of argument (D3)	} speech marks used to demarcate opinion (D3)
	<i>(For many teenager's) parents these views in the text above are true and to help them, then Local Councils or the Government (could) supply more teachers for after school study groups or after school activites.</i>
controlled use of modals to express shades of meaning, possibility and obligation (D4)	} foregrounded prepositional phrase emphasises point (D4)
	<i>Schools (should) also set more homework, I look in my daughter's homework diary and there are weeks and weeks of no set homework, personally I don't think thats right.</i>
	} reference back to daughter makes cohesive link (D3)

continued opposite

Henry V Writing Example 2 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continued

(My final point) to make is, newspapers such as yourself, don't help teenagers by criticizing them and comparing them to other generations of teenagers this in no shape or form encourages them to study or do chores.

conclusion clearly signposted (D4)

Yours Sincerely

Miss _____

Sentence structure,
punctuation and text
organisation summary

Range of sentence structures helpfully supports development of argument. Some variety of punctuation used but not always successfully, eg apostrophes, and there is overuse of commas as substitutes for full stops. Ideas are supported by examples. On a best-fit basis, this response gains a mark at the top of D3.

Band D3 – 4 marks

COMPOSITION and EFFECT (CE)

- appropriate tone sustained by development of supporting details in argument and a clearly directed opening and ending (E3)
- viewpoint begins with personal example, then broadens (E4)
- stylistic features employed such as repetition for impact in opening paragraph, cyclical argument in paragraph 3 (E3)

CE Summary

Engages reader's interest with clear opening and subsequent justification of viewpoints with appropriate level of formal tone and suggestions for improvements. Some lack of clarity / detail in the line of argument, eg *kids rub off on each other*, keeps this at the top of Band E3.

Band E3 – 6 marks

Spelling

Secure in simple and common polysyllabic words but uncertain with less common verb forms, eg *influensed*, *critisizing*.

Band F2 – 2 marks

Henry V Writing Example 3

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION	
	<i>Tuesday 8th July</i>	
	<i>Dear editor,</i>	
range of sentence structures provide effective opening (D5)	<p><i>I would like to reply to <u>an article</u> which appeared in this week's edition of your newspaper. <u>The article</u> stated that teenage lifestyles today are based more on watching t.v and meeting friends. <u>On the contrary</u>, I have a son aged 14 years old and he spends an awful lot of his time doing school projects and he often offers to help me with any jobs which need doing in the garden.</i></p>	<p>indefinite/definite qualification supports cohesion (D5)</p> <p>thrust of argument clearly established by foregrounding of adverbial phrase (D5)</p>
use of compound verb forms, including modals and impersonal construction, to emphasise opinions (D5)	<p><i><u>I do agree</u> that in the past teenagers were perhaps more likely to stay after-school to study but <u>I would also like to point</u> out that they didn't have as much homework as the youngsters of today. <u>It may seem</u> like teenagers nowadays watch lots of t.v but I feel that this is a direct result of being pushed too hard at school. <u>I know</u> that <u>if I were</u> a child now, <u>I would need</u> some time just <u>to relax</u> in front of the t.v or <u>to play</u> on the computer <u>to help</u> me unwind from the stresses of school.</i></p>	<p>expansion of details combined with personal reflection support cohesive argument (D5)</p>
variety of verb forms manipulated confidently for clarity and subtlety of expression (D5)		
use of modals to emphasise recommendations (D5)	<p><i>I <u>would advise</u> that in the future, your reporting teams <u>should do</u> a little bit more research before writing comments such as "Teenagers nowadays also spend more time watching television..." because comments like that are categorising around 7 million people in the country under one <u>'net'</u>. I agree that maybe amongst the older generation that the stereotypical view of</i></p>	<p>inverted commas used to create tone (D5)</p>

continued opposite

Henry V Writing Example 3 continued

SENTENCE STRUCTURE
continued

PUNCTUATION and TEXT ORGANISATION
continued

well-placed use of subordination to give reference (D5)

teenagers nowadays is, *(as you wrote)* watching t.v and meeting friends, but I think that it is unfair to say that every teenager is like that. Many teenagers are like my son *(and, like him,* were offended by your report.

use of pair of commas clarifies comparison (D5)

controlled placement of adverb and understated comparative form to modify tone (D5)

I would *(just)* ask for your reporters to be *(a little more careful)* not to stereotype people in the future as is could cause offence.

Yours sincerely,
J H _____, age 45

Sentence structure, punctuation and text organisation summary

Wide variety of sentence structures employed to control effective argument, linked and developed in a range of ways. A wide range of internal sentence punctuation clarifies succinct expression.

Band D5 – 6 marks

COMPOSITION and EFFECT (CE)

- reader's interest sustained by effective tone, eg by second person references, *as you wrote, your report* (E5)
- viewpoint carries weight acknowledging wider perspectives in development of opinions
- range of stylistic devices used for effect

CE Summary

Reader engaged throughout by range of features, including appropriate tone, authoritative viewpoint and a consistent style.

Band E5 – 10 marks

Spelling

Accurate, including complex words, eg *categorising*.

Band F4 – 4 marks

Macbeth Writing task**Writing task**

In *Macbeth*, Banquo warns Macbeth about the Witches' influence.

Help!

You give advice in a magazine for young people. You receive this request:

Please advise me...

I have recently moved school and made some new friends. I like spending time with them, but my form tutor thinks my work is suffering.

What should I do?

Sam

Write your advice to be published in the magazine.

20 marks including 4 marks for spelling

Macbeth Writing mark scheme

D Sentence structure, punctuation and text organisation		Marks available
Band	Assessment focuses:	
	AF5 vary sentences for clarity, purpose and effect; AF6 write with technical accuracy of syntax and punctuation in phrases and sentences; AF4 use cohesion within paragraphs.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
D1	<ul style="list-style-type: none"> ■ Simple connectives (<i>and, but, so</i>) link clauses to support straightforward advice (<i>you can have friends and you can work...</i>). Mostly present tense with verb forms not always controlled. Simple expansion of noun phrases adds limited detail (<i>good friends, bad idea</i>). Within sections, there is some attempt to maintain links between ideas. ■ Sentences generally correctly demarcated. Some attempt to use other punctuation. 	0
D2	<ul style="list-style-type: none"> ■ Sentences generally grammatically sound with some variation in structure to develop points, eg co-ordination to assert ideas (<i>it's good to have friends but your work is more important</i>) or some use of modals to suggest particular behaviours (<i>you should move away from your friends in class</i>). There is some attempt to vary the subjects of sentences (<i>My advice... you could...</i>). Within sections or paragraphs, content is organised around a key aspect of advice, although suggestions may not be developed. ■ Most sentences correctly demarcated with some use of other punctuation. 	1,2
D3	<ul style="list-style-type: none"> ■ Some range in sentence structures varies the advice given, eg connectives (<i>however, although</i>) to balance advice, simple commands (<i>Do your homework when it's set...</i>), subordination to develop reasons for suggestions (<i>if you are happy at school, you will get on better...</i>). Variation in verb forms gives focus and emphasis, eg modals to give force to advice (<i>you really should listen to your form teacher...</i>). Within sections or paragraphs, main ideas developed by example or detail, eg reasons for advice given. ■ Almost all sentences correctly demarcated with some use of other punctuation within sentences. 	3,4
D4	<ul style="list-style-type: none"> ■ Length and structure of sentences varied to support the range of advice, eg complex sentences to elaborate consequences of particular behaviour (<i>When you do well, which you will if you concentrate, you will feel really pleased...</i>), short sentences for direct appeal (<i>Try it and see!</i>) and variation in word order to foreground particular points (<i>Getting your homework done is important...</i>). Within paragraphs, ideas sequenced or linked to give force and logic to the advice given. ■ Punctuation used, generally securely, to mark structure of sentences and give clarity. 	5
D5	<ul style="list-style-type: none"> ■ Range of sentence structures contributes to clarity of advice given. Variety of verb forms, including imperatives, tense changes and modals, used to link arguments to persuasive effect (<i>Be yourself. Spend time with your new friends when you can but also leave time for school work. You might find that...</i>). Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs, a range of devices supports links between ideas, eg connectives, summarising, reformulating. ■ Range of punctuation used to clarify meaning and create particular effects. 	6

Macbeth Writing mark scheme

E Composition and effect		Marks available
Assessment focuses:		
Band	AF1 write imaginative, interesting and thoughtful texts; AF2 produce texts which are appropriate to task, purpose and reader.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
E1	<ul style="list-style-type: none"> ■ Some awareness of purpose and audience evident in selection of ideas for teenage reader and attempt at appropriate tone (<i>Your teacher knows best...</i>). ■ Some attempt, not always sustained, to adopt the role of responsible adviser, though some lack of consistency apparent (<i>You've got to stick by your mates...</i>). ■ Shows awareness of appropriate style to advise, though often limited to cliché. Vocabulary generally relevant to purpose and context (<i>new friends, wrong crowd</i>). 	0
E2	<ul style="list-style-type: none"> ■ Appropriate tone mostly maintained with selection of relevant advice, eg key points are clear (<i>The most important thing is...</i>). Attempts to engage reader in direct address (<i>you want to do well at school...</i>). ■ Role of responsible adviser maintained, mostly consistently. Clear attitude to situation conveyed reflecting advisory role (<i>you only have one go at school...</i>). ■ Some appropriate stylistic features help convey key points of advice, eg questions (<i>What's important to you?</i>) or imperatives (<i>get your homework done first</i>). 	1,2,3
E3	<ul style="list-style-type: none"> ■ Appropriate tone for giving advice in a teenage magazine maintained, eg teacherly, sympathetic or humorous, by attempting to establish a relationship with the reader (<i>I know it must be hard... you've done well to make friends so quickly</i>). ■ Role of adviser maintained consistently and viewpoint conveys clear attitude to situation which also recognises viewpoint of the recipient (<i>for all teenagers, friends are important...</i>). ■ Appropriate stylistic devices support the purpose of the writing, to give advice, eg rhetorical questions (<i>Don't you want to do well at school?</i>), offering alternatives (<i>you could... or you might...</i>), providing reassurance (<i>the best thing to do...</i>). 	4,5,6
E4	<ul style="list-style-type: none"> ■ Reader's interest is sustained by variation in tone, eg shift from humour to seriousness, or a deliberately upbeat direct address to reader (<i>Well Sam, you're in a very tricky situation!</i>). ■ Chosen voice is effectively controlled, anticipating viewpoint of the recipient (<i>I know GCSEs seem a long way away...</i>). ■ Range of stylistic devices provides variety in the advice and gives emphasis, eg contrast (<i>If they're good friends, they will encourage you to be yourself; if they are not...</i>), rhetorical devices (<i>you need to work, play <u>and</u> rest... what's your priority?</i>). 	7,8,9
E5	<ul style="list-style-type: none"> ■ Purpose of task fulfilled with tone adapted to manipulate the reader, eg by anticipating objections (<i>I know you will say...</i>), appeal to common sense (<i>your letter shows you care about your tutor's opinion... I'm sure you will...</i>). ■ Voice adapted and controlled to convey viewpoint which recognises different perspectives on situation: parents', teachers' and the pupil's (<i>Your parents... In the end, it is your...</i>). ■ Appropriate and individual style deployed to match the purpose and audience, eg humour, exhortations to support thrust of advice, summative comments. 	10

Macbeth Writing mark scheme

F	Spelling	Marks available
Band	Assessment focus	
	AF8 use correct spelling	
<hr/>		
	Main criterion: the spelling of simple and common polysyllabic words is usually accurate.	
	Likely patterns of error:	
F1	<ul style="list-style-type: none"> ■ There may be some confusion of more complex homophones (<i>eg course / coarse, breaking / braking</i>), phoneme omission (<i>eg rem[em]ber</i>). ■ There may be errors in using suffixes and prefixes (<i>eg tryed, familys, dissappear, hoping / hopeing / hopping</i>). 	1
<hr/>		
	Main criterion: the spelling of words with complex regular patterns is usually accurate.	
F2	Likely patterns of error: <ul style="list-style-type: none"> ■ There may be incorrect hyphenation of some compound words (<i>eg re-act, grand-father</i>). ■ There may be errors in more complex suffix formations (<i>eg responsible, physicly, basicly</i>). 	2
<hr/>		
	Main criterion: most spelling, including that of irregular words, is usually correct.	
F3	Likely patterns of error: <ul style="list-style-type: none"> ■ Errors may occur with unstressed vowels (<i>eg dependant, definatly</i>) or with consonant doubling in some more complex words (<i>eg embarrassment, occassionally, adress</i>). 	3
<hr/>		
F4	Main criterion: virtually all spelling, including that of complex irregular words, is correct. Any errors stand out as untypical or one-off slips.	4

A response which does not fulfil the criteria for Band F1 for spelling should be awarded 0.

Macbeth Writing Example 1

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
simple co-ordination to link two pieces of advice (D1)	<i>I think you should still hang around with your friends, (and) do more improvements on your school work.</i>	} some cohesion as ideas are relevant to advice given in first sentence (D2)
attempt to use modals to advise and to suggest possible outcome (D2)	{ <i>My Advice is you (should spend) less time with your mates and spend more time on your school work and homework. because you (would get) no Gcse's marks and you wont get a job (because) you need Gcse's levels. to get a job. (So) I Advice</i>	
connectives used to support limited development of ideas (D1)	<i>you to work harder on your classwork. And your homework. otherwise you won't get a very good education.</i>	} breakdown of sentence demarcation (D1)

<p>Sentence structure, punctuation and text organisation summary</p> <p>Some attempt to use complex sentences but punctuation restricted to full stops and apostrophes, both used inaccurately. Limited attempt to expand ideas. Overall this response matches the criteria for Band 1 and gains 0 marks.</p> <p style="text-align: center;">Band D1 – 0 marks</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center;">COMPOSITION and EFFECT (CE)</th> </tr> <tr> <td> <ul style="list-style-type: none"> second person address for specified audience showing awareness of purpose (E1) role of responsible adviser evident if not developed (E2) awareness of appropriate style shown (E1) </td> </tr> <tr> <th style="text-align: center;">CE Summary</th> </tr> <tr> <td>Awareness of purpose, though limited. Very general advice given, in no definite register. Role of adviser, though undeveloped, is maintained.</td> </tr> <tr> <td style="text-align: center;">Band E2 – 1 mark</td> </tr> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> second person address for specified audience showing awareness of purpose (E1) role of responsible adviser evident if not developed (E2) awareness of appropriate style shown (E1) 	CE Summary	Awareness of purpose, though limited. Very general advice given, in no definite register. Role of adviser, though undeveloped, is maintained.	Band E2 – 1 mark	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="text-align: center;">Spelling</th> </tr> <tr> <td>Repetitive, restricted choice of vocabulary. Error when verb form of 'advice' is used.</td> </tr> <tr> <td style="text-align: center;">Band F1 – 1 mark</td> </tr> </table>	Spelling	Repetitive, restricted choice of vocabulary. Error when verb form of 'advice' is used.	Band F1 – 1 mark
COMPOSITION and EFFECT (CE)										
<ul style="list-style-type: none"> second person address for specified audience showing awareness of purpose (E1) role of responsible adviser evident if not developed (E2) awareness of appropriate style shown (E1) 										
CE Summary										
Awareness of purpose, though limited. Very general advice given, in no definite register. Role of adviser, though undeveloped, is maintained.										
Band E2 – 1 mark										
Spelling										
Repetitive, restricted choice of vocabulary. Error when verb form of 'advice' is used.										
Band F1 – 1 mark										

Macbeth Writing Example 2

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
	<p><i>Hi Sam,</i></p> <p><i>I'm sure its great making new friends and fitting well at your new school as I bet its hard. But if you're spending a lot of time out with them and your studies are dropping then maybe you (should cut) down your time spent with them. That doesn't mean you (shouldn't see) them at all (because) you need fun but just for a bit. Maybe you should see them a bit less to get back on track with your school work, (then) you can see them a bit more (when) you've done that. This obviously means not as much as before because you faltered.</i></p> <p><i>You should get back on track then start seeing them a little bit more. Although making new friends is great, you have to remember that studies should come first!</i></p>	
<p>modals used with control to express advice and opinion (D3)</p>	<p>(should cut)</p>	<p>connectives used to develop ideas within paragraph (D3)</p>
<p>subordinating connectives develop ideas (D3)</p>	<p>(because)</p> <p>(then)</p> <p>(when)</p>	<p>ideas sequenced to support argument (D3)</p> <p>breakdown of expression (D2)</p>
<p>variety of verb forms balances advice with instruction (D3)</p>	<p><i>You should get back on track then start seeing them a little bit more. Although making new friends is great, you have to remember that studies should come first!</i></p>	<p>summary of previous advice gives cohesion (D3)</p>

<p>Sentence structure, punctuation and text organisation summary</p> <p>Some variety in structures, using modals, subordination and a range of verb forms to express advice. Lack of development of ideas keeps response at lower end of Band 3. Correct demarcation of sentences, though internal punctuation and apostrophe for omission not entirely secure.</p> <p style="text-align: center;">Band D3 – 3 marks</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">COMPOSITION and EFFECT (CE)</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <ul style="list-style-type: none"> appropriate friendly tone (<i>Hi Sam</i>) in an attempt to establish reader relationship (E3) role of adviser maintained consistently, showing clear attitude to situation (E3) appropriate stylistic devices support purpose (E2) </td> </tr> <tr> <th style="text-align: center;">CE Summary</th> </tr> <tr> <td style="padding: 5px;"> <p>Engages reader's interest with sympathetic opening, then gives some general advice. Lack of very specific pointers keeps response at lower end of Band 3.</p> </td> </tr> <tr> <td style="text-align: center;">Band E3 – 4 marks</td> </tr> </tbody> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> appropriate friendly tone (<i>Hi Sam</i>) in an attempt to establish reader relationship (E3) role of adviser maintained consistently, showing clear attitude to situation (E3) appropriate stylistic devices support purpose (E2) 	CE Summary	<p>Engages reader's interest with sympathetic opening, then gives some general advice. Lack of very specific pointers keeps response at lower end of Band 3.</p>	Band E3 – 4 marks	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Spelling</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;"> <p>High degree of accuracy but range of vocabulary limited with no irregular words used.</p> </td> </tr> <tr> <td style="text-align: center;">Band F2 – 2 marks</td> </tr> </tbody> </table>	Spelling	<p>High degree of accuracy but range of vocabulary limited with no irregular words used.</p>	Band F2 – 2 marks
COMPOSITION and EFFECT (CE)										
<ul style="list-style-type: none"> appropriate friendly tone (<i>Hi Sam</i>) in an attempt to establish reader relationship (E3) role of adviser maintained consistently, showing clear attitude to situation (E3) appropriate stylistic devices support purpose (E2) 										
CE Summary										
<p>Engages reader's interest with sympathetic opening, then gives some general advice. Lack of very specific pointers keeps response at lower end of Band 3.</p>										
Band E3 – 4 marks										
Spelling										
<p>High degree of accuracy but range of vocabulary limited with no irregular words used.</p>										
Band F2 – 2 marks										

Macbeth Writing Example 3

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
complex sentence using subordination to combine empathy with advice (D5)	question provides effective opening (D4)
lengths and structures of sentences varied, leading to effective rhetorical question (D4)	punctuation used helpfully to add detail and emphasis (D4)
confident switching between subjects and tenses, using variety of constructions, appealing directly to reader (D4)	foregrounding of adverbial link to emphasise argument (D4)
imperative plus direct speech adds variety (D4)	use of connecting phrase to link back and introduce further idea (D4)
rhetorical questions, conditional answers, modal constructionals all provoke thought in reader (D5)	inverted commas used to create doubtful tone (D4)

continued opposite

Macbeth Writing Example 3 continued**SENTENCE
STRUCTURE
continued**

yourself with. I don't know exactly how you are feeling, but you are new to the school you don't know what everyone is like.

I have given you some ideas and I hope you take my points into consideration.

Good luck!

**PUNCTUATION and
TEXT ORGANISATION
continued**

structure and tone falter slightly towards end. Punctuation not fully controlled (D3)

**Sentence structure,
punctuation and text
organisation summary**

Good control of range of sentence types, verb forms and structures, all supporting development of advice, with ideas effectively linked. Slight lapse in effective punctuation towards end leaves this response in Band D4.

Band D4 – 5 marks

COMPOSITION and EFFECT (CE)

- upbeat tone established in first paragraph, given edge by cautionary note (E4)
- viewpoint clear and controlled with frequent recognition of reader's position (E4)
- stylistic devices such as rhetorical questions add variety to advice (E4)

CE Summary

Engages reader with clear address and direction, tempering understanding with advice in an appropriate style, faltering only towards the end.

Band E4 – 8 marks

Spelling

Most spelling is correct, including that of irregular words. Error of consonant doubling in *begginning* keeps mark in Band 3.

Band F3 – 3 marks

Twelfth Night Writing task**Writing task**

In *Twelfth Night*, a practical joke goes too far.

It was a joke...

You went to the school party with a can of shaving foam and as a result the hall ended up in a terrible mess.

Your Head of Year wants a written explanation.

You have to:

- explain how the joke got out of hand;
- describe how you feel about the consequences.

Write your statement explaining what happened.

20 marks including 4 marks for spelling

Twelfth Night Writing mark scheme

D Sentence structure, punctuation and text organisation		Marks available
Band	Assessment focuses:	
	AF5 vary sentences for clarity, purpose and effect; AF6 write with technical accuracy of syntax and punctuation in phrases and sentences; AF4 use cohesion within paragraphs.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
D1	<ul style="list-style-type: none"> Simple connectives (<i>and, but, so</i>) link clauses to give explanation. Mostly first person, and simple past tense to recount events with some use of present tense to describe feelings. Some variation in subjects to clarify what happened but not always controlled. Simple expansion of noun phrases adds limited detail (<i>bad idea, bit of a laugh</i>). Within sections, there is some attempt to maintain links between ideas. Sentences generally correctly demarcated. Some attempt to use other punctuation. 	0
D2	<ul style="list-style-type: none"> Sentences generally grammatically sound with some variation in structure, eg subordination to expand explanation of what happened (<i>when I got to the party, everyone was...</i>). Different subjects of sentences and shifts in tenses clarify the account and give some variety (<i>John said... I thought...</i>). Within sections or paragraphs, content organised around a main idea or topic sentence (<i>It was a stupid thing to do...</i>). Most sentences correctly demarcated with some use of other punctuation. 	1,2
D3	<ul style="list-style-type: none"> Some range in sentence structures varies the explanation given, eg connectives (<i>however, although</i>) to develop explanations, subordination to develop reasons for what happened or describe feelings (<i>After I had sprayed foam all over the floor, I knew that...</i>). Movement between verb forms gives clarity and emphasis to the statement, eg modals to suggest obligation or consequences (<i>I should have realised... I will have to...</i>). Within sections or paragraphs, main ideas developed by example or detail, eg reasons the joke got out of control. Almost all sentences correctly demarcated with some use of other punctuation within sentences. 	3,4
D4	<ul style="list-style-type: none"> Length and structure of sentences varied to support the development of the statement, eg subordination to show the links between actions (<i>I accept responsibility because if I had left the can at home...</i>), variation in tenses to clarify sequence of events (<i>I like playing the fool but on this occasion it was not appropriate and I should have known better</i>) or variation in word order to foreground particular points (<i>Detention is a suitable punishment...</i>). Within paragraphs, ideas linked or organised to give clarity to the statement. Punctuation used, generally securely, to mark structure of sentences and give clarity. 	5
D5	<ul style="list-style-type: none"> Range of sentence structures contributes to clarity and emphasis of statement. Variety of verb forms including tenses and modals elaborates explanation and description of feelings, eg by linking account of events with comment / reflection (<i>After leaving the hall, I went to the boys' toilets which is where I had what I now realise was a stupid idea...</i>). Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs, a range of devices supports links between ideas, eg connectives, summarising, etc. Range of punctuation used to clarify meaning and create particular effects. 	6

Twelfth Night Writing mark scheme

E Composition and effect		Marks available
Band	Assessment focuses:	
	AF1 write imaginative, interesting and thoughtful texts; AF2 produce texts which are appropriate to task, purpose and reader.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
E1	<ul style="list-style-type: none"> ■ Some awareness of purpose and audience shown in selection of material though appropriate tone for context not always controlled. ■ Simple viewpoint conveyed, eg gives reasons for own actions, though with little elaboration. ■ Shows awareness of appropriate style for formal statement, eg through vocabulary choices. 	0
E2	<ul style="list-style-type: none"> ■ Attempt to engage reader's attention through appropriate tone for statement to a teacher (<i>I realise now that...</i>). ■ Consistent viewpoint mostly maintained, eg factual or apologetic, with some development of explanation. ■ Some appropriate stylistic features support purpose of statement to give an explanation of events, eg attempt to explain sequence of events or thinking behind actions. 	1,2,3
E3	<ul style="list-style-type: none"> ■ Reader's attention engaged by consistently held tone, eg remorseful, defensive with appropriate level of formality for teacher audience. ■ Clear viewpoint which recognises impact of own actions on others or need to make amends (<i>I will clear up the hall for the caretaker</i>). ■ Appropriate stylistic features add convincing detail to the statement, eg reflective comments (<i>If only I had stopped to think...</i>). 	4,5,6
E4	<ul style="list-style-type: none"> ■ Reader's interest sustained by controlled variation in tone and level of formality, eg some shift from formal explanation to friendly appeal for leniency. ■ Clear viewpoint developed and sustained which balances awareness of impact of behaviour on others, viewpoint of reader and desire to be excused (<i>Although there were many people involved, I offer my sincere apologies to you...</i>). ■ Range of stylistic devices used to elicit particular response, eg repetition for emphasis (<i>It was a dreadful mess, really dreadful...</i>) or direct appeal to teacher (<i>Please understand Sir...</i>). 	7,8,9
E5	<ul style="list-style-type: none"> ■ Purpose of task fulfilled by adoption of varied tone designed to achieve particular effects in explanation. ■ Viewpoint adopted conveys sincerity or awareness of need to appear sincere and recognises a range of other views (<i>my parents cannot believe I was so stupid... I know it seems immature for a Y9 pupil...</i>). ■ Appropriate and individual style deployed to convey the chosen viewpoint. 	10

Twelfth Night Writing mark scheme

F	Spelling	Marks available
Band	Assessment focus	
	AF8 use correct spelling	
<hr/>		
	Main criterion: the spelling of simple and common polysyllabic words is usually accurate.	
	Likely patterns of error:	
F1	<ul style="list-style-type: none"> ■ There may be some confusion of more complex homophones (<i>eg course / coarse, breaking / braking</i>), phoneme omission (<i>eg rem[em]ber</i>). ■ There may be errors in using suffixes and prefixes (<i>eg tryed, familys, dissappear, hoping / hopeing / hopping</i>). 	1
<hr/>		
	Main criterion: the spelling of words with complex regular patterns is usually accurate.	
F2	Likely patterns of error: <ul style="list-style-type: none"> ■ There may be incorrect hyphenation of some compound words (<i>eg re-act, grand-father</i>). ■ There may be errors in more complex suffix formations (<i>eg responsible, physicly, basicly</i>). 	2
<hr/>		
	Main criterion: most spelling, including that of irregular words, is usually correct.	
F3	Likely patterns of error: <ul style="list-style-type: none"> ■ Errors may occur with unstressed vowels (<i>eg dependant, definately</i>) or with consonant doubling in some more complex words (<i>eg embarrassment, occassionally, adress</i>). 	3
<hr/>		
F4	Main criterion: virtually all spelling, including that of complex irregular words, is correct. Any errors stand out as untypical or one-off slips.	4

A response which does not fulfil the criteria for Band F1 for spelling should be awarded 0.

Twelfth Night Writing Example 1

<p>SENTENCE STRUCTURE</p>	<p><i>Dear Mrs Smith,</i></p> <p><i>I am deeply sorry for what happened in the hall, we took the shaving foam in to use in our Drama play, and (well) we started playing about in the hall we only sprayed small amounts, like a handful, to put in each others hair. (It was just a laugh) a joke but then, Billy dropped can on the floor. There was quite a bit left in the can (before) we dropped it (it went everywhere, (because) the can exploded. (Jim was hit by a bit of metal in the arm!) We are all very sorry and remorsefull. This will never happen again, we are willing to pay for the cleaning costs or do it ourselves. I apologise for my actions aswell as the groups.</i></p> <p><i>Yours sincerely</i></p>	<p>PUNCTUATION and TEXT ORGANISATION</p>
<p>some shifts in tenses used to build up sequence of events (D2)</p> <p>impersonal construction provides variety (D2)</p> <p>subordinating connectives give detail to the explanation (D2)</p> <p>different subject in sentence gives some variety (D2)</p>	<p>demarcation of sentences lacks full control (D2)</p> <p>colloquial interjection impedes structure (D2)</p> <p>comma used for demarcation (D2)</p> <p>content organised around main idea (D2)</p>	

<p>Sentence structure, punctuation and text organisation summary</p> <p>Some variety of sentence structures, though also some loss of control. Short sentences towards end detract from fluency. Some imprecise demarcation at the start, and further misuse of the comma towards the end. Single paragraph is organised simply around a main idea. The lack of range in structures and loss of control in parts places this response at the bottom of Band 2.</p> <p style="text-align: center;">Band D2 – 1 mark</p>	<p>COMPOSITION and EFFECT (CE)</p> <ul style="list-style-type: none"> • opening sets appropriate tone although this is not sustained throughout (E2) • consistent viewpoint with some explanation recognising the need to make amends (E3) • appropriate detail to explanation to make it convincing (E2) <p style="text-align: center;">CE Summary</p> <p>Clear statement with simple structure. Sequence of events described in fairly orderly way, though with little development towards the end, which keeps the mark in the middle of Band E2.</p> <p style="text-align: center;">Band E2 – 2 marks</p>	<p style="text-align: center;">Spelling</p> <p>Common spellings mostly accurate, including <i>dropped</i>, <i>exploded</i>. Suffix errors in <i>remorsefull</i>, <i>handfull</i> and <i>ourselves</i>.</p> <p style="text-align: center;">Band F1 – 1 mark</p>
---	--	---

Twelfth Night writing

Twelfth Night Writing Example 2

<p>SENTENCE STRUCTURE</p>	<p style="text-align: center;"><i>Dear Mr Bone,</i></p> <p style="text-align: center;"><i>At our school party my joke got out of hand and as a result ended up in a mess.</i></p> <p style="text-align: center;"><i>I thought (just for a joke at the end of the party) I'd spray my farthers shaving foam all over my friends, just for a joke. So, we had a laugh mucked around danced just like we'd always do. Then it came to the fun part, I was just about to cover my mate in foam when Kylie, a (stupid) (imature girl) snatched the shaving foam of me and started spraying it everywhere in the hall. The hall was in a (really good mess) and to top it of I got the blame as you can see.</i></p> <p style="text-align: center;"><i>I guess it is my fault really it's just she (should) get the blame as much as me for covering the entire place in foam. But seing as I brought the foam in I accept the concenquences fully for I (should have not brought) it in the first place. I would also like to take it from the bottom of my heart to clean the place up for you myself. (As I (said before)) I accept the concenquences fully and I appligies for any inconvinience.</i></p>	<p>PUNCTUATION and TEXT ORGANISATION</p>
<p>embedded adverbial phrases aid concise explanation (D3)</p> <p>some range of verb forms attempted, including modal to suggest possibility (D2)</p> <p>expanded noun phrases enhance explanation and vary sentence structure (D2)</p> <p>modals give reflective comment on narrative (D3)</p> <p>subordination used twice to develop explanation (D3)</p>	<p>clear statement defines content (D2)</p> <p>paragraph developed around detailed description of event (D3)</p> <p>connective clause refers back to opening of paragraph for emphasis and cohesion (D4)</p>	

<p>Sentence structure, punctuation and text organisation summary</p> <p>Range of structures used, though not entirely securely, as there are some grammatical inaccuracies with misuse or omission of commas. Each paragraph is developed round a main idea. Overall, therefore, this response matches the criteria for Band 2.</p> <p style="text-align: center;">Band D2 – 2 marks</p>	<p style="text-align: center;">COMPOSITION and EFFECT (CE)</p> <ul style="list-style-type: none"> ● attempts apologetic tone but repetitive and lacks clarity of detail (E2) ● a generally sustained viewpoint with a sense of complexity of situation (E2) ● largely informal style but with attempt at formality in final sentence (E2) <p style="text-align: center;">CE Summary</p> <p>Straightforward account of events with limited development. Some appropriate stylistic features are used but overall the statement is inconsistent in tone and style and so is placed in Band 2.</p> <p style="text-align: center;">Band E2 – 3 marks</p>	<p style="text-align: center;">Spelling</p> <p>Some common polysyllabic words are accurately spelled, eg <i>covering</i>, <i>entire</i>, while others, eg <i>farthers</i> and <i>imature</i>, are incorrect. <i>Appligies</i>, <i>concenquences</i> and <i>inconvinience</i> are also wrong.</p> <p style="text-align: center;">Band F1 – 1 mark</p>
---	---	---

Twelfth Night Writing Example 3

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
relative clause to develop explanation succinctly (D4)	<p><i>I am very sorry for the joke (which got out of hand at the school party). I understand that the mess created was my fault, and I am prepared to accept the consequences.</i></p>
noun phrases used to add detail concisely (D3)	<p><i>I was planning to spray shaving foam in someone's hair and in their bag, it was intended to be a small joke, aimed at the school bully, Jack. Recently, Jack has been hassling me and my friends (by stealing our property) and (breaking or burning it). Since he was planning to show off his new girlfriend at the party, I thought it would be the ideal time to humiliate him.</i></p>
variation of tenses, including modal, clarifies order of events (D4)	paragraph deliberately structured with ideas linked by pronouns and connectives to explain motive (D4)
appositional phrase used for concise description adds variety to sentence structures (D3)	<p><i>The joke was not intended to go as far as it did. I brought the can of shaving foam so I am responsible. While I was putting the foam in Jack's bag, (his new girlfriend), Sarah, snatched the foam can away and threw it to the back of the hall.</i></p>
adverbial phrase to convey viewpoint placed early in sentence for effect (D4)	all sentences correctly demarcated and some confident use of commas to punctuate sentence internally (D3)
expanded noun phrase elaborates description concisely (D5)	<p><i>(Here) (as if intentional), Jack picked up the can and started to spray it over the trophies and the walls, windows and furniture. (This) caused a riot of recklessness, (now) that the can was empty, it was thrown through (the stained-glass window) (in the door)</i></p>
	connectives used to confirm chronology and place (D4)

continued opposite

Twelfth Night Writing Example 3 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continued

After the teachers came to settle us down, much damage had already been done. I accept that it all started because of my idea, so I am willing to get whatever is coming to me.

adverbial clause foregrounded for cohesion and concision (D5)

I am truly sorry, all I ask is that you be leaniant and understand that I did not ruin the Hall directly.

Sentence structure,
punctuation and text
organisation summary

Range of sentence structures used to engage and clarify, with syntactical accuracy. Punctuation largely secure though there is some use of commas instead of full stops. Within paragraphs, ideas are developed and linked effectively. On a best-fit basis, the response fulfils enough of the criteria for Band 4, and so gains 5 marks.

Band D4 – 5 marks

COMPOSITION and EFFECT (CE)

- controlled statement with formal tone, effectively moving emphasis to avoid sole responsibility
- clear viewpoint, justifying actions by introducing dimension of bullying
- some appropriate stylistic effects and interesting vocabulary, eg alliteration in *riot of recklessness*

CE Summary

Consistent style to keep reader engaged. Tone appropriate to purpose whilst verging on the style of a legal statement, though justification not constructed carefully enough for highest band.

Band E4 – 8 marks

Spelling

Generally accurate but range of vocabulary does not extend to complex irregular words, eg *leaniant* misspelt.

Band F3 – 3 marks

EARLY YEARS

NATIONAL
CURRICULUM
5–16

GCSE

GNVQ

GCE A LEVEL

NVQ

OTHER
VOCATIONAL
QUALIFICATIONS

Further teacher packs may be purchased (for any purpose other than statutory assessment) by contacting:

QCA Publications, PO Box 99, Sudbury, Suffolk CO10 2SN
(tel: 01787 884444; fax: 01787 312950)

Order ref: QCA/04/1171

259285