

En

KEY STAGE

3

LEVELS

4–7

2005

English test

Mark scheme

2005



department for

education and skills

creating opportunity, releasing potential, achieving excellence

First published in 2005

© Qualifications and Curriculum Authority 2005

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	2
Reading paper: <i>Crossing boundaries</i>	3
Introduction	3
Assessment focuses for the questions	6
Reading paper mark scheme	7
Shakespeare paper	25
Introduction	25
<i>Henry V</i>	
■ Reading task	27
■ Reading mark scheme	28
■ Reading exemplars	29
<i>Macbeth</i>	
■ Reading task	36
■ Reading mark scheme	37
■ Reading exemplars	38
<i>Much Ado About Nothing</i>	
■ Reading task	45
■ Reading mark scheme	46
■ Reading exemplars	47
Writing paper	55
Introduction	55
Longer writing task	60
Longer writing mark scheme	
A: Sentence structure and punctuation	61
B: Text structure and organisation	62
C: Composition and effect	63
Longer writing exemplars	64
Shorter writing task	74
Shorter writing mark scheme	
D: Sentence structure, punctuation and text organisation	75
E: Composition and effect	76
F: Spelling	77
Shorter writing exemplars	78

Introduction

This document contains the complete set of mark schemes for the 2005 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.

The markers of the 2005 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 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, 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 2005 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 English, will be published on the QCA website on 20 June 2005.

Reading paper: *Crossing boundaries*

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 worth 1 or 2 marks**

These fall into three categories:

- a) For question 6, there is a marking key which indicates the correct answers for the question and how marks should be awarded.
- b) For questions 1, 10 and 14, 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, markers will need to use their professional judgement as to whether a particular response matches one of the specified answers in the marking key.
- c) In questions 2, 3, 4, 7, 11, 12 and 13, the mark scheme offers principles for the award of marks, supported by exemplar answers. These should be used to inform the markers' judgements.

For all low-tariff questions, markers should check that 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 make a sensible comment 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.

Spaces for answers

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 3 and 13</i>	pupils can only gain credit if an answer is written in the appropriate space
a) and b) part questions	<i>questions 4 and 10</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 6, 11 and 14</i>	where bullet points are given to indicate the number of points to be made, answers can only be credited if they appear after each designated bullet point

Symbols used in the marking key

In the marking key for low-tariff questions, quotations from the 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 may include but do not need to give to gain the mark
•	specific/required answers/principles underlying acceptable answers
–	examples of acceptable answers

3-mark and 5-mark questions

For questions 5, 8 and 9, 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.

Textual evidence

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.

Assessment focuses for the questions

<i>Crossing boundaries</i>						
	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>Ellis Island</i>	1	1				
	2			2		
	3	2				
	4		2			
	5				5	
	Total	1	2	2	5	12
<i>Heart of Darkness</i>	6	1				
	7			1		
	8				3	
	9			5		
	Total	0	1	6	3	10
<i>The world is my home</i>	10	2				
	11		2			
	12				2	
	13			2		
	14	2				
	Total	2	2	2	2	10
	Total	3	5	4	10	32

Reading paper mark scheme: *Crossing boundaries*

Questions 1–5 are about Ellis Island (pages 4–5 in the Reading booklet).

1. In the section headed *Ellis Island – its place in history*, what were the people who travelled to America looking for? (1 mark)

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

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

- (they were *in pursuit of the*) ‘*American Dream*’;
- (they were *in search of*) *opportunities (in the New World)*.

Accept an appropriate paraphrase which shows understanding of people’s aspirations / desire for better physical conditions, eg:

- a new life;
- an escape from poverty / better jobs / (more) money.

Do not accept a response referring only to the geographical move, eg ‘a new place to live’.

2. *The city skyline loomed over them like a great mountain range.* (From *First sight of the New World*)

What does the choice of language suggest about the city skyline and its effect on the passengers?

(up to 2 marks)

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

Award **1 mark** for a comment on the physical appearance of the skyline, which recognises that the size / position / shape of the buildings was *like a great mountain range*, eg:

- the buildings were enormous;
- there were buildings one behind the other;
- the outline of the skyline was jagged.

Do not accept:

- ‘lots of buildings’ on its own;
- ‘big’ or ‘tall’ without an intensifier, eg very, really.

AND

Award **1 mark** for a comment on the emotional effect of *The city skyline loomed*, which recognises that the skyline evoked a sense of fear or wonder, eg:

- the skyline was frightening;
- they were in awe of the buildings.

Do not accept a response referring to a generalised reaction not linked to fear or wonder, eg: ‘they were surprised’ / ‘they had never seen anything like it before’.

OR

Award **2 marks** for a comment which implicitly recognises both the size / position / shape of the buildings and their emotional effect, arousing fear or wonder, eg:

- they thought the skyline looked very intimidating / dominating / overwhelming.

3. The section headed *The Ellis Island Registration Centre* outlines the procedures which newcomers had to go through.

Complete the table, explaining why each of these procedures would have been unpleasant for them.

(up to 2 marks)

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

Award **1 mark** for an explanation of each procedure, up to a maximum of **2 marks**:

- a) Award **1 mark** for an explanation which recognises that the newcomers would have felt dehumanised / degraded, eg:

procedure	why it would have been unpleasant for them
<i>the newcomers had numbered tags pinned to their clothes</i>	<ul style="list-style-type: none"> – it would have made them feel like objects / animals / prisoners; – it seemed to them they were not being treated like human beings.

- b) Award **1 mark** for an explanation which recognises that these newcomers would have felt uncertain about their future / inferior / cut off from others, eg:

procedure	why it would have been unpleasant for them
<i>Those who were not healthy were weeded out from the others.</i>	<ul style="list-style-type: none"> – they would have been worried about what would happen next / being sent home; – they were made to feel different / like second-class citizens; – they would be separated from their families.

Do not accept the same answer for a) and b).

4. The information in this extract is laid out to help the reader of the guide book.
- a) Explain why the box headed *Ellis Island Museum* has been placed at the top of page 4 and how this helps the reader of the guide book.

(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 a response which recognises that the position of the box relates to its purpose, ie:

- the information in the box acts as an introduction to the text / place, eg:
 - when you read it you know what the text will be about;
 - you can read it first and this helps you decide quickly if you want to visit.

OR

- the box provides a summary of the main features of the place, eg:
 - the reader sees at a glance what this text will be about;
 - the box gives the key points about what the museum is like.

Do not accept a response which just paraphrases the content of the box without some recognition of the purpose of the information.

4. The information in this extract is laid out to help the reader of the guide book.
- b) Explain why the box headed *Visiting the Museum* has been separated from the rest of the text on page 5 and how this helps the reader of the guide book.

(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 a response which recognises why the box is separated from the rest of the text, ie:

- it has a different purpose from the rest of the text, eg:
 - the practical information for the tourist has been separated from the rest of the text.

OR

- the tourist does not have to read the whole text to get the information needed, eg:
 - the reader does not have to read about the history to find out how to visit the museum.

Do not accept a response which just paraphrases the content of the box without some recognition of the purpose of the information.

5. How does the whole extract show that the Ellis Island Museum would be an interesting place to visit?

You should comment on how the extract:

- makes the reader interested in the new arrivals' experiences;
- describes the museum itself;
- shows that Ellis Island played an important part in American history.

(up to 5 marks)

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

Award marks according to the criteria, using the exemplar answers to confirm your judgement.

Criteria

Award **1 or 2 marks** for a response which identifies one or two examples from the extract showing that Ellis Island Museum would be an interesting place to visit, eg *The museum has a whole lot of belongings that the arrivals brought with them*. The text may be paraphrased or referred to but there may be more focus on what the museum is like than on how the extract shows that it would be interesting to visit. There may be some awareness of effect, eg *The museum is described so you feel as if you're there and want to go and see it*, 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 demonstrates some understanding of how the extract shows that Ellis Island Museum would be an interesting place to visit, eg *This museum would be an interesting place to visit because the people of America could see if their ancestors had been there*. There is evidence of awareness of the effect of the text, eg *The museum is described as 'beautifully laid out' and 'it brings the past to life'*. Relevant references are included to support views, but all the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which explores how the extract shows that Ellis Island Museum would be an interesting place to visit, eg *'clambered onto the decks' makes the reader realise how exciting and important the passengers' arrival in America was for them*. There is some recognition that material is deliberately selected, or techniques used, to show that the museum would be an interesting place to visit, for example a range of effects on the reader may be commented on, eg *The museum is 'well-ordered' which makes it sound an attractive and informative place to the reader. The voices from the past 'whispering memories' makes it sound strange and you would want to go and experience the place for yourself*. All the prompts should be addressed and appropriate references are precisely and concisely made.

Question 5 exemplar answers

It is a good piece of American history. If people are interested in their ancestors, it tells you that over 100,000,000 people have already done it. The building was beautiful architecture. Ghost are heard, so if anyone likes ghost stories it will be an interesting place to visit. They still have original clothing from some of the arrivals.

Refers briefly to a few relevant examples from the text, showing recognition of the writer's purpose, but offers no explanation of how these examples would make the museum sound interesting. Some misunderstanding evident. The first prompt is not addressed. **1 mark**

Ellis Island museum would be an interesting place to visit as its about American history. The museum itself opened in 1990 to tell the extraordinary story about the 'dreamers' who passed through the long narrow corridors. The ambitious project was made to bring the past back to life. Ellis Island is an important part to american history, As for most of the people who steped on its shores, they were looking for a none poverty world so they left europe in search of the 'new world' america.

Addressing the last two prompts only, this response clearly identifies features which make the museum interesting to visit. Embedded quotations are used but no explanations offered. **2 marks**

There is information about why the centre was built and it's history. In addition to the information there are photographs of Ellis Island and the new arrivals, which makes the reader interested in how the people faced the centre. The text then goes on to describing the museum itself and telling the reader what interesting activities that could be done at the museum, eg "listen to the recorded voices of some of the first people who came". This makes the reader think it is a nice place and the reader may think of visiting it. Finally, it shows how and why America is so densely populated and it's history because of Ellis Island.

A valid explanation of the use of photographs is offered, showing an awareness of the effect of the text. The comments on activities and the population size remain rather general but are relevant, and demonstrate some understanding of how the extract shows that the museum would be interesting to visit. The third prompt is dealt with appropriately if briefly, and the response overall merits 3 marks. **3 marks**

It shows that it would be an interesting place to visit by giving them a history of these people's experiences, why they came and what they were expecting. They had given up all they had and left their home. You would want to find out if America lived up to their expectations. The extract describes the museum as a 'fascinating experience which brings the past back to life.' It makes you feel that when you walk into the museum, you are stepping back in time. You are seeing the things that the new arrivals would have brought which would make you interested in them. It shows that Ellis Island played an important part in American history because it says that over 100 million Americans have traced their ancestors back to someone who arrived at Ellis Island: It shows that all these people who came to Ellis Island have made America the place it is today.

All three prompts are addressed using detailed references and quotations to support points. A range of effects on the reader/visitor is considered. Each idea raised is discussed further, with sufficient exploration evident to merit a mark of 4. **4 marks**

The extract shows that the museum would be interesting to visit by making the reader interested in the new arrivals experience. They do this by describing exactly what happened to them and also by describing what they had to begin with, so you can imagine what they felt like. 'Most families were hungry, exhausted and penniless' helps you imagine how difficult it was and how desperate they must have been to leave their homes behind. The extract also shows it would be an interesting place to visit by the way it describes the museum itself, 'Well-ordered, beautifully laid out' and 'brings the past back to life' makes you feel it is a really impressive place, which should not be missed. The fact that 100 million Americans can be traced to families that went to America for a new life is an amazing fact. It also sounds interesting when it says 'it provides a fascinating experience.'

A well-focused response which addresses all three prompts. There is a strong awareness of the range of methods used in the text – emotive selection of detail; choice of language, and its effect; use of statistics to amaze the reader – and each is explored using detailed comments and well-chosen, concise quotations. **5 marks**

Questions 6–9 are about *Heart of darkness* (pages 6–7 in the Reading booklet).

6. The phrase *An empty stream* (paragraph 1) suggests that the narrator and his companions are the only people on the river.

Identify two other words or phrases from paragraph 1 which also suggest this.

(1 mark)

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

Award **1 mark** for any **two** of the following quotations:

- *(travelling back to the earliest) beginnings of the world;*
- *(a great) silence, (an impenetrable forest);*
- *(The long stretches of the river ran on,) deserted.*

Do not accept longer quotations unless the correct word / phrase is underlined / highlighted in some way.

7. In paragraph 1, the big trees are described as *kings*.

What does this suggest about the trees?

(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 an answer which recognises the effect of the metaphor, ie the dominance and / or the impressive appearance of the trees, eg:

- they seemed to rule the forest / river;
- they were powerful / the most important things there;
- they were huge and noble.

Do not accept an answer relating just to the physical size of the trees, eg 'they were tall'.

8. Paragraph 3 ends with the sentence *It made you feel very small, very lost.*

Explain how the whole of paragraph 3 creates this impression.

Support your ideas with quotations from this paragraph.

(up to 3 marks)

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

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

Criteria

Award **1 mark** for a response which recognises that a sense of smallness / being lost is created, and identifies one or more relevant quotation(s). There is no explanation of how the text creates the effect.

Award **2 marks** for an explanation which shows some understanding of how paragraph 3 creates a sense of smallness / being lost, and supports this with one or more relevant quotation(s).

Award **3 marks** for a response which explores, with a detailed explanation, how paragraph 3 **as a whole** creates a sense of smallness / being lost, and supports this with well-selected quotations. There is some recognition that the material has been deliberately selected, and / or techniques deliberately used, to create this overall impression.

Accept an answer which deals with the ideas of smallness and being lost, either as two separate ideas, or as a single concept.

Question 8 exemplar answers

The steamboat is describes as a 'beetle crawling on the floor of a lofty building' this gives the impression that they are small. The steamboat went 'between the highwalls' This gives the impression they are lost.

Simple points are made, identifying quotations dealing with 'small and lost' as two separate concepts. There is no explanation of how the text creates its effect. **1 mark**

'Millions of trees, massive, immense, running up high' makes you feel small and lost because it makes the trees sound big and tall.

A simple comment is offered in conjunction with a relevant quotation; there is no suggestion of how this relates to the whole of paragraph 3. **1 mark**

The paragraph gives you the impression they are small by such things as 'millions of trees, massive, immense' This shows that to see the top of the trees they would have had to look straight up 'between high walls of our winding ways'. This shows that they are trapped on the river with no way to escape.

There is some explanation of how the text creates a sense of smallness / being lost, supported by quotations which, taken together, suggest that the paragraph creates this impression. However, there is no sense of the paragraph as a whole being deliberately crafted to create a total effect. **2 marks**

The phrase 'Trees, trees, millions of trees, massive, immense' is giving the reader the impression that they are small as an ant. 'along empty stretches' this gives the reader the idea that they don't know where they are going. 'echoing hollow clap' this is giving the reader the idea of being in a large room where everything echoes.

This response offers simple explanations of how the text creates an impression of 'small and lost', with supportive relevant quotations. Although there are quotations from different parts of the paragraph, there is no sense that the separate parts are working together for a cohesive effect. **2 marks**

The words 'like a sluggish beetle crawling on the floor of a lofty building' make you feel small and insignificant. The words 'massive' and 'immense' also create a picture of smallness in comparison. The stern-wheel echoing in hollow claps.' makes the scene sound deserted and separated from civilisation, like being lost.

Relevant examples are taken from separate parts of the paragraph, and the comments explore the effect of the text on the reader. *The words 'massive' and 'immense' also create a picture of smallness* suggests an awareness that the separate parts are working together as a cohesive whole to create their effect. **3 marks**

The paragraph uses language that suggests contrast such as the trees (and how huge or 'immense' they are) compared to the steamboat. The paragraph also suggests that the river is empty, which will contrast even more with the 'little steamboat', to make it look smaller than it already is. The phrase 'like a sluggish beetle crawling on the floor of a lofty building' again demonstrates the use of contrasting language in paragraph 3.

A clear overview is offered straight away, followed by a detailed explanation exploring how paragraph 3 works as a whole. The response focuses on the use of contrast in several separate cases, with references from the beginning, middle and end of the paragraph, which shows awareness that the whole paragraph has been crafted to create a total effect. **3 marks**

9. How does the choice of language in this text create an impression that going up the river was a strange and threatening experience?

You should comment on the writer's choice of words and phrases to describe:

- the river and the surroundings;
- the different sights and sounds;
- the narrator's feelings during the journey.

(up to 5 marks)

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

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

Criteria

Award **1 or 2 marks** for a response which identifies one or two ways the text creates an impression that going up the river was a strange and threatening experience, eg *It was described to be very calm and quiet as you went deeper into the heart of darkness*. The text may be paraphrased or referred to but there may be more focus on what it says about going up the river than on the language chosen to create an impression that it was a strange / threatening experience. 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 choice of language creates an impression that going up the river was a strange and threatening experience, eg *He says a roll of drums could be heard at night and violent sounds cause the writer to feel threatened*. 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 chosen to create an impression that going up the river was a strange and threatening experience, eg *He makes the river sound mysterious and strange: 'You thought yourself bewitched', this makes the journey seem magical*. There is detailed comment on some words and phrases, eg *His past came to him like 'an unrestful and noisy dream' which makes it sound strange like he was awake in a nightmare*. Appropriate references are precisely and concisely made and all the prompts should be addressed.

Question 9 exemplar answers

The choice of language in this text creates an impression that going up the river is a strange and threatening experience because he explains, every detail. He found this experience strange as his feelings through this travel were disturbed. From my point of view going up the river in the narrators shoes he felt so small and uncertain of what to say think and do while going up that strange river.

Starts with a vague explanation of how the text creates an impression of strangeness, but without comment on the choice of language. The final sentence suggests an awareness of the choice of language, with an embedded reference.

1 mark

The choice of language gave the impression that going up the river was strange and threatening because the river and its surroundings were described as going back in time to the earliest beginnings of the world where vegetation rioted. The sounds and sights were described as, a great silence in an impenetrable forest where the air was sluggish and that there was no joy as there was no sunshine. The narrator seemed to be getting scared because it also says that 'At night behind the curtain of trees the roll of drums would run up and down.'

Selects relevant sections that create the impression of a strange and threatening experience. The references are appropriate, and the final sentence shows some slight inference, but there is no explanation of how the language creates its effects.

2 marks

Well the writer uses mysterious words like "overshadowed". This suggests that the river was very dark and gloomy place in which many men hadn't visited before. He says in the passage that there weren't many noises it was just silence apart from "the heavy beat of the stern-wheel echoing in hollow claps. The narrators feelings must have been quite intense throughout the journey because he says "on we went into silence". Also by saying "we were wanderers on a prehistoric earth" meaning everything was unusual.

Selects several relevant quotations to illustrate 'mysterious words', and offers some straightforward explanation showing understanding of the effect of the writer's choice of language. The response deals with the second and third prompts in a more limited way, but sufficiently to indicate awareness of the effect of the choice of language.

3 marks

The choice of language creates the impression the experience was strange and threatening by saying 'you found yourself bewitched and cut off'. This makes you think this was strange but also threatening by the fact that he says it felt like he was under a kind of witches spell. The sentence which makes you feel that it was a very threatening experience is when it says they heard a roll of drums 'whether it meant war, peace or prayer we could not tell' this shows that they were scared by the drums as they were unaware of what was meant by them, was it a threat or a welcome. The choice of language made this unknown seem definitely threatening. The narrators language through out the journey is of not knowing, fearing the worst and being scared of the power of the forest.

Relevant quotations are offered, and each one is explored to show how it creates the impression of a strange and threatening experience. The explanation then makes the point that throughout the text there is the threat of the power of the forest – which creates an interesting overview, but one which is not supported in detail. All of the prompts are addressed.

4 marks

The text creates the impression that going up the river was a strange and threatening experience as it describes there being millions of trees which would seem very strange. The men are totally surrounded and feel 'cut off for ever from everything' – there would be no-one around to help them. The forest has its own rulers and man is not one of them. The river being described as silent and still, with big empty stretches would seem quite eerie, especially with the only sound coming from 'the heavy beat of the stern-wheel'. This would create a threatening atmosphere as it is hard to believe that an area so big, would just be silent. The narrator feels threatened and anxious during the journey as well, as he thought that it seemed 'like an unknown planet'. Hippos and alligators were seen along the way and this would also seem threatening to the people on the boat for they might be afraid of being attacked. Overall they were all very intimidated by the forest.

This response explores how the text creates an impression of a strange and threatening experience, with detailed comment and explanation, based on several skilfully integrated phrases and references. The overview stated succinctly at the end has been well supported by the examples already given, and all of the prompts are fully addressed.

5 marks

Questions 10–14 are about *The world is my home* (pages 8–9 in the Reading booklet).

10. On page 8, Fatima talks about when she first came to England (from *Well ... up to ... difficulty with me.*).

- a) Give one difficulty she faced when she first came to England.
- b) Give one reason why she was able to overcome this difficulty.

(up to 2 marks)

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

a) Award **1 mark** for **either** of the following:

- she *couldn't speak (a word of) English*;
- she *started in the lower school and it was a disaster*.

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

- she worked hard / *like mad / (every) night and day*;
- she had a good teacher / her teacher helped her / her teacher *was fantastic*;
- her teacher *could speak a bit of French*.

Accept a quotation or close paraphrase.

11. Explain two different ways in which Fatima supports what Maria says in the following quotation:

Maria: And just when I get used to being in Spain, I have to come back here and it's difficult.

Fatima: It's really difficult, because you go home and you feel like a foreigner. Once you are out of your country, you're a foreigner in this world.

(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** each for any of the following explanations that analyse the way in which Fatima supports what Maria says, up to a maximum of **2 marks**:

way in which Fatima supports what Maria says	examples
<ul style="list-style-type: none"> Fatima repeats Maria's actual words 	<ul style="list-style-type: none"> – Maria says 'it's difficult' then Fatima says 'It's really difficult'; – they both say it's difficult.
<ul style="list-style-type: none"> Fatima rewords Maria's idea 	<ul style="list-style-type: none"> – Fatima says the same thing as Maria but in her own words / gives her own version of the same experience.
<ul style="list-style-type: none"> Fatima explains Maria's idea 	<ul style="list-style-type: none"> – Fatima explains why it's difficult to move from one country to another.
<ul style="list-style-type: none"> Fatima generalises from Maria's idea 	<ul style="list-style-type: none"> – Maria says she finds it difficult then Fatima suggests everyone would find it difficult.
<ul style="list-style-type: none"> Fatima develops Maria's idea 	<ul style="list-style-type: none"> – Fatima goes into more detail about how it feels to move to a different country.

12. Towards the end of the conversation, Fatima says *the world is becoming my home*.

Explain how this suggests to the reader that Fatima has a positive view of her experiences.

(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 response which identifies the practical benefit Fatima has gained from her experiences, ie she has gained confidence / she can cope with / adapt to different situations, eg:

- she is confident speaking different languages;
- she is getting used to travelling between / living in England and Morocco.

Award **2 marks** for an explanation which goes beyond any practical benefit to consider a wider / more abstract benefit, ie how Fatima's values / attitudes / beliefs have been shaped by her experiences, eg:

- she has started to believe it doesn't matter what country people are from or what language they speak;
- she realises she can fit in anywhere in the world, not just England and Morocco;
- she now sees herself as neither Moroccan nor English but just as a citizen of the world.

Do not accept an answer which just paraphrases Fatima's words in this quotation, eg 'She is feeling at home in the world', without further explanation.

13. The table below gives examples of informal spoken English taken from the conversation.

Complete the table to explain why language is used this way in each example.

example of informal spoken English	why language is used this way in informal spoken English
<i>Do you know what I mean?</i> (Maria, page 8)	Maria asks this question to check that the others understand her ideas but she does not expect an answer.

(up to 2 marks)

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

- a) Award **1 mark** for an explanation which analyses **why** Fatima stops and starts in this example, ie the incomplete sentences indicate her line of thought shifting, eg:

<i>the teacher who was teaching English ... I admire the way she ... she was fantastic ...</i> (Fatima, page 8)	Fatima: – pauses while she is thinking of what to say; – changes her mind about what she is saying; – starts to say something then rephrases it as she cannot at first find the best word.
--	---

- b) Award **1 mark** for an explanation which analyses **why** Maria repeats herself in this example, ie to emphasise what she is saying / that she expects the others not to believe her / that she can hardly believe it herself, eg:

<i>I did, I did!</i> (Maria, page 9)	Maria: – repeats herself to emphasise that she really knew nothing about Spain; – is protesting that it was true, even though the other two can't believe she was that silly; – is laughing at herself.
---	--

Do not accept answers which just paraphrase or comment on the content of the quotations.

14. Fatima and Maria have both experienced life in different countries, and both speak more than one language.

Explain two other ways in which their experiences are similar.

(up to 2 marks)

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

Award **1 mark** for each explanation showing a similarity between the girls' experiences, up to a maximum of **2 marks**:

Both girls:

- sometimes feel confused about which language to use;
- had to learn / worked hard to learn / have successfully learned another language;
- have experienced feeling 'foreign' / 'in between' / as if they are treated differently;
- find it hard to / have to / manage to adapt when moving from one country to another;
- feel their experiences have benefited them;
- visit their land of ethnic origin.

Shakespeare paper

Introduction

The Shakespeare paper is a test of reading only: three tasks are set, one linked to each of the three specified Shakespeare plays, *Henry V*, *Macbeth* and *Much Ado About Nothing*.

The 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.

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 on 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 2005, the areas targeted for assessment are:

<i>Henry V</i>	ideas, themes and issues;
<i>Macbeth</i>	the language of the text;
<i>Much Ado About Nothing</i>	character and motivation.

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	2	29
Example 2	8	30
Example 3	12	31
Example 4	14	33
Macbeth		
Example 1	3	38
Example 2	6	39
Example 3	11	40
Example 4	17	42
Much Ado About Nothing		
Example 1	5	47
Example 2	8	48
Example 3	11	50
Example 4	15	52

Henry V reading task

Henry V

Act 4 Scene 1, lines 96 to 160
Act 5 Scene 2, lines 118 to 163

How do these extracts explore the idea that Henry is an ordinary man as well as a king?

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

18 marks

Henry V 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 disguised as an ordinary soldier</i> , and in the second, <i>he is asking Katherine to marry him</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 Henry is an ordinary man as well as a king, eg in the first extract, <i>Henry disguises himself and then he finds out what the soldiers think of him</i> , and in the second, <i>Henry tries to win Katherine's heart like an ordinary man would</i> . Comments relevant, but mainly at the level of plot, eg <i>Henry is trying to persuade Katherine to marry him</i> . Some broad references to how Henry speaks, eg in the first extract, <i>Henry is speaking as if he is one of the ordinary soldiers</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 Henry is an ordinary man as well as a king, eg in the first extract, <i>Henry's senses are just the same as other men's</i> , and in the second, <i>Henry says he is 'plain' because he wants Katherine to like him for being an ordinary man</i> , although points may be undeveloped. Some limited awareness of the language Henry uses, eg in the second extract, <i>Henry gets straight to the point and tells Katherine he loves her</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how these extracts explore the idea that Henry is an ordinary man as well as a king, eg in the first extract, <i>he explains to the men that the King does not show his fear because he must set an example for his men, but he feels fear in the same way</i> , and in the second, <i>Henry says he is good at being physical rather than using words, which makes him seem like an ordinary man</i> , though the same quality may not be evident throughout. Awareness of Henry's use of language and its effects, eg in the first extract, <i>Henry gets angry when the men insult the king because he is human and no one likes being insulted</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how these extracts explore the idea that Henry is an ordinary man as well as a king, eg in the first, <i>Henry keeps himself disguised as an ordinary man so that he can persuade the men that the war is just and he is a good king</i> , and in the second, <i>Henry is really a very powerful king but he exaggerates how ordinary he is to make himself appear more lovable to Katherine</i> . Clear understanding of Henry's use of language linked to ideas, eg in the first extract, <i>Henry uses the example of a father sending his son to sea to support his argument that the king is not responsible for other men's souls</i> , and in the second, <i>Henry cleverly reassures Katherine by taking her phrase 'enemy of France' and changing it to 'friend of France'</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 Henry is an ordinary man as well as a king, eg in the first extract, <i>Henry argues that 'every subject's soul is his own' meaning that although the king has power he is just a man; if they die damned because of their sins it is not the King's responsibility</i> , and in the second, <i>Henry claims he is an ordinary man who has no skill with words, but really his speech manipulates Katherine into loving him</i> . Appreciation of the effects of language to explore ideas, eg in the first extract, <i>Henry is offended by Bates and states angrily 'I will speak my conscience of the King' showing his determination that the men listen to his point of view</i> , and in the second, <i>Henry deliberately uses the language of men, 'so clap hands and a bargain' to support his claim that he is an ordinary man with no skill for wooing. This would surprise and amuse Katherine</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Henry V Example 1

I think that these extracts explore the idea that Henry is an ordinary man because, when (he is in the camp in disguise) when Bates is saying he'd 'rather be in the Thames up to his neck,' (he does not blow his cover by saying how dare you speak of me like that, or after he comes out of the camp he does not have him punished.) He just uses what he says to be a better King and lead his army on. When in the camp he defends himself very well, and after did not feel as if everyone was behind him for the war but he carried on. (When asking Katherine to marry him he proves that he does have feelings and isn't just a King who goes to war for no reason.) He finds it very hard to say (that he loves her and that he wants to marry her,) in the end he just pops them out without her having a chance to say anything.

simple fact —————

generalised comment, irrelevant to task ————

————— simple recognition of how Henry behaves

————— opinion shows simple understanding

————— simple opinion

Summary
Simple facts and opinions about what Henry says and does. Response is only partly relevant. Lacks development but has some simple detail which places response in the middle of Band 1.
Band 1 – 2 marks

Henry V Example 2

These extracts clearly explore the fact that Henry is an ordinary man as well as a King. This is done from the very beginning of the extract, as the King is disguised as an ordinary man. As he is the King, he is speaking his mind and his ideas, but because he is an ordinary man in disguise this allows the other men to debate his thoughts.

explanation shows general understanding

The King explores the fact that he is just an ordinary man from the second line saying 'I think the King is but a man as I am' and 'All his senses have but human conditions' explaining that he is not magical or nothing but a plain human, who was King by family not by special qualities.

relevant references selected to illustrate idea

clear point illustrated by appropriate quotation

He does later on say that the King is glad to be King by saying 'I will speak my conscience of the King, I think he would not wish himself anywhere but where he is.' proving Henry is happy to be the King, but is still just an ordinary human who can make mistakes.

some awareness and explanation of how language reveals ideas

'I know ways to mince it in love, but directly to say 'I love you'.' Henry says. This shows that just because he is the King doesn't mean he is expert in love and relationships. He has said a plain and ordinary proposal, he explains he isn't romantic, but just simply says 'I love you' as millions of people do everywhere.

In the second extract the King sums it all up when he tries to propose to Katherine. He says 'I am glad thou canst speak no better English, for if thou couldst thou wouldst find me such a plain King that thou wouldst think I had sold my farm to buy my crown.' Explaining that if she could understand him she would think of him as a farmer who had to buy the crown and throne because he speaks in an ordinary way and his romance is not of someone special but the opposite.

explanation demonstrates grasp of generalised idea but lacks detail

Summary

A response which shows general understanding of the idea that Henry is a king and an ordinary man. Quotations used to illustrate points are relevant but there is limited development of explanation of ideas. Some limited awareness of language justifies a mark of 8 in the middle of Band 3.

Band 3 – 8 marks

Henry V Example 3

Act 4 Scene 1 can show Henry as both a man and a King. For example the audience know Henry is the King but the soldiers in the scene (Bates and Williams) think he is just an ordinary man.

discussion of key ideas supported by a relevant quotation

Even though Henry is seen as a man in this scene he uses very clear techniques (Kingly things). For example all of the way through he is trying to get the soldiers real opinion on the battle so that he can solve them in his motivating speech the next morning. "I think the King is but a man as I am." He is trying to make out that the King is just an ordinary man to make his soldiers feel that they can talk to him, as he is going through the same things as they are. This shows Henry as a hero as he is trying to change the soldiers opinions on Henry.

exploration of chosen quotation shows understanding of Henry's character

Henry is very defensive throughout the scene. For example, "I think he would not wish himself anywhere but where he is." This is what any ordinary man would do. No-one likes it if someone is saying to your face that you are fake (real life).

development of earlier idea that Henry appears ordinary to his soldiers

In this scene Henry comes up with another fantastic little speech. (He starts by saying all of the things that the soldiers agree with.) "By your rule, should be imposed upon his father..." (He uses the pronoun "your" to show that it's the soldiers opinions.) Then he says, "But this is not so." (You can tell this would be said very strong and passionate. He disagrees. Once again his speech has an impact on his men.) This shows Henry as a great King, a fantastic leader and someone who is in control.

awareness of language and its effects

Act 5 Scene 2 shows Henry as a romantic lover who like any ordinary man has fell in love.

continued over

Henry V Example 3 continued

When Henry is talking to Katherine you can tell he is very nervous. For example, "I am glad thou canst speak no better English...find me such a plain King..." Henry is saying to Katherine that he is glad she can't understand him very well as he can't flirt very well so he is just talking rubbish. (This shows that Henry isn't very comfortable with being romantic as he hasn't had to be romantic very much. This is like any ordinary person. If you were going to ask someone to marry you to their face then of course you would be nervous.)

Henry comes up with another very lovely speech but this time it's a bit different as he is trying to impress Katherine. Throughout the speech Henry says what things he can do, although it won't help (Kingly things) and what things he can't do ("if you would put me to verses, or to dance for your sake"), although it doesn't matter. He adds humorous things in like, "bragging it be spoken I would quickly leap into a wife." Henry does this as he realises that humour in a relationship is a very good thing. Henry uses the metaphor, "but a good heart Kate, is the sun and the moon". He puts this in, to make his speech be passionate as he compares the heart to real things. This speech shows that Henry is very desperate for love and that he won't be happy until he gets the girl of his dreams, Katherine. (This shows Henry as a very ordinary man, as wouldn't anyone be determined to get the girl of their dreams beside them.)

Both scenes show aspects of Henry being a King and a man, but I would say mainly that Act 4 scene 1 shows Henry as a King and that Act 5 scene 2 shows Henry as a man.

idea supported by relevant quotation

attempt to explore ideas and maintain focus on task

attempt to focus on how Henry's character is shown through language

some awareness of the effects of Henry's language

appreciation of language and its effects but lacks explicit relevance to task

commentary focused on task but lacks full awareness of language

summation provides overview

Summary

Confidently discusses and explores ideas relating to Henry as a man and a king with relevant quotations. Awareness of the effects of language demonstrated but lacks the clear understanding of Henry's use of language required for Band 5. Focus on task lacks clarity in places, with some inconsistency in quality, justifying a mark of 12 in Band 4.

Band 4 – 12 marks

Henry V Example 4

extract placed in context,
with clear focus on
idea that Henry is an
ordinary man

These two scenes explore the idea that Henry is an ordinary man as well as a King by putting him in two situations.

In the first, Henry is in disguise as an ordinary soldier meaning he physically looks like that. He is speaking to the men Williams and Bates. In this conversation, he is trying to convince them that the King (him) is an ordinary man. The soldiers do not know that he is the King, so

Henry speaks of the King as 'him' not 'I' and he is seen to be an ordinary man. This gives him the chance to say things he wouldn't normally say and show his more ordinary side.

understanding of
language

key quotation selected
and idea explained

First he says 'The King is but a man as I am'.

He is saying that the King may be ruler, but he is still an ordinary man, with the same weaknesses.

well-chosen references
develop initial idea

He then says 'All his senses have but human conditions.' This is saying that he isn't a superhero, he is just a man and has the same feelings and emotions as any other soldier.

He says 'His ceremonies / laid by in his nakedness he appears but a man' This is trying to convince the soldiers that although when they see him, he is dressed in beautiful clothes, fine jewelery, eating fine food etc, when he is alone he is the same as any other person. His naked body is no different to any other mans, and although they never see him like this, they must be aware of this.

argument explored
and developed further

focus on how language
reveals ideas

As Henry himself is making this speech it comes a lot more from the heart as he knows how he really feels. It isn't some soldier who has never met the King saying how he thinks the King feels, but it is the King saying how he does feel. As the audience watching this play know Henry is in disguise, they know he is saying this about himself.

continued over

Henry V Example 4 continued

As they are waiting for a battle, Henry admits that 'Therefore when he sees reason of fears as we do, his fears, out of doubt, be of the same relish as / ours are'. This is again suggesting that he has the same fears and doubts as ordinary men, he isn't guarded from feelings like his own fear, just like them.

well-chosen reference develops argument that Henry has feelings, like an ordinary man

integrated quotation develops discussion of central idea of Henry as a man and a king

In Henry's long speech, ending 'Every subject's duty is the King's, but every / subject's soul is his own' (Henry has to convince the soldiers that the war is just), but the King cannot be responsible for the souls of men who die in battle. He is a king not a God. He rules other men but that does not mean he is responsible for them. He is an ordinary man like them, but he has to make huge decisions because he is king.

understanding of the effect of persuasive language

In the second scene, Henry is put in a situation he is clearly uncomfortable with. Just because he is the King, he is expected to be able to do anything. Instead, Henry finds it very hard to impress Catherine.

central argument succinctly stated

well-chosen reference used to develop argument

He says 'I am glad thou canst speak / no better English, for if thou couldst thou wouldst find me such / a plain King that thou wouldst think I had sold my farm to buy / my crown.'

Henry is saying that if Catherine could speak more of his language she would realise Henry isn't amazing at everything, and would even find him a bit dull as he acts like a normal man.

Also, when he says 'I know no ways to mince it in love, but directly to / say 'I love you' he is showing that he doesn't even know the proper language needed to impress a lady of royalty. As with a normal man, he can't find the words to tell her what he really feels, where as a King is 'expected' to know that kind of thing.

further development of point, with some interpretation of language

continued opposite

Henry V Example 4 continued

In Henry's long speech in this scene, lines 126 to 157 (Henry keeps using solidier words to describe himself) 'If I could win a lady at leapfrog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken. I should quickly leap into a wife.' He says he knows no ways of impressing ladies, and the things he is good at, horse riding and fighting, are not the best ways to woo her.

understanding of Henry's use of language

some development of ideas but lacks exemplification

He would rather just get on with it but is afraid of what God would think of him. A King wouldn't be normally worried about this as they know what is right. Henry is a modest king because he knows he is just an ordinary man.

argument summed up succinctly

Both of these scenes explore the idea of Henry as an ordinary man as both times he is doing things that he wouldn't normally have to do. (In the first he actually appears as an ordinary soldier, rather than a King as he is in disguise. In the second he keeps refferring to himself as one.)

clear summation provides overview of key idea

It makes the reader / audience think about the other side of him as for most of the play he is seen as a big, victorial wartime leader, but in reality he is just an ordinary man.

Summary

Clear focus on how the extracts explore the idea that Henry is an ordinary man with some development of ideas. Well-chosen references are used in the attempt to develop a coherent, focused argument. Clear understanding of Henry's use of language is linked to ideas about Henry as an ordinary man and as a king. However, the response lacks full appreciation of his skill with words, and so achieves a mark of 14 in Band 5.

Band 5 – 14 marks

Macbeth reading task**Macbeth**

Act 3 Scene 2, line 8 to the end
Act 3 Scene 4, lines 83 to the end

In these extracts how does Macbeth's language show that he feels afraid but is determined to keep his power?

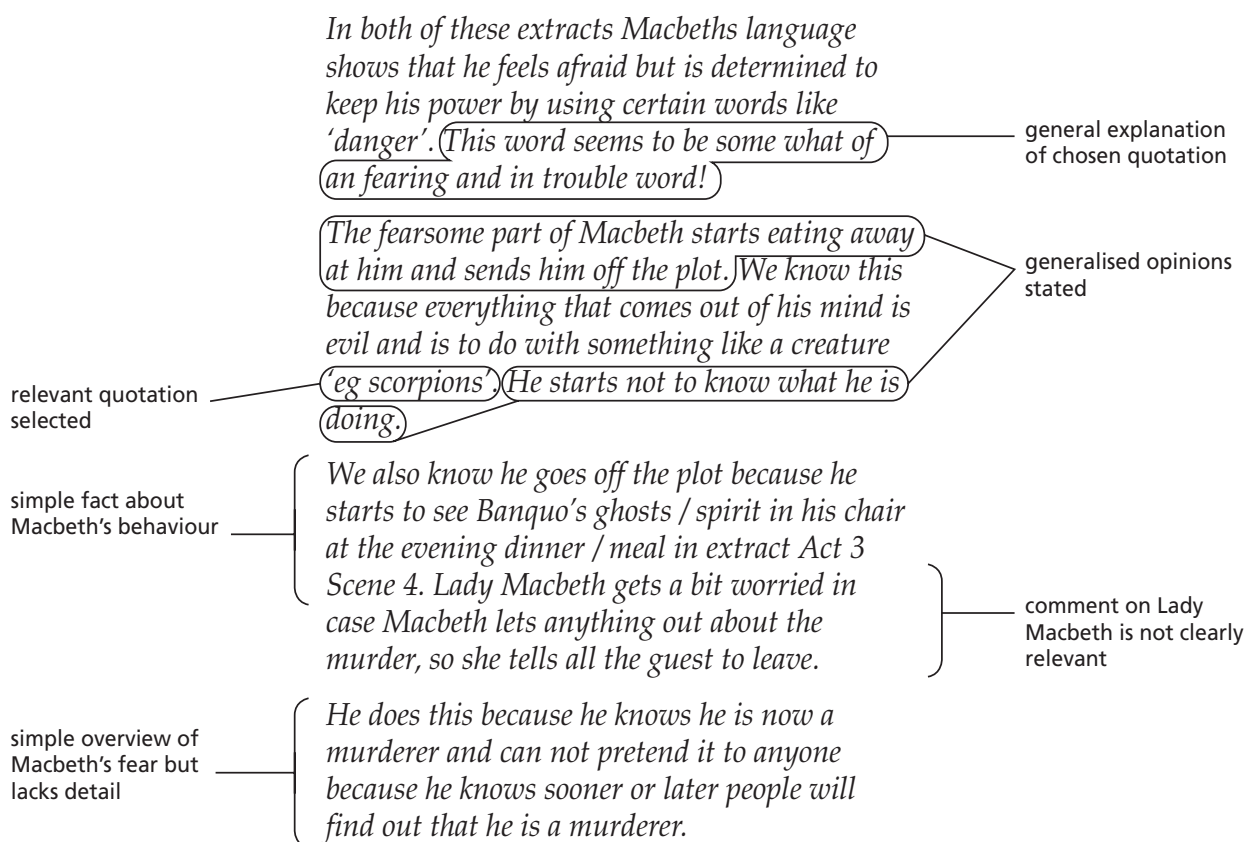
Support your ideas by referring to both of the extracts which are printed on the following pages.

18 marks

Macbeth mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Macbeth says or does in these extracts, eg in the first, <i>he can't sleep</i> , and in the second, <i>he is terrified of the ghost</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 ways in which Macbeth feels afraid but is determined to keep his power, eg in the first extract, <i>Macbeth can't sleep because he is frightened</i> , and in the second, <i>he is not able to hide his fear of the ghost</i> . Comments relevant, but mainly at the level of plot, eg <i>Macbeth wants Banquo and Fleance to be murdered so that he can keep his power</i> . Some broad references to how Macbeth speaks, eg in the second extract, <i>he sounds scared of the ghost</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of how Macbeth feels afraid but is determined to keep his power, eg in the first extract, <i>Macbeth would rather be dead like Duncan than carry on being afraid</i> , and in the second, <i>he proposes a toast to Banquo so that no-one will guess he has been murdered</i> , although points may be undeveloped. Some limited awareness of the language Macbeth uses, eg in the first extract, <i>he has 'scorpions' in his mind which shows he is afraid</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how Macbeth feels afraid but is determined to keep his power, eg in the first extract, <i>he calls on the night to come so that Banquo will be killed and he will feel secure</i> , and in the second, <i>he is not able to control his terror when the ghost comes back in but when the ghost leaves he tries to pretend nothing has happened to regain control</i> , though the same quality may not be evident throughout. Awareness of Macbeth's use of language and its effects, eg in the second extract, <i>he tries to appear noble and powerful when he welcomes his guests, 'my most worthy friends'</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how Macbeth feels afraid but is determined to keep his power, eg in the first extract, <i>his thoughts are tormented, 'full of scorpions' but he believes that he can conceal his fears, 'vizards to our hearts'</i> , and in the second, <i>he pulls himself together after the ghost leaves and realises that Macduff was not at the banquet; he plans to find out why</i> . Clear understanding of Macbeth's use of language, eg in the first extract, <i>he tells Lady Macbeth to be 'innocent of the knowledge' showing that he no longer trusts his wife and is determined to carry out his own plans</i> , and in the second, <i>'blood will have blood' shows his fear that he will be punished for his murderous crimes</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how Macbeth feels afraid but is determined to keep his power, eg in the first extract, <i>he is very afraid of the threat posed by Banquo and Fleance but consoles himself with the belief that 'they are assailable'</i> , and in the second, <i>he decides he has no choice but to carry on murdering whoever threatens his security, 'we are but young in deed'</i> . Appreciation of the effects of features of language, eg in the first extract, <i>Macbeth's use of language, 'torture', 'restless ecstasy' and 'fitful fever' combine to give an impression of how extremely tormented he is by lack of sleep</i> , and in the second, <i>when Macbeth says 'returning were as tedious as go o'er' it gives the impression that he feels he has no choice but to continue struggling to keep his power</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Macbeth Example 1



Summary

General points give an overview of Macbeth's feelings of fear but fail to address the issue of his determination to keep his power. No misunderstanding but occasional irrelevance. Reference to the extracts generalised, with two short quotations from the first extract selected. Overall the response fulfils the Band 1 criteria.

Band 1 – 3 marks

Macbeth Example 2

In the extracts Macbeth is shown to be afraid of losing his power but determined to keep it. In Act 3 scene 2 almost immediately

(Macbeth is shown to be alone "How now my lord, why do you keep alone" perhaps this shows he is reluctant to expose himself to anyone that may take a cheap shot at him whilst his back is turned.)

explanation of quotation develops a relevant point about Macbeth's fear

He starts saying to lady Macbeth what must sound like total gibberish but he knows what he means, when he exclaims "we have scorched the snake, not killed it; she'll close and be herself, whilst our poor malice remains in danger of her former tooth."

relevant quotation illustrates idea

(He means that he has become King but certain dangers (Banquo and Fleance) still need to be eliminated.)

generalised comment shows understanding of Macbeth's fear and his determination to keep his power

Macbeth used to be a bit of a wimp but with the murder of Duncan succesful he has become a hardened killer,

implicit comment on Macbeth's determination to keep power

(this is shown by the fact that he keeps the knowledge of Banquo and Fleances arranged murder secret)

"Be innocent of the knowledge dearest chuck, till thou applaud the deed." (He also shows his wife affection in that statement perhaps showing things are getting back to normal but as the audience knows they defanetley aren't.)

attempt to respond to language but not specifically related to Macbeth's fear or determination

In Act 3 scene 4 we see how the tension is getting to Macbeth and lady macbeth by: 1)

plot-based comment not clearly focused on task

(Macbeth sees a ghost this would probably be due to lack of sleep and feelings of guilt and remorse.)

focus on Lady Macbeth lacks relevance

2) When macbeth sees the ghost the second time lady macbeth can no longer think of excuses as she did the first time and after Duncan's murder, instead she is very flustered and forces the guests to leave, this is no longer the cruel determined partnership of Duncans murder they are clinging on as Macbeth puts it ("blood will have blood" showing that he knows he will die he is going to hang on in there as long as he can.)

relevant quotation illustrates general comment about Macbeth's determination

Summary

An unbalanced response that focuses, mostly relevantly, on Macbeth's fear and determination in the first extract. Some explanation of how Macbeth feels, supported by quotations, but does not show awareness of language. Comments on the second extract are plot-based and lack focus on the central issues, keeping this response at the top of Band 2.

Band 2 – 6 marks

Macbeth Example 3

clear overview of the key ideas relating to Macbeth's fear and determination to keep power

Macbeth is a brave man. He is often scared in this play but he always plans to carry on and not drop out of what he has started. At the beginning it is with the help of his wife but as the play goes on it is he that persuades himself to carry on and especially in Act 3 he starts to get nasty.

In Act 3 scene 2 (he expresses his fear by saying that he has 'scorched the snake, not killed it.'

relevant reference to support point

This means that he has started something and has got what he wanted but he fears that this will eventually come back and get him (as in the snake is hurt but this will make it more vicious).

explanation of quotation develops the point

He is envious of Duncan because he got the thrown rightfully and now Duncan is dead and in heaven. (He says 'nothing can touch him further.'

This means that he is now at rest away from harm unlike Macbeth who is now afraid that he shall be found out and killed in the future and go to hell for what he has done.

discussion shows understanding of another element of Macbeth's fear

awareness of how Macbeth's language shows his fears

Also in that scene (Macbeth shows what mental pain he is in by saying 'full of scorpions is my mind'. Scorpions are vicious and likely to sting you. This means that ideas and fears are hurting and tormenting him.

attempt to discuss Macbeth's fear

In Act 3 scene 4, when he sees Banquo ghost (who he has just killed), Macbeth says that he is as brave as any man, that he would approach a Russian bear if he had to (but as he knows that Banquo is dead but he can see him before him he thinks that is too much.) He again shows how scared he is when he says that 'blood will have blood'. He is afraid that Banquo will come back to kill Macbeth as he killed Banquo.

relevant reference develops commentary on Macbeth's fears

continued opposite

Macbeth Example 3 continued

Macbeth gets scared again when he realises that Macduff has not been at the feast. (He thinks that Macduff is beginning to suspect that Macbeth killed Duncan so that he could get the throne for himself and is planning to kill him. This links with his other fears of being killed.) Because of this he decides to go to the three witches the next day to see if they have any new prophecys for him. (He then shows that he will stop at nothing and kill as many people as is necessary to be a King with comfort by saying 'I am in blood stepped in so far that should I wade no more, returning would be as tedious as to go o'er'.)

explanation of Macbeth's determination to keep his power, supported by a relevant reference

further discussion of Macbeth's fears

narrative approach lacks explicit link to task

This is a metaphor of a river of blood that he is walking through he is so deep that if he went back he would still be just as far as going forward so he might as well carry on.

awareness of language but comment lacks exploration of effect

relevant comment on Macbeth's determination to keep power, supported by well-chosen quotation

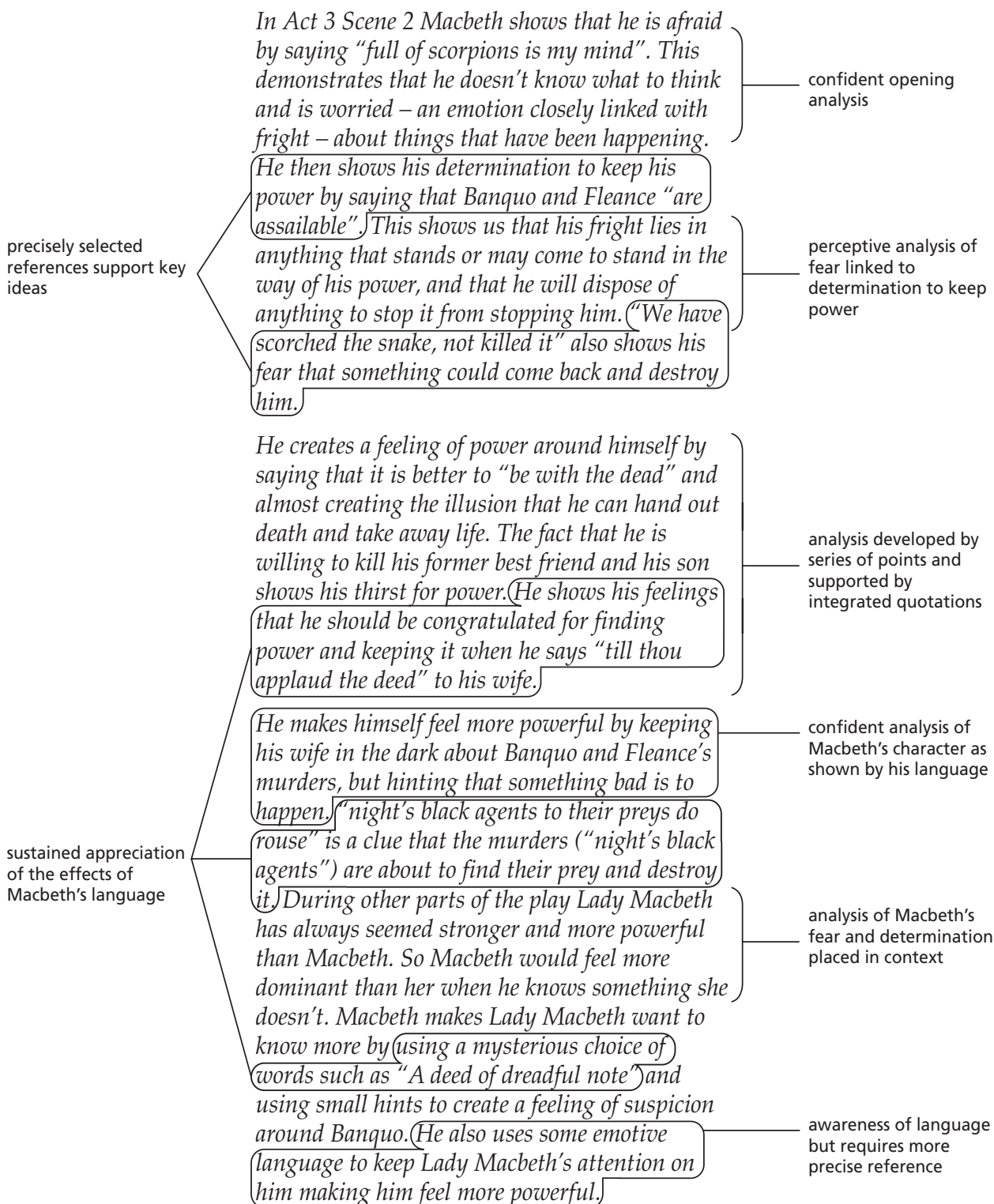
He finishes of the speech by saying (We are yet but young in deed'. This shows that he has reached the conclusion that he has more to do. He isn't prepared to give up yet.)

Summary

Confident understanding of a range of examples of Macbeth's feelings of fear and some references to his determination to keep power. Ideas are developed by specific and relevant references to the extracts. Some awareness of the use of language, although explanation of the effects could be developed. Therefore this response merits a mark in the middle of Band 4.

Band 4 – 11 marks

Macbeth Example 4



continued opposite

Macbeth Example 4 continued

concise
contextualisation
of events

In contrast, at the start of the extract from Act 3 Scene 4, he is trying to appear happy and tries to mask the fact that the murderer has just told him.

He has already seen the ghost of Banquo once and is just recovering.

close commentary on
language, with a
series of integrated
references

This shows that he is afraid. It is shown that he is determined to keep his power by his "general joy" which is faked to keep the attention of his "most worthy friends". He flatters them and flatters his "dear friend Banquo" to keep any suspicion of him at a minimum.

As he realises that the ghost has again returned he becomes agitated, angry and afraid. He wants the ghost to "quit my sight" and that the earth should "hide thee". (This shows his frightened state, but also his determination to keep power as he does not turn and run away, but tries to get the ghost to disappear.) He tries to show his power by saying that he could handle "the rugged Russian bear" or "the armed rhinoceros" or even the "Hyrcan tiger", (but again shows his fright at Banquo by saying "take any shape but that").

close analysis of the
effects of Macbeth's
language

focus on Macbeth's
language detailed and
sustained

commentary implicitly
linked to Macbeth's
fear

He realises what he has done and then tries to recall his nervous audience, but with no luck – "Pray you, sit still". He is confused because no one else appears to be able to see the ghost of Banquo and cannot see how Lady Macbeth can "keep the natural ruby" of her cheeks when looking upon the dead. When the lords and attendants have gone (he shows his nervousness that "Macduff denies his person" at their feast. He balances this by showing that he is even willing to spy on his lords to keep his power. We know this when he says "in his house I keep a servant feed").

focused analysis of
subtle point

continued over

Macbeth Example 4 continued

He again shows fear by saying “returning were as tedious as go o’er”. He means that to go back and admit his wrongs could be as difficult as to keep going and commit more murders. This also shows his determination as he would rather commit more murders and risk his own life to keep power than to admit he was wrong and lose his power.

confident analysis of Macbeth’s language clearly linked to task

All through the play he only seems to fear Banquo and losing his power, but he also shows his determination by saying that he will go through with it all.

attempt to provide a concluding overview

Summary
Sustained and coherent analysis of Macbeth’s feelings of fear and determination, with appreciation of how these are presented through his language. Frequent use of apt reference, with quotations effectively integrated, supports perceptive commentary. This confident analysis of language merits a secure Band 6 mark, but the argument lacks the overall clarity for the top mark.
Band 6 – 17 marks

Much Ado About Nothing reading task

Much Ado About Nothing

Act 1 Scene 1, lines 119 to 182

Act 2 Scene 3, lines 181 to 213

What do you learn about Benedick's attitudes to love and marriage in these extracts?

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

18 marks

Much Ado About Nothing mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Benedick says or does in these extracts, eg in the first, <i>he says he will never get married</i> , and in the second, <i>he falls in love with Beatrice</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 Benedick's more obvious attitudes to love and marriage, eg in the first extract, <i>he is rude about Claudio loving Hero</i> , and in the second, <i>he believes Beatrice loves him</i> . Comments relevant, but mainly at the level of plot, eg <i>the men trick Benedick so that he falls in love with Beatrice</i> . Some broad references to how Benedick speaks, eg in the second extract, <i>he would sound happy because Beatrice loves him</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of Benedick's attitudes to love and marriage, eg in the first extract, <i>he thinks that when men are married they have no more fun so he will stay a bachelor</i> , and in the second, <i>he has completely changed his attitude to love and is in love with Beatrice</i> , although points may be undeveloped. Some limited awareness of the language Benedick uses, eg in the first extract, <i>he is rude about Hero because he doesn't want Claudio to marry her</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of Benedick's attitudes to love and marriage, eg in the first extract, <i>he is disrespectful when he talks about Hero and he doesn't take Claudio's love for her seriously</i> , and in the second, <i>he is so convinced Beatrice loves him that he thinks he can see 'marks of love in her'</i> , though the same quality may not be evident throughout. Awareness of Benedick's use of language and its effects, eg in the second extract, <i>Benedick manages to justify his changed attitude to marriage by twisting round what he has previously said</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on Benedick's attitudes to love and marriage, eg in the first extract, <i>he doesn't trust women to be faithful so he would rather remain a bachelor</i> , and in the second, <i>it is surprising that such a clever man is so easily fooled, which suggests he was in love with Beatrice all along</i> . Clear understanding of Benedick's use of language, eg in the first extract, <i>Benedick is arrogant and proud of his reputation as a 'professed tyrant to their sex'</i> , and in the second, <i>Benedick completely changes the way he talks to Beatrice when he calls her 'fair Beatrice'</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of Benedick's attitudes to love and marriage, eg in the first extract, <i>he says he will never love a woman but then gives it away that he loves Beatrice when he says 'exceeds her as much in beauty'</i> , and in the second, <i>Benedick's justifications for contradicting everything he said before about marriage are clever but not very convincing</i> . Appreciation of the effects of features of language, eg in the first extract, <i>Benedick's expressions are very blunt in comparison to Claudio's romantic language</i> , and in the second, <i>Benedick pretends that he loves Beatrice for 'pity', but he is not being honest with himself</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

Much Ado About Nothing Example 1

explanation of
Benedick's attitude,
with an appropriate
supporting quotation

In Act 1, Scene 1 you learn that Benedick is totally against love and believes that you should not marry women. He also believes that women cannot be trusted.

In lines 180-182 in Act 1, Scene 1 Benedick says 'I will not do them the wrong to mistrust any, I will do myself the right to trust none: and the fine is (for the which I may go the finer) I will live a bachelor.'

a little expansion of
a comment on
Benedick's attitude

In this little extract (Benedick is basically saying that he does not trust women and that he would rather live a bachelor than love a woman.)

In the first scene as well when (he is talking to Claudio he is very shocked) to find out that Claudio loves a woman, Hero in fact.

broad reference to
how Benedick speaks
in response to
Claudio's love for Hero

In Act 1, Scene 1 lines 134-135, Claudio says "Can the world buy such a jewel?" and

Benedick replies with "Yea, and a case to put it into." He means by this that even though she is very attractive she shouldn't be married and paraded around on show, she should be kept somewhere safe and no one should see her.

attempt to comment
on Benedick's
language lacks
precision

In Act 2, Scene 3 Benedick's attitude towards love and marriage change a bit when he is tricked into believing that Beatrice is in love with him. He isn't so against the idea of love and marriage and thinks it would probably be a good thing after all.

general comment
lacks development

awareness that
Benedick's attitude
changes

His attitude towards love and marriage changes through the two scenes. First he is totally against love and marriage and then he thinks it wouldn't be so bad after all.

Summary
Some explanation of Benedick's attitudes to love and marriage. Quotations are selected and paraphrased rather than used to expand comments. Limited reference to how Benedick speaks in the first extract. Second extract is dealt with very briefly. The response mostly fulfils the criteria for Band 2 but as a result of the lack of balance in dealing with the extracts is placed mid-band at mark 5.
Band 2 – 5 marks

Much Ado About Nothing Example 2

comment on
Benedick's attitude
with supporting
quotation, but lacks
development

Act 1 Scene 1

Benedick doesn't ever want to meet somebody and settle down. "I will live a bachelor" wants to live on his own not with anyone.

He makes jokes about his friend Claudio falling in love with Hero.

Claudio says "Can the word buy such a jewel?" meaning that Hero is precious and Benedick replies "Yea, and a case to put it into."

Benedick doesn't want Claudio to settle down "But I hope you have no intent to turn husband, have you?"

Benedick does and says as much as he can to put Claudio off loveing Hero. Benedick doesn't even think about love and marriage.

some limited awareness
of Benedick's use of
language

Benedick's attitude
established with
relevant references,
but point is
undeveloped

Act 2 Scene 3

focus on change in
attitude, but
quotation lacks
explanation

Everything changes in this scene as Benedick thinks about Beatrice and admits to himself that he's in love with her "I do spy some marks of love in her."

He acts different with Beatrice when she comes along to tell him dinner is ready he is nice with her and doesn't start an argument like they used to. Beatrice doesn't know that he's falling in love with her so she's nasty to him because thats how they acted with each other. "You may take upon a knife's point".

general understanding
of Benedick's attitude
put in context

Benedick has heard that "she will rather die than give any sign of affection". So when she says that he thinks she is only doing that so she doesn't show any affection.

clear understanding
of Benedick's attitude,
with point illustrated
by relevant reference

understanding of
change in attitude
with implicit reference
to the first extract

Benedick never thought that he would live till he was married he thought he would never fall in love and live on his own. "When I said I would die a bachelor, I did not think I should live till I were married."

continued opposite

Much Ado About Nothing Example 2 continued

*He thinks of good things to say about Beatrice.
"By this day she's a fair lady". Benedick never
said anything nice about woman always had
nasty things to say as he didn't want to settle
down.*

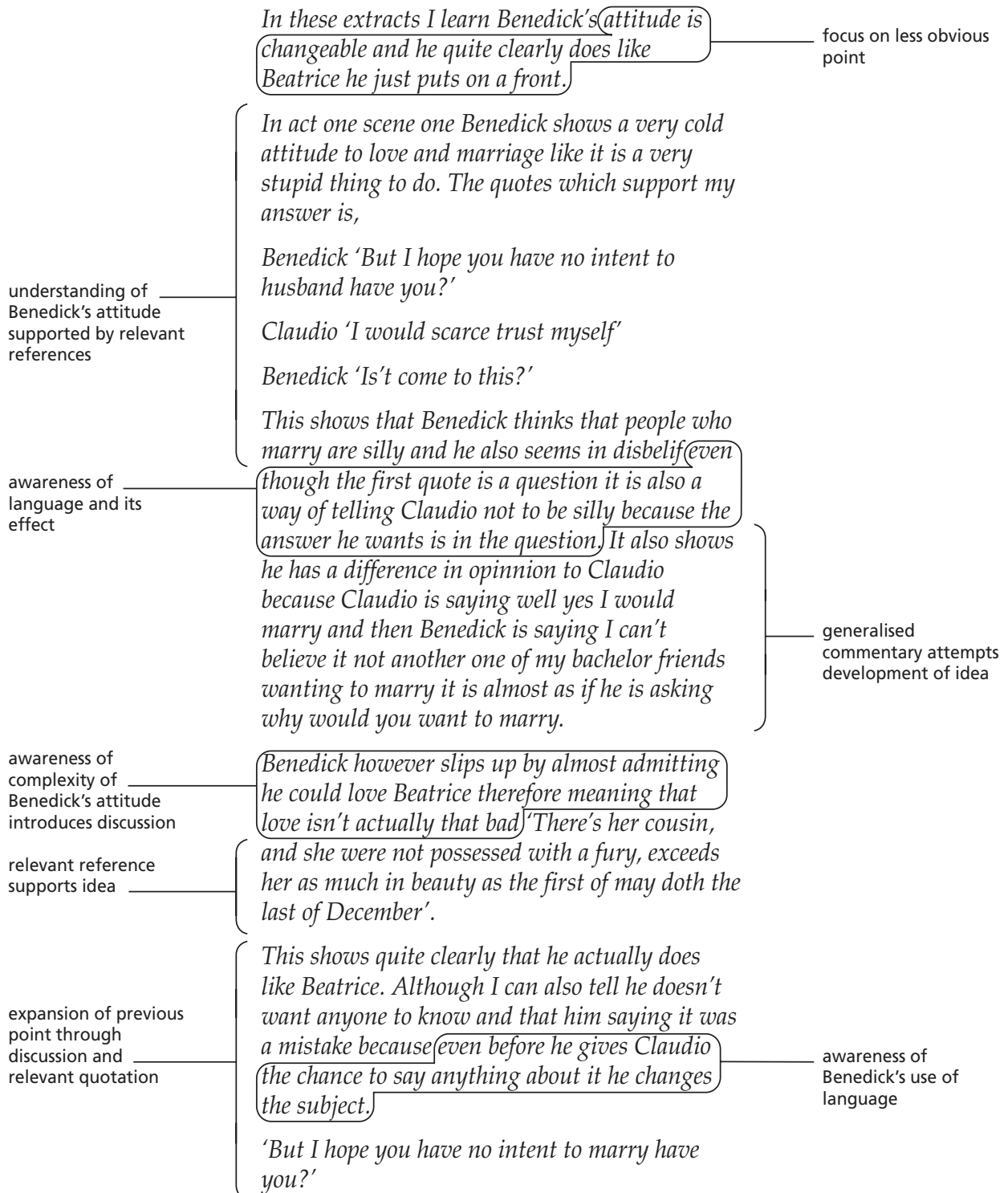
limited awareness of
the language
Benedick uses with an
appropriate quotation

*Benedick thinks that Beatrice is in love with him,
that is why his attitude has changed. (I think that
he has realised that he can not live on his own
forever as his friends are settling down he has
to.)*

limited development
of initial focus

Summary
Response shows Benedick's changing attitude to love and marriage by linking the extracts through general understanding of ideas and references. Apart from some expansion of commentary on the second extract, points are undeveloped. Some awareness of language is supported by usually well-selected quotations. Overall this response fulfils the Band 3 criteria sufficiently to gain a mark of 8.
Band 3 – 8 marks

Much Ado About Nothing Example 3



continued opposite

Much Ado About Nothing Example 3 continued

some discussion of
Benedick's attitude
towards love linked
between extracts

I also know that his opinion is very changeable and clearly he feels something for Beatrice deep down because he is very easily convinced that Beatrice is in love with him in act 2 scene 3. 'her affections have their full bent: love me?' this shows he believes she loves him and the fact that he is willing to believe it so easily shows he could love Beatrice. Also I can tell his attitude towards marriage has changed because in Act 1 scene 1 he is saying things like,

contrast with first
extract develops
discussion

'Is't come to this? I faith, hath not the world one man, but he will wear his cap with suspicion?' and also 'and sigh away the Sundays' where as in act 2 scene 3 he was saying things like, 'I did never think to marry' and 'When I said I would die a bachelor, I did not think I should live till I were married' this is the exact opposite of one another because the first two quotes are saying that women are not marrying material that you loose out when your married and the second two quotes are making up excuses as to why he said he wouldn't get married showing that he would now consider it which is a complete change in what he originally thought.

well-chosen quotations
develop discussion

awareness of
Benedick's use of
language and its
effects

Summary

Response shows a clear grasp of Benedick's changing attitudes to love and marriage but the quality of the discussion is not consistent throughout. There is an awareness of the use of language and its effects which is indicated by the selection of relevant quotations to aid supporting comment. Overall, therefore, the response gains a mark in the middle of Band 4.

Band 4 – 11 marks

Much Ado About Nothing Example 4

immediate focus on character and attitude

In the first extract, Benedick is against love and marriage. He describes himself as being "a professed tyrant to their sex" Here, he is saying that he doesn't like women and isn't really interested in them. You can tell he is proud of his bad attitude towards women.

explanation of quotation shows understanding of the effects of language

focus on how language reveals Benedick's attitude

Benedick talks about marriage as if it is a burden or some kind of punishment, "thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays." He believes that when you get married, you have to give up everything good in your life and that you have to stay at home with the wife every Sunday instead of going out. (Benedick also seems appalled by the fact that no men stay bachelors, that they all get married, "shall I never see a bachelor of three score again?") He claims that by the time a man is sixty years old, he is married, but he is determined to stay a bachelor forever.

development of commentary on Benedick's attitude

integrated quotation develops argument

clear understanding of Benedick's attitude, with carefully selected references

Benedick doesn't like the fact that Claudio has fallen in love with Hero. He makes unkind remarks about Hero. "Methinks she's too low for a high praise, too brown for a fair praise and too little for a great praise." He says that he doesn't like her because she is short, dark and small. He is very blunt and seems to be enjoying being rude about Hero. When Claudio says "Can the world buy such a jewel?" Benedick is very cheeky and says "Yea and a case to put it into".

understanding of how language reveals Benedick's attitude

further exploration of attitude with supporting quotation

He says that he is grateful that a woman brought him up but he will never want to marry a woman and he will never trust a woman, "That a woman concieved me, I thank her: that she brought me up, I likewise give her most humble thanks: ...I will do myself the right to trust none." (He thinks that women are always unfaithful to their husbands, so he won't trust them. This is a very negative attitude towards love and women.

elaboration of previous point to justify overall argument

continued opposite

Much Ado About Nothing Example 4 continued

effective linking of extracts shows continued clear focus on character and attitudes

He says that as long as he lives, he will never get married, "I will live a bachelor." It is almost as if he hates women.

In the second extract, Benedick has a change of heart caused by a conversation he previously overheard. Don Pedro, Claudio and Leonato held a conversation, knowing that Benedick could hear them, because they were trying to get Beatrice and Benedick together. At first Benedick didn't believe them, but at the start of the extract, he talks in soliloquy, and, he decides that they couldn't have been lies, "This

some reliance on narrative to build argument

understanding of Benedick's attitude supported by relevant quotation

can be no trick, the conference was sadly bourne, they have the truth of this from Hero." He claims that Hero was telling the truth, because she would not lie, and therefore, he believes that Beatrice loves him. (This is a complete change in attitude towards Hero because before he had no respect for her. I think he believes it because he wants it to be true.

discussion of Benedick's attitudes

relevant quotation but not explained

He says that he will love Beatrice, "I will be horribly in love with her."

understanding of the complexity of Benedick's attitude

He also says that he must hide the fact that he is in love with Beatrice, "I must not seem proud," He believes that it is okay for people to change their mind, "doth not the appetite alter?" He decides that he must marry Beatrice because, "the world must be peopled." (All of these statements are just excuses because really he has liked Beatrice all along.) In this extract he contradicts everything he has claimed to believe about love and marriage. He realises this because he says, "When I said I would die a bachelor, I did not think I should live till I were married."

relevant quotations selected but not closely analysed

reflection on Benedick's attitudes in first extract

continued over

Much Ado About Nothing Example 4 continued

When Beatrice comes in she can't understand why his attitude has changed so much. She acts hostile towards him but he talks to her like he loves her. (Even when she is rude to him he is so in love he thinks there is a 'double meaning'. Benedick's attitude to love and marriage has completely changed.

relevant comment with appropriate quotation but lacks full explanation

Summary
Response maintains a clear focus on Benedick's attitudes to love and marriage and begins to explore the complexities of his changing views. Well-chosen quotations and confident comments indicate clear understanding of the effects of language. The selection of references supports the development of a coherent discussion. Overall, therefore, the response fulfils the criteria for Band 5 and is awarded a mark of 15.
Band 5 – 15 marks

Writing paper

Introduction

There are two tasks on the Writing paper: a longer writing task and a shorter writing task.

Both tasks are linked to the writing purposes triplets in the English Order: in the case of the longer writing task, *inform, explain, describe*; and in the case of the shorter writing task, *analyse, review, comment*.

Pupils are recommended to spend 15 minutes planning their response to the longer writing task and a planning page is provided for them to use. This planning does not form part of the test and does 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.

Longer writing mark scheme

For the purposes of marking the longer writing task, 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.

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

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 this task and take account of evidence from pre-testing.

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

Shorter writing mark scheme

For the purposes of marking the shorter writing task, related assessment focuses have been drawn together into three strands, in a slightly different way from those for the longer writing task:

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 task is 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.

As for the longer writing task, 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 this task and take account of evidence from pre-testing.

The spelling criteria are not customised and are carried over from year to year.

The key areas related to each strand and how these are reflected in the bullet points in the criteria 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: adaption 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 for both tasks

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.

Please note:

- the italicised examples in the criteria are there to illustrate particular features, but are not a requirement for a particular band to be awarded. Nor should they be regarded, in themselves, as evidence that a particular band has been achieved.

Table showing marks awarded to exemplar responses (Longer writing)

Example	A: Sentence structure and punctuation (SSP)	B: Text structure and organisation (TSO)	C: Composition and effect (CE)	Page
1	0	1	2	64
2	2	2	3	65
3	3	4	5	66
4	5	5	8	68
5	6	7	11	70
6	8	8	13	72

Table showing marks awarded to exemplar responses (Shorter writing)

Example	D: Sentence structure, punctuation and text organisation (SSPTO)	E: Composition and effect (CE)	F: Spelling	Page
1	1	2	1	78
2	3	4	2	79
3	4	5	3	81
4	5	7	4	83
5	6	10	4	85

Longer writing task

Robot progress

You work for a company that develops hi-tech robots. You have been building a robot to perform a range of tasks in the home.

You receive this request from your company manager.

The first fully working version of the robot should be nearly complete.

Can you write a detailed report, explaining:

- how some of the problems have been sorted out
– robot too noisy, not finishing tasks, etc;
- which functions are now working well and how they could be used by different people;
- what improvements still need to be made.

Include anything else you need to update me on.

Write a report for the company manager explaining the progress made on the robot.

30 marks

Longer writing 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, whilst showing some fluency and accuracy, does not merit a mark.		
A1	<ul style="list-style-type: none"> Sentences mostly simple or compound with clauses linked by connectives such as <i>and</i>, <i>but</i>, <i>then</i>. Responses are written mainly in the present tense (<i>the robot now works well...</i>), with occasional use of other tenses, not always controlled. Simple expansion of noun phrases adds relevant detail (<i>little switch</i>; <i>smooth movement</i>). Sentences generally correctly demarcated with some attempt to use other punctuation. 	0
A2	<ul style="list-style-type: none"> Some subordinating connectives, <i>when</i>, <i>because</i>, are used to expand explanation in the report (<i>when you leave it running, it can go for hours doing jobs</i>). There is some variation in the subjects of sentences (<i>you can use it...</i>; <i>Our robot can now function...</i>) and some use of different tenses, eg past to convey development (<i>I have made it controllable</i>); present to describe current functions (<i>it is now running smoothly...</i>) mostly used consistently. Expanded noun phrases add relevant detail (<i>extendable metal arms</i>) and adverbials clarify position / place (<i>on the underneath...</i>). Most sentences correctly demarcated with some use of other punctuation. 	1,2
A3	<ul style="list-style-type: none"> Both compound and complex sentences are used with some variety of connectives, eg <i>which</i>, to develop explanation of robot's features / functions. There is some use of a range of tenses, used mostly appropriately (<i>it will be able to help old people...</i>), to develop meaning, with modals used to signal possibility (<i>You can use it to...; if people would like to...</i>). Relevant detail and information built up through phrases and clauses (<i>tidying up the kitchen and even cooking...</i>). Almost all sentences correctly demarcated, with some use of a range of other punctuation. 	3,4
A4	<ul style="list-style-type: none"> A range of structures is used to vary the length and focus of sentences, eg simple sentences to give facts (<i>The robot is nearly complete</i>); compound sentences to make statements (<i>the machinery is complicated and it has taken a long time to develop</i>); subordination to elaborate explanation (<i>if anyone wants to use it for external cleaning, this is possible...</i>). Impersonal constructions convey detachment (<i>it is likely that...; the robot can be programmed...</i>) and infinitives aid formality (<i>to alleviate these problems...</i>). Modals are used to assert (<i>it should be easy to operate... it will appeal more to young people...</i>). Adverbial phrases add detail economically. Range of punctuation used, generally securely, to mark the structure of sentences and to give clarity. 	5,6
A5	<ul style="list-style-type: none"> Variety of sentence structures, eg simple, compound and complex sentences, gives clarity and emphasis to the report (<i>I have adjusted the mechanism so that... it is now secure</i>). A range of verb forms is handled confidently, including modals and passive constructions (<i>these features will be amended in the next few weeks to...</i>). Embedded phrases and clauses (<i>...programmed to function on its own</i>) and expanded noun phrases (<i>a robot designed to be used by young people...</i>) contribute to succinctness. Range of punctuation used securely to give clarity. 	7
A6	<ul style="list-style-type: none"> Wide variety of structures is well controlled to provide a confident and convincing report which adeptly explains progress made on the robot. These may include compound, complex and embedded sentences (<i>This robot, although not yet completely finalised, is revolutionary in design...</i>) and active and passive forms. Range of punctuation deployed to enhance meaning, and sometimes to create particular effects. 	8

B Text structure and organisation			Marks available
Band	Assessment focuses:		
	AF3	organise and present whole texts effectively, sequencing and structuring information, ideas and events;	
	AF4	construct paragraphs and use cohesion within and between paragraphs.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.			
B1	■	Overall structure of the explanation is simple, eg following the three areas in the task, with some use of sections to indicate main ideas.	0
	■	Within sections, ideas are mainly linked through content (<i>the robot will look like... it will have...</i>). There may be some breakdown of cohesion, eg abrupt changes of focus.	
B2	■	The report has a clear structure, with some use of sections or paragraphs to distinguish different parts of the explanation, though transitions between sections are sometimes awkward.	1,2
	■	Paragraphs are mostly organised round a main idea, with some development of points, eg using ongoing references (<i>the robot... it... he...</i>).	
B3	■	Paragraphs or sections support the sequencing of ideas in the report, helping to develop explanation of progress and plans for the future. Some attempt at an effective opening and ending, and paragraphs are mostly linked to provide a logical order (<i>Another point...</i>).	3,4
	■	Within paragraphs or sections, main ideas are developed or illustrated by relevant detail or example (<i>At the bottom there is a switch which you can...; for example, for the lazy teenager, the robot will operate the remote control...</i>). Points are linked by pronouns (<i>This will...</i>) or connectives (<i>Although the robot...</i>).	
B4	■	The structure of the report is clarified by the use of paragraphs, which are linked or sequenced in a variety of ways, eg by pronouns or text connectives (<i>furthermore</i>). The opening helpfully clarifies the intentions of the explanation and the ending effectively rounds off the report, eg by summarising the main points (<i>In conclusion...</i>).	5,6
	■	Within paragraphs, the development of ideas and explanation is supported by cohesive devices such as repetition (<i>to clarify the main point again...</i>). Linked connectives build up effective reference chains in the explanation (<i>not only... but also...</i>).	
B5	■	The whole report is structured to give clarity and emphasis to the explanation, eg interweaving account of development work with comment and description of work to be done (<i>I believe that this is the best way forward because...</i>). Paragraphs are clearly linked or sequenced and references may be made both backwards and forwards within the text (<i>The robot overheats... we have overcome this problem by...</i>). The opening and ending, which may be linked, are convincing.	7
	■	A range of techniques is used to support cohesion, eg reformulating of ideas (<i>To put it another way...</i>), summarising (<i>so this shows that...</i>).	
B6	■	The whole report is shaped and controlled to achieve particular effects, eg the deliberate sequencing and linking of paragraphs to create an authoritative explanation.	8
	■	Within paragraphs, a range of devices contributes to effective cohesion. Varied sentence links are achieved with economy and precision.	

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"> Some features of a form suitable for a report are evident, eg gives some explanation of the progress of the robot, though may slip into personal account (<i>I made it go round on its own and I thought it was very good</i>). Some attempt to adopt role of robot designer, but not sustained (<i>Hello, my name is Professor John Day...</i>). Some appropriate choices of vocabulary for factual explanation are evident (<i>metal; strong</i>). 	0
C2	<ul style="list-style-type: none"> A form appropriate for a report is mostly maintained, eg explanation of different features of robot mostly relevant, showing some awareness of the reader and purpose (<i>the problems you saw last time are now sorted out...</i>). The role of the robot designer is adopted and maintained, eg by offering a generally consistent description of the robot. Some straightforward stylistic features are used to support purpose, eg use of third person, problems followed by solutions (<i>it is too slow so we have made it faster...</i>). 	1,2,3
C3	<ul style="list-style-type: none"> Maintains features of a form appropriate for a report to engage the manager's attention, eg opening clarifies purpose (<i>This report is to update you on...</i>), content selected is relevant, showing awareness of level of detail required. A clear viewpoint is established and controlled, eg through convincing presentation of robot. Some stylistic features add authenticity, eg functions listed for effect, technical language (<i>programmer; rechargeable</i>), points balanced and expanded in explanation (<i>this may be frustrating but the advantage is that...</i>). 	4,5,6
C4	<ul style="list-style-type: none"> Some aspects of the chosen form for a report adapted to provide content well focused on purpose, with ideas selected and conveyed effectively to engage manager's interest. The viewpoint is well controlled, eg an assured voice is deployed showing recognition of the viewpoint of the manager (<i>you were concerned at your last briefing...</i>). A range of features supports chosen style, eg asides to reader (<i>as you will know...</i>), fronting for emphasis (<i>To address this point, we...</i>) and use of adverbials (<i>moreover</i>). 	7,8,9
C5	<ul style="list-style-type: none"> Chosen form adapted for the purpose of explaining progress in developing the robot, with ideas carefully selected, sequenced and presented to create a confident report for the manager. The viewpoint acknowledges context and viewpoint of others, eg manager, prospective buyers, recognising demands of situation (<i>from a business point of view...; for the purpose of the market...</i>). Choice of style supports appropriate register for technical explanation, eg sustained use of technical, subject-specific expressions and impersonal constructions to convey detachment (<i>the concern about noise has been addressed in a number of ways...</i>). 	10,11,12
C6	<ul style="list-style-type: none"> The chosen form for the report is skilfully exploited, eg through the careful integration of information, description and explanation, in an appropriate tone for the manager. A coherent viewpoint is conveyed, communicating a complex perspective as the robot designer, acknowledging and anticipating different points of view. A range of stylistic devices is confidently employed, contributing to the impact of the whole report and supporting the chosen viewpoint. 	13,14

Longer writing task Example 1

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)Robot progress
ReportTEXT
STRUCTURE and
ORGANISATION (TSO)

miner defects — subheading used to signal theme (B2)

expanded noun phrases add detail (A2) — *during testing the robot had (some miner problem) such as frezing in a certain position) we put ligher bolts on and now thats good. sometimes it would not complet a task such as washing cloths and filling the dishwasher up. we adjusted the robort with an (expensive water proof matiral).*

shifts between tenses not always controlled (A1) — *(One of the major problems) was it did not start quick enogh we are still trying to figer out why its slow but have not been sucsefull*

modals to define possibilities only partially successful (A1) — *(however) thir are some great triks making teas, drinks are exerlent but a bit ichy at bring them to us the robot is also very good at hovering which is great because we thoght hovering (would drain) to much battery.*

(if all goes well it could be) in shops in around 2 month

yours sinsirly

A _____

attempts to sequence sections of text (B2)

some development of points (B2)

attempt at conclusion, though undeveloped (B3)

Punctuation:

- incorrect use of capitals, eg in title (below A1)
- limited use of full stops (below A1)
- only other punctuation mark a comma, used inappropriately (below A1)

SSP summary

Loosely structured sentences are inconsistently demarcated. Some subordinating connectives, but overall control is lacking. Combined with punctuation weakness, these features place response in Band 1.

Band A1 – 0 marks

COMPOSITION and EFFECT (CE)

- some awareness of purpose and audience, despite ending as a letter (C2)
- role of designer sustained (C2)
- some straightforward stylistic features, eg explicit identification of issues: *One of the major problems...* (C2)

CE summary

Purpose of report addressed by listing problems and solutions. Voice of robot designer consistent enough, together with clarity of details, to place answer in middle of Band 2.

Band C2 – 2 marks

TSO summary

Heading, subheading and paragraphs give clear structure. Paragraphs each derive from a main idea at the start of each section. Lack of development keeps response at lower end of Band 2.

Band B2 – 1 mark

Longer writing task Example 2

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)

different tenses aid
explanation but are
not fully controlled
(A2)

simple connectives link facts
(A1)

subordinate clause expands
explanation (A2)

modals to show prediction
(A3)

Punctuation:

- most sentences demarcated (A2)
- some use of other punctuation, eg commas, exclamation mark (A2)

TEXT
STRUCTURE and
ORGANISATION (TSO)

some detail in description
(B2)

link made between
paragraphs (B3)

paragraphs have one main
idea, each with limited
development (B2)

The robot is silver but made out of metal. It has a screen in the middle of the body which is the door to the secret safe. We had a problem with the safe, as you typed in the third digit to the four numbered Pin Code it makes a buzzing noise. We solved this problem by following the wire where it is connected to find out it was'nt plugged in correctly.

Another problem we have resolved is why it did not walk more than one metre and then fall over. The way we fixed this was we turned the robot upside down and to our surprise the was a block chipped off the bottom so this made it wobbly. We fixed this by changing the metal, to elastic. Now it just goes smooth!

We added a chip card for security, it only works when your fingerprints on the special ink box next to the chip/sim card.

The robot has a remote to tell it which way it should go. The owner presses the button and the robot will do what is stored.

We have not found out how to not corse spillages or how to solve the robot if it gets wet.

SSP summary

Some range of sentence structures, including subordination. Adaptation of verb forms not always controlled, but this is balanced by secure use of modals. Punctuation mostly correctly applied. This places response at higher end of Band 2.

Band A2 – 2 marks

COMPOSITION and EFFECT (CE)

- form is appropriate for a report but limited awareness of reader (C2)
- viewpoint of designer maintained by generally consistent description (C2)
- some stylistic features, eg problems followed by solutions (C2)

CE summary

Main features of report established from clear perspective of the designer. Some awkwardness of expression and lack of development keep this response at top of Band 2.

Band C2 – 3 marks

TSO summary

Overall there is a clear structure, with use of different sections. Some development of ideas within paragraphs is apparent. All criteria for Band 2 fulfilled, but lack of clear beginning and ending keeps this in Band 2.

Band B2 – 2 marks

Longer writing task Example 3

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)

expanded phrase helps
build up relevant
information (A3)

shifts between verb
forms and tenses aid
explanation (A3)

complex sentence
elaborates explanation (A4)

short sentence for impact
and to introduce the variety
of features to follow (A4)

control of clauses
insecure (A2)

impersonal construction
aids formality (A4)

The robot (is a high trained technical voice
(activated robot). The robot is now in full working
order but with a few technical hitches to put right.

The problems (have been over come) the noise
(was solved) by taking the wheels out and
replacing them with lasers (to direct and move
the robot. A bigger memory has been put in so
the robot can remember everything its been told
to do. The speed has been changed quite a few
times but the robot (now responds) to its owner
and what the owner would like the speed to go.

The robot is now very stable and can change
shape to fit where it wants to go.

The robot has many functions. It has different
hands and arms for different jobs. Such as to
carry a tray the robot has very ridgit arms and
fingers and is very stable. To clean the arms are
extendable and flexy to reach in high places and
move there continusly. The robot can hold both
heavy and light objects. It's strong and sutible
for its job.

Improvements we are still working on are
bringing the robot to have human qualities and
features so it can do all the work a human can
do as a human does it. The robot can now
change its hight and size to fit to where it would
like to go. It will also have a water proof coating
to be able to work with water and not get
damaged.

The robot will be suitable for everyone, even
people with disabilities (It is programmed) to suit
the owner and to obey the way they live and
there life style. The robot is very helpful its like
having a serovent.

TEXT
STRUCTURE and
ORGANISATION (TSO)

attempt at an effective
opening (B3)

movement from past to
present to future tenses aids
coherence (B3)

continued opposite

Longer writing task Example 3 continued**SENTENCE
STRUCTURE and
PUNCTUATION (SSP)
continued****Punctuation:**

- most sentences correctly demarcated, though lapses in penultimate paragraph (A3)
- scant use of other punctuation (A3)

The robot runs on a battery which to be charged up every night for at least 10 minutes to be able to work all day. The robot will be like having a new family member and will be very close.

**TEXT
STRUCTURE and
ORGANISATION (TSO)
continued**

} abrupt ending (B2)

COMPOSITION and EFFECT (CE)		
SSP summary Variety of sentence structures establishes credible report. There is some loss of control towards end of response. Range of punctuation is limited. Inconsistencies keep response at lower end of Band 3.	<ul style="list-style-type: none"> • convincing tone for report, selecting relevant details with implicit sense of readership (C3) • clear viewpoint established through specific details of robot (C3) • some stylistic features add interest, eg list of 'functions' in third paragraph (C3) 	TSO summary Clear opening sets agenda. Cohesion is aided by concluding sentence at end of most paragraphs and by the use of repetition and detail, rather than by the use of connecting words or phrases. This places the response at the top of Band 3.
	CE summary	
	Reader is guided through the stages of the report, and given convincing presentation of robot. Clear and detailed description of faults and solutions is evident. Failure to maintain tone to end keeps response in middle of Band 3.	
Band A3 – 3 marks	Band C3 – 5 marks	Band B3 – 4 marks

Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	Robot progress	TEXT STRUCTURE and ORGANISATION (TSO)
	<p>The Waiter PPK mark 5 has been built to achieve and carry out household chores and activities around the house. It has been designed for maximum energy storage and self help programs to help the average homemaker relax not having to worry about whether the "PPK" is carrying out it's jobs to full capacity.</p>	opening clarifies aims (B4)
range of connectives develops explanation (A4)	<p>The "PPK mark 5" has excelled in many fields <u>where</u> it has been tested and on the whole we have been pleased with the "PPK's" performance. <u>Although</u> this being said the main department that we are concerned with is the human and pet care mode. This is one of the main reasons for the "PPK's" production. <u>It</u> excels in the food preparation modes. <u>It</u> will do trial and error to calculate what is wrong with the food. <u>It</u> will watch and record the construction of the food then create dishes according to which the people or animals will prefer. <u>Whether</u> it be a sprinkle of sugar on the dog food to recalibrating a whole recipe for the recipient the "PPK" achieves this with the greatest of ease.</p>	repetition of pronoun emphasises robot's specific abilities (B4)
complex sentence for emphasis attempted (A5)		
passive construction conveys formality (A4)	<p>The mode which we are most concerned with is the fact it seems unable to interpret the needs of the infants or elderly. <u>For example</u> several of the "PPK's" see an infant baby crying but seem unable to bring the trial and error function into play. Several chips often overload which causes severe heat <u>to be expelled</u> through the rear causing burning of the furniture and sometimes even fire.</p>	range of connectives aids sequencing (B4)
simple sentence contrasts with more complex structures above (A4)	<p><u>Although</u> the "PPK mark 5" works well for general house cleaning and tidying, when the master of the "PPK" (mostly the elderly) asks for things to be done in a certain way (perhaps a certain detergent to be used) the "PPK" does it for a few days then returns to the initial programming. <u>This is not good.</u></p>	

continued opposite

Longer writing task Example 4 continued

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)
continued

expanded noun phrase
and subordination provide
clear information (A4)

Punctuation:

- a range of punctuation used generally securely, including brackets, but lapses towards the end (A4)

These main problems have been ironed out to leave an almost flawless robot. They have been fixed by (a more intricate programming system) (that's still efficient and easy to use.) This has come at a price, it has increased the hard drive and memory forcing us to move it to the bottom of the outter shell. Making the hardrive open to damage from the underneath.

(In conclusion it is perfect) for all areas of house cleaning (although there are a few imperfections) in the human and pet care mode. We will resolve these within the next few weeks.

TEXT
STRUCTURE and
ORGANISATION (TSO)
continued

effective ending sums up
progress (B4)

SSP summary

Range of sentence structures, including subordination, aids explanation. Noun phrases combined with adverbial clauses add detail concisely. Some punctuation gives clarity but occasional lapses limit the response to the lower end of Band 4.

Band A4 – 5 marks

COMPOSITION and EFFECT (CE)

- features of report, such as details of robot's purpose and activities, show clear focus on reader and purpose (C4)
- controlled viewpoint includes pros and cons (C4)
- attempts detached style and consistently uses technical terms for effect, eg *intricate programming system* (C5)

CE summary

Selection of ideas and a variety of appropriate devices are designed to engage the manager's interest. The voice is assured and convincing. However, the attempts at technical expressions and complex constructions, aimed to suggest the formality of a report, are not always successful, hence a mark in the middle of Band 4.

Band C4 – 8 marks

TSO summary

This gives the impression of a well-structured report, written in a logical sequence. Within paragraphs, a variety of devices, such as repetition, reference chains and connectives, form effective links, placing this report in Band 4.

Band B4 – 5 marks

Longer writing task Example 5

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
subordinated opening statement foregrounded to give sense of continuing dialogue (A4)	<i>To the manager</i> <i>(As you are already aware) the first fully working robot is nearly complete. (As you have requested) this report contains information about the problems, what's working well and areas which still need to be sorted, concerning the robot.</i>	clear sense of direction (B5)
confident shifts between different tenses and verb forms (A4)	<i>(Firstly) I'm going to tell you about the functions the robot has which are working well. After many tests and trials, the team are pleased and happy to confirm that the wheels on the robot have been a great success. (Not only) is the grip of good quality but the robot moves across all surfaces (as specified). (Those) include, carpet, wood, laminate, paved and tiled. The programming of the robot has been changed or "updated" if you like since your last briefing. Now extra memory has been installed so that the robots owner (can command) personal commands suitable for their lifestyle. (The team have) agreed that this will hopefully improve sales as the robot can be more personal to the owner.</i>	connectives offer confident links between and within paragraphs (B5)
adverbial phrase modifies information succinctly (A4)		
modal to assert (A4)		
some errors in subject-verb agreement (A1)		
infinitive constructions aid formality (A4)	<i>(However) there has been other aspects of the project which have caused problems which, thankfully, we have overcome. At first, the robot was too noisy which meant that we had (to install) a smaller engine. This of course, has made the robot a little slower which led to it not finishing tasks on time. (To resolve) these problems, the robot was given more memory which will hopefully ensure that the robot completes tasks. However, this is still being worked on and the process is long (to ensure) that everything gets sorted properly.</i>	connectives provide effective links between paragraphs (B5)
	<i>(Apart from this) there are also other improvements which are still being worked on. The robot tends to move it's arms rather quickly so we are trying to install a device such as a laser, which will stop the robot if anything is in its way.</i>	

continued opposite

Longer writing task Example 5 continued

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)
continuedTEXT
STRUCTURE and
ORGANISATION (TSO)
continued

(Another problem) is the duration time of power the robot has. At the moment, the power supply lasts for one hour and four minutes before cutting out. However, our specified time in the plans for the duration length was one hour and thirty minutes. This nevertheless, can hopefully be overcome with minimal changes or adjustment.

very clear signalling of structure (B5)

(Overall), the team have worked well to complete the first robot in the little time they have had. although there are still some adjustments to be made, the robot will be complete within two weeks. Nevertheless, this will only be our first version and we think that (more time will be required) to build a second to perfection after trials have been carried out – I will update you on any further alterations. Please do not hesitate to contact me if you have any queries concerning the robot.

coherent conclusion links with opening (B5)

passive construction aids formality (A4)

Punctuation:

- range of punctuation, including internal commas to clarify sections of sentences and dash to signal change of tack (A4)

Your faithfully,

J ____ S ____

SSP summary

Wide range of sentence structures aids detailed explanations. Impersonal constructions and modals confidently handled but not overused. Punctuation generally secure. Therefore all criteria met for mark at top of Band 4.

Band A4 – 6 marks

COMPOSITION and EFFECT (CE)

- effective adaptation of form supported by second person address and use of third person (C5)
- clearly aware of context and role as spokesperson for 'the team', and of the needs of prospective buyers, eg *commands suitable for their lifestyle* (C5)
- appropriate detached style sustained, eg *memory has been installed* (C5)

CE summary

Form adapted well to give a confident report, whilst anticipating the viewpoint of the recipient. Appropriate register incorporates convincing technical commentary, placing response in middle of Band 5.

Band C5 – 11 marks

TSO summary

Very clear sequencing of ideas, signalled by opening paragraph connectives and chains of reference within sections. Soundly controlled opening and conclusion secure a mark in Band 5.

Band B5 – 7 marks

Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>well-controlled shifts between tenses (A6)</p>	<p>succinct introduction shows control (B6)</p>
<p>pair of commas demarcates embedded phrase (A6)</p>	<p>deliberate links clarify sequencing (B6)</p>
<p>passive voice emphasises decision has been taken (A6)</p>	<p>paragraphs linked and clearly sequenced (B6)</p>
<p>range of simple, compound and complex sentences gives convincing explanation (A6)</p>	<p>comments justify choice of functions (B5)</p>

Robot Progress Report

The fully working version of the robot is almost complete. Many adjustments have been made to the previous model and the robot is working better than ever.

(One of the key problems) which my team of engineers and I have managed to sort out was that of squeaky joints in the robot's arm. I am very pleased to be able to say that we have reached a solution. (First of all) we tried applying oil to the joints. This seemed to solve the problem but proved to be only a short term solution. It became clear we would need something a bit more radical. That was (when) we hit on the idea of gel packs. We inserted the gel into some round packets made of thick plastic. These were (then) built in to the robot itself (put between the joints) so that the arm does not directly touch the socket, this appears to have stopped the problem completely, with far better results than we had hoped for.

(Another problem) of the disposal pack becoming full too soon has been solved. The disposal pack (is now going to be stored on) the outside of the robot, and a new bag is being processed which is slightly elasticated, so it does not protrude unless it is filled with rubbish.

(Many functions) are currently working well. We are pleased with these and have finished testing them. At the moment, the robot is able to: sweep floors, dust, clean, Hoover (vacuum) and polish. We believe that these functions are essential to the housework robot we are creating. All of these chores are fairly simple to program into the robot, yet people hate doing them and there will probably be a big market for a robot that has the capability to do these chores.

The sweeping functions, for example, can be used to sweep floors, front gardens, pavements and even ceilings. The robot is able to use the

continued opposite

Longer writing task Example 6 continued

SENTENCE
STRUCTURE and
PUNCTUATION (SSP)
continued

infinitive constructions aid
convincing report (A6)

built in vacuum function in order (to attach) itself to the ceiling. It will then proceed to vacuum and sweep any ceiling, clearing dust and leaving a bright clean surface. We are extremely pleased with this function. It can be programmed (to turn) on automatically when dust is sensed. Alternatively, the user can tell the robot where and when (to Hoover). A high tech, built-in sensor, can recognise objects, even if they are small and does not vacuum them. If a room has a lot of objects on the floor, the robot will clear the floor first.

We are (still) working towards improving the painting function of the robot. (During testing, this proved to be very messy, and we found that the painting was not necessarily smooth when finished. The robot did appear to have trouble co-ordinating brush strokes (over a long period) of time. However, we do not feel this is a major disaster. We (are ahead) of schedule, so we expect to have more time than expected with which to test, improve and evaluate the product.

We have not yet decided on a range of colours the robot should be available in. Neither has a final decision been made about the name of the robot. (The possibility of a consumer self-programming function is being discussed. This would involve the consumer being able to program or 'teach' the robot new chores. You will be updated when the team and I reach a decision on this matter.)

technical phrasing and
competent control of
expression to suggest future
progress succinctly (A6)

Punctuation:

- although not technically perfect, brackets, internal commas and inverted commas are all used to good effect (A6)

TEXT
STRUCTURE and
ORGANISATION (TSO)
continued

time references convey
progress effectively (B6)

final sentence creates
convincing ending (B6)

COMPOSITION and EFFECT (CE)		
SSP summary Wide variety of sentence structures contributes to a convincing report. The convincing use of verb forms throughout clarifies the progress of the robot. In spite of occasional lapses, the range of punctuation overall is used to enhance meaning, hence a mark in Band 6. Band A6 – 8 marks	<ul style="list-style-type: none"> careful adaptation of form, combining facts with comments, creates a well-balanced report (C6) coherent and complex viewpoint, eg <i>we</i>, <i>the team</i> and <i>I</i>, combined with awareness of the possible needs of different consumers (C6) range of stylistic devices confidently employed, eg original technical jargon: <i>consumer self-programming function</i> (C6) 	TSO summary From controlled opening to positive conclusion, this whole report is sequenced to create an authoritative report. The full range of connective devices used means that this response fulfils all the criteria for Band 6. Band B6 – 8 marks
	CE summary	
	Sophisticated construction and authoritative voice contribute to the appropriately mature impact of the whole report. The form is exploited well, with information, description and explanation effectively integrated. The response merits a mark in the top band, though its lack of concision prevents it gaining the top mark. Band C6 – 13 marks	

Shorter writing task**Space for everyone?**

There is a small park in your area which is used by people of all ages.

The following notice appears on the gate:

Public notice

As a result of concerns over safety, it is proposed that:

- a skateboard ramp is built on the grass area
- skateboarding is no longer allowed on the paths
- ball games are only allowed at weekends
- dogs should be kept on leads at all times

If you have views on these proposals, please write to Mr A Williams, Park Administrator.

Write a letter to Mr Williams giving your comments on these proposals.

Do not include an address.

20 marks including 4 marks for spelling

Shorter 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</i>, <i>but</i>, <i>so</i>, link clauses in the letter (<i>The skateboard ramp is a good idea so...</i>). Mostly first person and present tense to express views, but not always controlled. Simple expansion of noun phrases adds limited detail (<i>safe place</i>; <i>football games</i>). Within sections or paragraphs, some attempt to maintain links between ideas. Sentences generally correctly demarcated, with 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 expand points (<i>When dogs run around, it is...</i>), use of modals to suggest possibility (<i>Children could get hit by a car</i>) or to assert (<i>You should still allow ball games in the week</i>). Some variation of tenses to expand comments (<i>This park is safe already. I have not seen any accidents</i>). Within sections or paragraphs, content organised around a main idea or topic sentence. Most sentences correctly demarcated, with some use of other punctuation. 	1,2
D3	<ul style="list-style-type: none"> Some range in sentence structures supports comments, eg modals used in combination with connectives to develop points (<i>A ramp would make the paths safer for older people because...</i>). Some use of a range of verb forms adds emphasis to comments (<i>Children have been playing ball games in the park for years...</i>), including modals for consequence (<i>This could be serious</i>). Expanded noun phrases add relevant detail (<i>a safe environment</i>; <i>a child-friendly park</i>). Within paragraphs or sections, main ideas are developed by example and illustration, eg reasons for comments or ideas. 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 support the examination of issues, eg subordination to elaborate ideas (<i>Some people may think it is a good idea now, but when...</i>), fronted clauses or variation in word order to foreground points (<i>In order to preserve the grass area and build a skateboard ramp you need space</i>). Impersonal constructions (<i>Keeping dogs on leads will make the park safer for everyone</i>) convey objectivity. Within paragraphs, ideas linked by a range of devices, eg stacking up of points for emphasis (<i>Another reason for... On one hand... on the other hand...</i>). Punctuation used, generally securely, to mark the structure of sentences and give clarity. 	5
D5	<ul style="list-style-type: none"> Range of sentence structures used to develop the analysis and clarify ideas. Variety of verb forms, including different tenses, modals and impersonal structures, supports the analysis of points, eg contrasts between current and future use (<i>Dogs running wild can be a nuisance; once this rule has been introduced their owners will have to control them</i>). Expanded noun phrases and controlled placing of adverbials give concision. Within paragraphs, a range of devices gives clarity, eg use of connectives, summarising, generalising. Range of punctuation used to clarify meaning and sometimes create particular effects. 	6

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 reader evident, though comment often limited to simple opinion (<i>We like skating on the paths</i>). ■ Simple viewpoint conveyed but with little elaboration (<i>I don't agree with stopping ball games</i>) and not always sustained. ■ Some awareness of appropriate choice of vocabulary, though not always sustained. 	0
E2	<ul style="list-style-type: none"> ■ Attempt to engage through mostly suitable tone for a formal readership, eg by use of appropriate introduction and conclusion (<i>I am writing to you to... please think about my comments</i>). ■ Consistent viewpoint mostly maintained, with some development of ideas to support writer's comments about proposed changes (<i>...because we want to play football in the week too</i>). ■ Some appropriate stylistic features support purpose of letter, eg personal anecdote (<i>when my kids go to the park...</i>), or questions to suggest alternatives (<i>Why don't you make the paths wider?</i>). 	1,2,3
E3	<ul style="list-style-type: none"> ■ Letter maintains appropriate tone for the purpose, eg by establishing a suitable level of formality for context and reader (<i>I believe that a skating track as well as a ramp would be better...</i>). ■ Clear viewpoint supported by evidence (<i>...for example, mothers with small children...</i>) and recognition of others' viewpoints (<i>...some people are frightened of dogs but...</i>). ■ Appropriate stylistic features support purpose or add interest, eg rhetorical questions for emphasis (<i>Would you rather I let my dog run about on the road?</i>). 	4,5,6
E4	<ul style="list-style-type: none"> ■ Reader's attention sustained by some variation in tone, eg by moving from emphatic to more reflective comments (<i>Why destroy the grass? I can see the need for skateboard facilities but...</i>). ■ Clear viewpoint developed and sustained, eg by acknowledging differing ideas, or consideration of various points of concern. ■ Range of stylistic devices gives variety and interest, eg contrast (<i>We want a restful environment, not a racetrack</i>), or repetition (<i>The park belongs to parents with small children, to teenagers and to old people. It belongs to us all</i>). 	7,8,9
E5	<ul style="list-style-type: none"> ■ Purpose of task fulfilled by adoption of varied tone appropriate for context and reader of letter (public official), eg weighing up the proposed options to give a considered analysis (<i>...so the park needs to be a recreation area, a quiet place to sit, and somewhere for people to take their pets</i>). ■ Viewpoint adopted which is individual while acknowledging the complexities involved (<i>While I want to keep the park as it is, I recognise that young people must have somewhere to enjoy themselves as well</i>). ■ Appropriate and individual style conveys thoughtful and balanced commentary. 	10

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 (eg <i>course/coarse, breaking/braking</i>), phoneme omission (eg <i>rem[em]ber</i>). ■ There may be errors in using suffixes and prefixes (eg <i>tryed, familys, dissappear, hoping/hopeing/hopping</i>). 	1
<hr/>		
Main criterion: the spelling of words with complex regular patterns is usually accurate.		
Likely patterns of error:		
F2	<ul style="list-style-type: none"> ■ There may be incorrect hyphenation of some compound words (eg <i>re-act, grand-father</i>). ■ There may be errors in more complex suffix formations (eg <i>responsable, physicly, basicly</i>). 	2
<hr/>		
Main criterion: most spelling, including that of irregular words, is usually correct.		
Likely patterns of error:		
F3	<ul style="list-style-type: none"> ■ Errors may occur with unstressed vowels (eg <i>dependant, definately</i>) or with consonant doubling in some more complex words (eg <i>embarrasement, 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.

Shorter writing task Example 1

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION	
Dear Mr Williams			
I recieved your letter and will give you my opinion.			
some variation in sentence structures (D2)	{	The skateboard (which is built on the grass area is a stupid idea!	exclamation mark gives force to statement (D2)
		Where are the people going to play there ball games or walk there dogs. (You should) let the people who skateboard skateboard on a different path so they don't have to skate on the grass, i mean you were a teenager once (you should) make the public happy not miserable.	content organised round main idea (D2)
modals give force to points of view (D2)			
attempt at expanded noun phrase (D1)		(The issue on the ball games only on the weekend is stupid. yes there will be more family's coming down to the park on a weekend, but children want to come back from school and just play in the park. I agree and disagree with your next concern, I think dog's should be kept on leads but not all the time, they don't want to run around and play. Not being kept on a lead all the time. I mean you wouldn't like it if you were a dog. Think how the dogs feel.	some loss of organisational control (D1)
variation of sentence structures develops argument (D2)			
yours sincerely			
B _____			

Sentence structure, punctuation and text organisation summary	COMPOSITION and EFFECT (CE)		Spelling
	Some variety of generally grammatically sound sentences, though there is some loss of control towards the end. Most sentences are correctly demarcated, though there are examples of comma splicing and incorrect use of apostrophes. On a best-fit basis the response merits the lower Band 2 mark.		
Band D2 – 1 mark	Mostly suitable and consistently indignant voice adopted, covering the issues suggested with a little development of each one. Style mostly convincing, though lapses in tone towards the end leave response in middle of Band 2.		Some common polysyllabic words are accurately spelt, eg opinion, miserable, although recieved and family's are incorrect. As there is also wrong, the mark is restricted to Band 1.
	Band E2 – 2 marks		

COMPOSITION and EFFECT (CE)	
• appropriate introduction attempts to engage the reader, though context is misunderstood (E2)	
• some development of ideas, to support a mostly consistent viewpoint (E2)	
• some appropriate stylistic features attempted, eg rhetorical question to express frustration (E2)	
CE summary	
Mostly suitable and consistently indignant voice adopted, covering the issues suggested with a little development of each one. Style mostly convincing, though lapses in tone towards the end leave response in middle of Band 2.	
Band E2 – 2 marks	

Spelling	
Some common polysyllabic words are accurately spelt, eg opinion, miserable, although recieved and family's are incorrect. As there is also wrong, the mark is restricted to Band 1.	
Band F1 – 1 mark	

Shorter writing task Example 2

SENTENCE STRUCTURE	Dear Mr Williams,	PUNCTUATION and TEXT ORGANISATION
	<p>I feel that your ideas are quite good but, also quite bad. I (firstly) feel that it is a good idea building a skate ramp on the grass, because then the elder children will have something to do, and more people will come to the park. I think that you saying that 'Skateboarding is no longer allowed on the paths,' is a very silly and bad idea. Skateboarding is like cycling, and it is a way of getting around. One idea (you could do) is, cut the path in half and having skateboarding cycling etc on one side and walking on the other side, so everyone gets what they want. I am not a skateboarder but feel my idea will do well. I also feel that you only letting ball games in the park on weekends is a bad idea (because) the younger kids will use the park all day, while the other kids are at school, (so) I don't see why the older kids can't bring balls into the park later. It will mean more kids having fun and choosing to come to your parks over someone elses park (where) balls are allowed in on weekdays. (Your final point) about dogs being kept on leads at all times is a great idea because (some young kids) are scared of (big dogs) and will be scared to come to the park. The dogs will then be all calm and staying with their owners, rather than being loud and chasing kids.</p>	<p>attempt to structure points (D3)</p> <p>speech marks used to demarcate quotation (D3)</p> <p>main points developed with reasons (D3)</p> <p>main idea of concluding section signalled clearly (D4)</p>
modal shows possibility (D3)		
variation in verb forms but not always completely controlled (D2)		
subordinating connectives expand points (D2)		
simple expansion of noun phrases to add detail (D1)		

continued over

Shorter writing task Example 2 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continued

I hope you take my ideas in this letter into consideration and look over your ideas to see if you have made a good choice. Will check to see if your ideas change and will be back in contact.

} accurate demarcation of sentences (D2)

Yours sincerely, T_____ L_____

Sentence structure,
punctuation and text
organisation summary

Some range in sentence structures but changes in verb forms not always successful. Subordination and noun phrases support the development of points. Mostly correct demarcation of sentences but limited use of other punctuation keeps response in Band 3.

Band D3 – 3 marks

COMPOSITION and EFFECT (CE)

- appropriate tone for the most part, but some lapses, eg *silly and bad idea, Will check to see*, along with weak opening (E2)
- clear viewpoint with reasons and awareness of others, eg *younger kids, dogs ... with their owners, your ideas* (E3)
- some appropriate stylistic devices support purpose, eg giving a quotation and then commenting on it (E3)

CE summary

Develops comments within body of letter after weak opening. Attempts to establish rapport with reader. Lack of variation in style keeps response at lower end of Band 3.

Band E3 – 4 marks

Spelling

High degree of accuracy, with complex regular words, eg *younger, sincerely*, but range of vocabulary limits evidence.

Band F2 – 2 marks

Shorter writing task Example 3

SENTENCE STRUCTURE	Dear Mr Williams,	PUNCTUATION and TEXT ORGANISATION
expanded noun phrases give concise descriptions (D3)	<p>My name is Mrs. R___ and I am writing to you to express my views on the proposals made over the concerns of safety. I am (a mother of two young children) and we often use the local park during the weekends.</p>	opening clause places following content in context (D3)
variety of verb forms and shifts between tenses to express opinions clearly (D3)	<p>(My eldest son and his friends) have skateboards and bring them to the park and I think it is a very good idea building a ramp on the grass area for them to used, because I think it is dangerous when they are using their skateboards around young children.</p>	main ideas developed, with reasons for opinions (D3)
secure use of range of modals to explore ideas (D3)	<p>I think banning skateboarding on the paths is a good idea and it will make the park a much safer place. I have seen on many occasions people being knocked over by people on skateboards and this should no longer happen.</p> <p>I think ball games should be allowed through the whole week, not just weekends. Many children () especially in the summer () come to the park after school to play football and other games which involve balls. If you are going to ban ball games I think (it would be) a good idea to make a small football pitch where (people can go) to play and by doing that (you would decrease) the number of people playing ball games around the park.</p>	pair of commas neatly demarcates adverbial phrase (D4)

continued over

Shorter writing task Example 3 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continuedcoordination builds up
argument (D3)

*(I have a dog myself and I do not think they
should be kept on leads.) Their owners bring
them to the park to run around and get exercise
and by keeping them on leads they will not be
able to do this.*

idea developed by personal
example (D3)

*I hope you have listened to what I had to say and
I hope you take my comments into account.*

ending adds little (D1)

*Yours faithfully
R. R____
(Mrs R____)*

Sentence structure,
punctuation and text
organisation summary

Some variety of sentence structures develops relevant points, using noun phrases and different verb forms, including a range of modals. Some detail is given through expanded noun phrases, and ideas are developed with specific examples. Punctuation is secure, though unambitious apart from a pair of commas within a sentence. Response achieves a mark at higher end of Band 3.

Band D3 – 4 marks

COMPOSITION and EFFECT (CE)

- establishes tone by clear explanation of identity (E3)
- consistent viewpoint with some development of ideas (E2)
- appropriate stylistic features support purpose, eg giving personal experiences, then widening argument (E3)

CE summary

Letter adopts appropriate tone for purpose by clearly stating personal interest. Consistent viewpoint deals with, then modifies or contradicts, original suggestions. Style is repetitive but assertive. In all, response earns mark in middle of Band 3.

Band E3 – 5 marks

Spelling

All spellings are correct, including the more complex *occasions*, *especially* and *listened*, though the range of vocabulary limits evidence, thereby keeping the mark in Band 3.

Band F3 – 3 marks

Shorter writing task Example 4

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
	<i>Dear Mr Williams,</i>	
	<i>I am absolutely appalled by some of the proposals for the park down Memory Lane.</i>	
	<i>(Firstly,) my son and his friends play football on the grass area everyday and I know others (older and younger) play there too. It is the only place where children can play in the whole village, and they are being heavily restricted.</i>	connective used to structure section (D4) internal commas for clarity (D4)
fronted clause for emphasis (D4)	<i>(As for the skateboard ramp,) I believe it is unacceptable. The area is only small and it would take up most of the space, leaving no room for any sports, let alone football. It is only the older teenagers that skate. In my opinion they are receiving a huge benefit in the form of the ramp, yet they will still skate on the paths. It is unavoidable.</i>	
varied sentence structures clearly identify the problems (D4)		
	<i>(However,) I entirely agree with you that dogs should be kept on a lead. As you know there is a field outside the village (also with no ball games) where they can run free. (Too many children are being bitten) by loose dogs in the park. (There is also the problem concerning the amount of dog dirt on the grass area.) This needs to be looked into.</i>	connective emphasises change in subject (D4)
impersonal construction implies objectivity (D4)		brackets for clarity (D4)
statement made without development or expansion (D2)		
	<i>As for other concerns over safety, I have only seen two accidents in my time here. I think that these concerns are exaggerated.</i>	concise counter-argument for emphasis (D4)

continued over

Shorter writing task Example 4 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continued

*I hope you will take into account all that is said
in this letter and action is taken. I look forward
to hearing from you in the near future.*

} conclusion clearly seeks
a response, showing
awareness of the future (D5)

Yours sincerely, D_____ P_____

Sentence structure,
punctuation and text
organisation summary

Range of sentence structures clarifies main points. Within paragraphs sequencing is effective, with opinions emphasised by various devices. Generally, punctuation is secure and the response merits a mark in Band 4.

Band D4 – 5 marks

COMPOSITION and EFFECT (CE)

- mix of reflective statements and emphatic comments provides a balanced letter (E4)
- clear viewpoint that takes into account others' perspectives, eg *where children can play; the older teenagers; I hope you will take into account* (E3)
- style moves from personal, eg *my son*, to objective concerns, eg *over safety*, with appropriate formality (E4)

CE summary

Engages reader's interest by concise opening that establishes position of the writer. The commentary has an appropriately formal tone but some aspects are supported by insufficient detail, keeping this response at bottom of Band 4.

Band E4 – 7 marks

Spelling

Accurate throughout, eg *restricted, unacceptable, receiving*, including complex irregular words, eg *exaggerated*.

Band F4 – 4 marks

Shorter writing task Example 5

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
	Dear Mr Williams,	
	I am writing to express my views over the public notice which I read in the park. <u>Though I agree</u>	
concessive clause fronts sentence for emphasis (D4)	<u>there are some safety issues about</u>	
	<u>skateboarding</u> I do not agree with all the points of action you have put forward.	
	I would strongly support the plans to build a skateboard ramp on the grass area in the parks;	semi-colon helps juxtapose ideas (D4)
reflexive form for reinforcement (D4)	<u>however, I find it</u> rather extreme to ban skateboarding on the paths. I do admit that I <u>myself</u> have found <u>the conduct of some skate</u>	
expanded noun phrase incorporates implied comment concisely (D5)	<u>boarders</u> quite dangerous at times, <u>but I think it</u>	
	would be a much better idea to have a skate lane running parallel with the paths. <u>This would mean</u>	range of devices linking ideas controlled securely (D4)
	skaters would no longer need to skate on the same paths as pedestrians, <u>yet</u> both parties would be happy.	
concise adjectival phrase adds weight to argument (D5)	I also feel that the proposed ban of ball games on week days is <u>absolutely ludicrous</u> . If children cannot play ball games in the park, where can they play them? I have never been concerned for my safety due to a ball game being played. If there is an issue for some people, maybe a certain area <u>could be designated</u> for ball games, another for skateboarding and another for just sitting down and relaxing? In my opinion, the park should be available for everyone to use. I don't think any particular group should be singled out and banned from using the park.	question-and-statement format builds up argument (D5)
modal/passive construction conveys objectivity (D5)		topic summarised at end of discussion (D5)
	I do agree that dogs should be kept on their leads at all times, but I am sure many dog owners would disagree with me. Perhaps you could address this problem by allocating 'dog-free' zones.	

continued over

Shorter writing task Example 5 continued

SENTENCE
STRUCTURE
continuedPUNCTUATION and
TEXT ORGANISATION
continued

formal verb form adds weight
to argument (D5)

*I do hope you will give some consideration to the
views I have expressed and the points I have
raised.*

link with introduction (D5)

*I look forward to seeing the future plans for the
park.*

Yours sincerely

F _____ K _____

Sentence structure,
punctuation and text
organisation summary

Secure control of range of sentence structures develops the commentary lucidly. Wide variety of verb forms used to analyse. Within paragraphs, textual pointers are frequent and helpful. Punctuation helps shape the analysis. All Band 5 criteria addressed.

Band D5 – 6 marks

COMPOSITION and EFFECT (CE)

- tone consistently and appropriately formal (E5)
- viewpoint allows strength of feeling of objections to be voiced convincingly, eg *absolutely ludicrous*, whilst acknowledging the complexities involved (E5)
- analytical style isolates each proposal, makes comments – sometimes in the form of questions – and summarises each point at end of section (E5)

CE summary

Purpose of task convincingly fulfilled in a suitable formal register. Viewpoint given precisely and forcefully. Style incorporates discursive element, allowing for views of others. All Band 5 features addressed.

Band E5 – 10 marks

Spelling

All spelling correct, including the complex irregular *parallel*, *ludicrous*, *designated*. Therefore a mark of 4.

Band F4 – 4 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 Orderline, PO Box 29, Norwich NR3 1GN

tel: 08700 606015; fax: 08700 606017

email: orderline@qca.org.uk