

**En**

KEY STAGE

**3**

LEVELS

**4–7**

English test

# Mark scheme

**2007**



National curriculum assessments

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# Introduction

This document contains the complete set of mark schemes for the 2007 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 2007 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 2007 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 NAA website ([www.naa.org.uk/tests](http://www.naa.org.uk/tests)) from Monday 25 June 2007. A copy will be sent to each school in July.

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# Reading paper: *A change for the better?*

## 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 two categories:

- For questions 1, 6, 11, 15a and 17, there is a marking key, which indicates **the correct answers** for the questions and how marks should be awarded. These are emboldened.
- For questions 2, 3, 7, 8, 9, 12, 13, 14, 15b and 16, the mark scheme offers **principles** for the award of marks. These are also emboldened and are the key features of required answers which should inform markers' judgements. They are accompanied by exemplar answers which illustrate some of the ways in which answers may be worded.

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

Questions 1, 3, 6, 7, 9, 13 and 15 have designated spaces for different parts of an answer. Pupils can only gain credit if an answer is written in the appropriate space.

### 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:

•	correct answers / principles underlying acceptable answers
–	examples of acceptable answers
/	alternative possible answers or parts of answers
( )	parts of answers which pupils may include but do not need to give to gain the mark

### 3-mark and 5-mark questions

For questions 4, 5 and 10, a **set of criteria** is provided which describes 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>A change for the better?</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>Transformed</i>	1	1				
	2				1	
	3		2			
	4			5		
	5					3
	<b>Total</b>	<b>1</b>	<b>2</b>	<b>5</b>	<b>1</b>	<b>3</b>
<i>The man who loved insects</i>	6	1				
	7			2		
	8		1			
	9				2	
	10					5
	<b>Total</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>5</b>
<i>What's really going on in a teenager's brain?</i>	11		1			
	12				1	
	13				2	
	14					1
	15		2			
	16				1	
	17			1		
<b>Total</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>4</b>	<b>1</b>	<b>9</b>
<b>Total</b>	<b>2</b>	<b>6</b>	<b>8</b>	<b>7</b>	<b>9</b>	<b>32</b>

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Reading paper mark scheme: *A change for the better?*

Questions 1–5 are about *Transformed* (pages 4–5 in the Reading booklet).

1. Give two quotations from paragraphs 1 to 3 which show that Gregor is finding it difficult to control his movements.

(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 any **two** of the following quotations:

- *(and when he) **lifted his head a little**;*
- *(His numerous legs, which were pitifully thin,) **waved helplessly** (before his eyes);*
- *(But it could not be done, for he was accustomed to sleep on his right side and in his present condition) **he could not turn** (himself over);*
- *(However violently) **he forced himself** (towards his right side, he always rolled onto his back again);*
- ***he always rolled onto his back** (again) / **he** (always) **rolled onto his back again**.*



2. *He was lying on his armour-plated back* (paragraph 1)

Explain what the choice of language in the phrase *armour-plated back* suggests about Gregor's insect body.

(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 linked to **one** of the following ideas:

*armour-plated back* suggests that Gregor's insect body is:

- **unmanoeuvrable / uncomfortable**, eg:
  - it suggests his body is hard to move;
  - Gregor's insect body is rigid;
  - it must be heavy and uncomfortable.
- **shell-like**, eg:
  - his body is curved and hard;
  - it's like a shiny case round him;
  - armour is smooth and gleaming, so is his back.
- **protected**, eg:
  - it's as though he is now able to defend himself;
  - his body is really strong / unbreakable;
  - it sounds shield-like.

**Do not accept** 'his body is hard' without further elaboration.

3. In paragraph 4, explain two impressions you get of Gregor's state of mind at this point in the story.

Support each explanation with a quotation from paragraph 4.

(up to 2 marks)

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

Award **1 mark** for each point linked to **one** of the following ideas, supported by a relevant quotation, up to a maximum of **2 marks**:

- **Gregor is surprised / shocked**, eg:
  - he is taken aback when he sees the time is *after half past six*;
  - saying *Heavens!* shows he is shocked by the time.
- **Gregor is curious / confused**, eg:
  - he is puzzled because he can't understand why he didn't hear his alarm clock, *But usually it was impossible to sleep quietly through that ear-splitting noise...*;
  - he wants to know what is happening because he asks himself if the alarm had gone off.
- **Gregor is concerned / anxious**, eg:
  - when it says *Had the alarm clock gone off?* he is beginning to feel worried about not getting up as usual;
  - he is panicky when he says *Heavens!*
- **Gregor is assessing the situation**, eg:
  - he is thinking through what must have happened, *Of course it must have...*;
  - Gregor is trying to work out what has happened when he asks himself whether the clock has gone off.

**Accept** quotations or references in support of explanations.

**Do not accept** the same quotation for each explanation.

4. The writer shows Gregor beginning to feel desperate as he hears his mother's voice (paragraph 5).

How does the writer build up a sense of Gregor's increasing desperation in **paragraphs 5 to 9**?

Support your ideas with quotations from paragraphs 5 to 9.

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for an answer which shows some recognition of Gregor's desperation, eg through describing one or more of the ways he tries to get out of bed (*He tries using his lower body*) or noting some of his feelings (*He gets angry when he can't get out of bed*). The text is paraphrased or referred to but there is more focus on what Gregor does than on how a sense of his increasing desperation is built up.

Award **3 marks** for a response which demonstrates some understanding of how the writer builds up a sense of Gregor's increasing desperation, eg through describing the impact on Gregor of hearing his mother (*When his mother calls him he realises he has to do something*); recognising some of the stages he goes through (*By then he was getting so annoyed he started to act 'recklessly'*) or noting the use of features such as italics. There is awareness of how a sense of desperation is built up, though comments are mostly linked to the narration of events. Relevant references are made to support ideas.

Award **4 or 5 marks** for a response which explores how the writer builds up a sense of Gregor's increasing desperation, eg through tracking each stage Gregor goes through (*Once he has missed the opportunity to ask for help, the writer shows he is on his own and has to plan what to do...; Finally he realises that he has no choice*); identifying the shifts between reflection and action (*He gives up for a while to think about what to do next before he moves on to the next attempt*) or commenting on the way he sets himself targets. Most of the answer will focus on the idea of how a sense of increasing desperation is built up, with reference to features such as the choice of language to convey Gregor's different feelings, eg '*wild with annoyance*', '*sighing deeply*', the deliberate use of italics for emphasis or the impact of the ellipsis at the end of the text. Appropriate references are precisely and concisely made.

### Question 4 exemplar answers

*He has turned into an insect and he can't believe it and now after hearing his voice and how that has changed he is shocked because he can't get out of bed. He was too bored to get out and he could not control his legs and arms. He found two ways to get out of bed but one did not work.*

There is some recognition of Gregor's feelings, eg 'he is shocked', but there is also some misunderstanding in the point about Gregor being bored. His attempts to get out of bed are identified although the comment 'but one did not work' is undeveloped. The answer is rooted in the text and shows enough understanding of Gregor's desperation to merit 1 mark. **1 mark**

*Gregor wanted to explain everything to his mother but he couldn't. He says 'Before it strikes a quarter past seven I must be out of this bed, without fail.' He tried to get out of bed. He tried moving the lower part of his body. Then he tried to move the top half but was scared in case he hit his head and became unconscious, so he started to rock his whole body in order to get out.*

This response shows some understanding of the impact of Gregor's mother in increasing the tension. Relevant parts of the text are paraphrased, although not in sequence, and a quotation is included. There is more focus on what Gregor does than on how a sense of his increasing desperation is built up, but overall the response fulfils the criteria in Band 1, and so gains 2 marks. **2 marks**

*He builds up a sense of Gregor's increasing desperation as he's trying to get out of bed and then suddenly there's a knock at the door. 'Gregor, it's nearly quarter to seven. Haven't you got a train to catch?' He doesn't tell her the story, but answers 'yes, yes, I'm nearly ready.' Then he tries to get out of bed, but fails. 'But then after a repetition of the same efforts, he lay in the same position.' He also makes himself have a time to get out of bed 'Before it strikes a quarter past seven I must be out of this bed, without fail.' This makes a sense of desperation as he is trying with all his might to get out of bed!*

This response, mostly linked to the sequence of events, offers appropriate comments, showing understanding of how a sense of Gregor's increasing desperation is conveyed. The dramatic effect of Gregor's mother's sudden knocking on the door is noted, as is the repetition of Gregor's vain attempts to get out of bed. A more developed comment is made in connection with Gregor setting himself a target, and relevant references are offered to support ideas. Overall, this response is sufficiently focused on the question to fulfil the criteria for 3 marks. **3 marks**

*The writer builds up a sense of Gregor's increasing desperation by first of all his mum telling him to hurry up or he'll miss the train. This puts pressure on him. Then he makes slow progress to get out of bed by first removing his quilt, and it says 'He had to get out of bed. To get rid of his quilt was quite easy.' But in the next paragraph he is unable to get out of bed and he tries numerous ways. He knows he could get injured and this makes him even more panicked which the writer shows 'he gathered his forces together and thrust out recklessly, he bumped heavily against the end of the bed.' It is even more apparent Gregor's desperation is increasing by the writer saying 'watching all his little legs struggling against each other.' Then the writer keeps putting Gregor saying 'I must be out of this bed' repeatedly, and uses italics to show Gregor getting more desperate.*

There is some evidence of exploration of how the writer builds up a sense of Gregor's growing desperation as Gregor's attempts to get out of bed are carefully tracked, from his mother's reminder about his train to the use of italics to show Gregor 'getting more desperate'. Features which show the increase in desperation, such as the numerous ways he tries to get out of bed and his fear of getting injured, are noted. Appropriate references are included, but explanations are not always developed fully, which prevents the top mark in Band 3 being awarded. **4 marks**

**Question 4 exemplar answers continued**

*It builds up desperation because it starts with you knowing he really wants to tell his mother, 'Gregor really wanted to explain everything' and then when he speaks he finds out that his voice has changed, and he is shocked. Then in the next paragraph it tells you that he has to get out of bed. To start off with you think he'll be able to manage it as it says 'to get rid of the quilt was quite easy'. But then it tells you how difficult it is to get out of bed because he is so broad, and it says 'he had only the numerous little legs which never stopped waving in all directions.' In the next paragraph, you can tell Gregor is getting more angry; 'Finally, almost wild with annoyance' and 'thrust out recklessly' show this. Then after desperately trying, it tells you Gregor is 'sighing deeply' which shows he is about to give up. However, in the last paragraph, it shows you that Gregor sets himself a target, no matter the risks. On the last line he begins to worry about his family, 'would cause anxiety, if not terror, to his family' shows this. But he knows he has to try, and the last clause 'Still, he must take the risk' leaves you wondering what will happen.*

This response focuses on how a sense of desperation is built up from the point where the reader is aware that Gregor wants to tell his mother, to the last clause which 'leaves you wondering what will happen'. There is recognition of the impact of each of the stages and how the writer takes the reader through Gregor's shifting feelings. Reference is made to the writer's choice of language to convey Gregor's increasing anger, the sequencing of ideas and the impact of his setting targets. Appropriate quotations to support comments are precisely and concisely made. Overall, therefore, this response fulfils all the criteria in Band 3 and so gains 5 marks.

**5 marks**

5. Readers might find this story both horrifying and funny.

Explain why this story could be seen as both horrific and humorous.

(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 an answer which identifies one or more simple reasons why this story could be seen as horrific and humorous. Ideas are rooted in the text and show awareness of the effect of the story on the reader, but explanations are limited or generalised. Answers may focus more on one aspect than the other.

Award **2 marks** for an answer which gives a straightforward explanation of why this story could be seen as both horrific and humorous. Ideas are linked to the text and show understanding of the effect of the text on the reader, but are only expanded in a limited way.

Award **3 marks** for a response which gives an explanation of why the story could be seen as both horrific and humorous, with some development of ideas. Ideas show understanding of possible different effects of the text, eg linked to how far the reader empathises with Gregor, reference to the writer's style or tone, or the fact that the same aspect may be seen as both horrific and humorous.

**Question 5 exemplar answers**

*This story could be seen as horrific when it says, 'he found himself transformed in his bed into a gigantic insect'. Some people might also find it quite funny because he had to risk everything for the smallest hope of getting out of bed.*

Relevant quotations are identified and copied which suggest why the story could be seen as both horrific and humorous. There is no explanation or comment on the quotations, however, and so this response does not fulfil enough of the criteria to gain 1 mark. **0 marks**

*Many people have different views on stories. While some people think it would be quite funny to be turned into an insect other people think it would be horrifying because they have important meetings and things to attend to. So there are two views.*

There is an attempt to identify simple reasons why this story could be seen as both horrific and humorous, but comments do not go beyond repeating the question with reference to turning into an insect. Overall, therefore, this response does not comprise a limited explanation, rooted in the text, and so gains no marks. **0 marks**

*Because people think that this might happen to them when they wake up one morning, so they might find this story horrific ('as Gregor Samsa awoke one morning from an uneasy dream he found himself transformed in his bed to a gigantic insect'). It's funny when he hears his mum at the door.*

Although this response focuses more on one aspect than the other, a simple explanation about why some people might find this story horrific is offered which is linked to personal response and rooted in the text. A quotation is also provided although it does not add to the explanation. The reference to humour is minimal and adds little to the response. Enough of the criteria are fulfilled for 1 mark to be awarded. **1 mark**

*Some people might get scared that he won't get off his back or stood on. Readers could also find this story humorous because it is funny reading about a man who gets transformed to an insect and then can't get out of bed.*

Simple reasons why this story could be seen as both horrific and humorous, rooted in the text, are identified. Both horror and humour are covered, and points just go beyond paraphrase, though explanations are limited so 1 mark is awarded. **1 mark**

*It could be seen as both as there's parts of it where you're scared and want to know what's going to happen next as this is just an ordinary man who's suddenly turned into a horrible creature. But it's also humorous as it's so unreal and can never happen in real life so it's quite funny.*

Although not closely linked to the text, there is limited development in the explanation of why the story could be seen as horrific, with recognition that part of the impact is related to the fact it has happened to an 'ordinary man', who has 'suddenly' turned into a 'horrible creature'. The comment about humour is less developed, but overall this response just fulfils enough of the criteria in Band 2 to be awarded 2 marks. **2 marks**

*It can be horrific because if you woke up as an insect then you would be scared and horrified, especially if you were gigantic. The text is also humorous because of the description of the insect. He could see his 'dome like brown belly.' And also that this can never happen and this is like a cartoony character.*

Covering both horror and humour, explanations linked to the text are offered which show some evidence of development, eg there is recognition that the description of the insect is humorous, supported by a quotation, and then a further comment that it is like a 'cartoony character'. There is more focus on humour than horror but overall this answer merits 2 marks. **2 marks**

**Question 5 exemplar answers continued**

*The story is quite horrifying because he just randomly turned into a bug overnight, after a night of 'uneasy dreams'. Being a bug must be different and he also then is stuck on his back unable to move. But for the same reasons it's also quite funny. Turning into a bug overnight is weird and bizarre and his legs 'waving about helplessly' creates a funny image.*

In this response, which covers both horror and humour, there is some development of ideas. The fact that Gregor's transformation has apparently happened 'randomly' and 'overnight' is linked with a well-chosen reference to the text, '*uneasy dreams*'. It is also noted that part of the horror stems from Gregor's inability to move. The same reasons are offered as to why the story could also be seen as funny, recognising that it is also 'bizarre' and that the description of his legs creates a 'funny image'. Although the explanations related to horror are more developed than those related to humour, overall there is sufficient elaboration of ideas for this response just to gain 3 marks.

**3 marks**

*You could see the humorous side through the fact that a man has turned in to a pathetic, but huge insect, but then tried to conceal it by saying 'Yes, yes, I'm nearly ready' when asked what was happening. But equally you have to empathise with the view of it being an horrific morph for Gregor, especially with it being in his bed – a place always considered safe! Also, the fact that everything else was normal eg 'the hands (of the clock) were slowly moving on,' emphasises the feeling of surreal horror.*

Explanations related to both horror and humour are closely linked to the text and, although succinctly expressed, are perceptive and developed. The contrast between Gregor's insect form and his attempt to maintain a sense of normality is identified as a cause for humour. The horror is seen as rooted in the empathy the reader feels for Gregor, transformed into a horrific insect while in the apparent safety of his own bed. This point is further elaborated by the comment that the contrast between what has happened to him and everyday life carrying on around him 'emphasises the feeling of surreal horror'. This response securely fulfils the Band 3 criteria and so gains 3 marks.

**3 marks**



Questions 6–10 are about *The man who loved insects* (pages 6–7 in the Reading booklet).

6. Paragraph 1 explains what people used to believe about insects.

Complete the table, giving a specific example of each belief from paragraph 1.

(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 a correct answer in **both** cells:

	what people believed about insects (from paragraph 1)	specific example of what people believed (from paragraph 1)
	<i>insects were very simple creatures</i>	<i>insects had no internal organs</i>
a)	<i>insects were the result of 'spontaneous generation'</i>	<ul style="list-style-type: none"> <li><i>(In other words, it was thought that) flies came from nowhere / maggots came from mouldy cheese.</i></li> </ul>
b)	<i>insects changed into different creatures as part of their life cycle</i>	<ul style="list-style-type: none"> <li><i>(People knew that caterpillars turned into butterflies but they thought that) caterpillars and butterflies were two completely different species.</i></li> </ul>

**Accept** quotations or close paraphrases.

7. Explain two different ways paragraph 4 is structured to help the reader follow the ideas in the paragraph.

(up to 2 marks)

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

Award **1 mark** for an explanation linked to **one** of the following features, up to a maximum of **2 marks**:

- **the opening question introduces the ideas in the paragraph**, eg:
  - the question tells you what the paragraph is about;
  - it asks a question and then gives the answer.
- **the ideas are put in order / listed (through the use of text connectives)**, eg:
  - the ideas are given in the order they were found out;
  - it uses text connectives to show when the discoveries were made;
  - it says *First, also* and then *third* to help the reader follow the ideas.
- **for each point / idea there is an opening statement / some development**, eg:
  - for each idea it gives a little explanation / an example;
  - at the start of each explanation, there is a statement;
  - some ideas are supported by quotations.
- **the organisation of the ideas in the paragraph reflects that of the opening paragraph of the text**, eg:
  - the points / ideas are in the same order as in the first paragraph.

**Do not accept** identification of a structural feature without explanation of its effect, eg ‘The paragraph begins with a question’.

8. When Swammerdam dissected a caterpillar, he proved that there was *a butterfly hidden... within its skin* and the *audience was astonished*. (paragraph 4)

Why do you think Swammerdam chose to demonstrate this **in public**?

(1 mark)

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

Award **1 mark** for **one** of the following explanations of why Swammerdam chose to demonstrate his findings in public:

Swammerdam wanted:

- **to make people believe him**, eg:
  - to show the world he is not making it up;
  - so people could see it with their own eyes.
- **to show ordinary people / not just scientists the truth**, eg:
  - to prove to everyone that caterpillars and butterflies were the same species;
  - so not just scientists would know about it.
- **to educate people / make people interested in insects**, eg:
  - he wanted to teach people what insects were like;
  - so other people could share his enthusiasm.

9. Swammerdam described the nerves of a beetle larva seen through a microscope as '*shooting like sunbeams*' and the wings of a moth as '*delicate as the finest muslin*'. (paragraph 5)

a) What does Swammerdam's use of language suggest about his reactions to the insects he saw through the microscope?

(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 linked to **one** of the following aesthetic reactions suggested by Swammerdam's use of language, eg:

- **he found insects beautiful**, eg:

- he thought they were attractive;
- he enjoyed looking at insects because *sunbeams* sound lovely.

- **he appreciated the intricacy / fragility of their form**, eg:

- insects looked like works of art to him because they were so carefully made;
- *delicate* shows that he thought insects looked almost fragile.

- **he was excited / impressed by insects**, eg:

- he found insects enchanting / fascinating;
- he was amazed at the insects he saw through the microscope;
- he was passionate about insects.

**Do not accept** vague comments such as 'he thought they were interesting / nice', without further elaboration.

9. Swammerdam described the nerves of a beetle larva seen through a microscope as '*shooting like sunbeams*' and the wings of a moth as '*delicate as the finest muslin*'. (paragraph 5)
- b) How did Swammerdam's use of language, '*shooting like sunbeams*'; '*delicate as the finest muslin*', help people in the 17th century to understand what he saw through the microscope? (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 linked to **one** of the following points:

Swammerdam's use of language helped people in the 17th century to understand what he saw through the microscope, because his comparisons:

- **related what he saw to something familiar**, eg:
  - people would know what sunbeams looked like so they could understand what the nerves of a beetle larva were like;
  - he compared insects to things people in the 17th century already knew about.
- **were in non-scientific language**, eg:
  - he wrote in everyday language so people could understand what he was describing;
  - he described things as something else to help less educated people.
- **gave an idea of how complicated / detailed / fragile insects were**, eg:
  - delicate as muslin to describe the wings of a moth gives you an idea of how detailed the wings are;
  - it shows that they are not simple creatures.

**Do not accept** generic comments about the use of similes, eg 'he compared them with things so people could imagine them more easily'.

**Do not accept** the same answer for 9a) and for 9b).

10. In this text, how does the writer suggest that Jan Swammerdam is a person to be admired?

Support your ideas with quotations from the whole text.

(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 judgements.

**Criteria**

Award **1 or 2 marks** for an answer which identifies one or two points from the text which suggest that Jan Swammerdam is a person to be admired, eg what he did (*He found out important things about insects; His dad wanted him to be a doctor but he wanted to be an insect scientist*). There is some awareness of the writer's purpose, eg *He said lots of good things about Jan Swammerdam*, but the response is mostly descriptive in content. The text is paraphrased or referred to but comments tend to be about what Swammerdam did rather than the way he is presented by the writer.

Award **3 marks** for an explanation which shows some understanding of how the writer suggests that Swammerdam is a person to be admired, eg by noting the breadth of his knowledge (*He obviously worked hard and knew a lot about different things, not just insects; It says he found out important facts about human breathing, even though he wasn't really interested in humans*). There is understanding of the writer's purpose (*When it says 'Swammerdam changed all that', it shows how important his work was to our knowledge*) and relevant references are included to support views.

Award **4 or 5 marks** for a response which explores how the writer suggests that Swammerdam is a person to be admired, eg through commenting on the selection and presentation of information (*The writer shows that Swammerdam was a 'real scientist' because he used a microscope, which was new and expensive at the time, and made careful drawings of what he saw*). There is some recognition that material is deliberately selected to suggest that Swammerdam is a person to be admired. Awareness is shown of some of the techniques used to convey the writer's purpose, eg the opening, which emphasises how long existing beliefs about insects had been held; the use of anecdotes about Swammerdam or the writer's personal enthusiasm. Appropriate references to support ideas are precisely and concisely made.

**Question 10 exemplar answers**

*It shows that you should admire Jan Swammerdam because he knew so much, he had done what no other man had done before, dissecting the caterpillar in public and using so much description to show what he saw on the insect, 'shooting like sunbeams' and the wing of a moth as 'delicate as the finest muslin'.*

A couple of relevant points from the text are referred to which suggest that Swammerdam is a person to be admired. The comment that 'he had done what no other man had done before' shows some awareness of the writer's purpose but the answer is mostly descriptive in content. The text is referred to but the response does not show how these quotations relate to the question. Overall, this response fulfils enough of the criteria in Band 1 to gain 1 mark. **1 mark**

*He has helped people to understand more about insects so he proved to the public that caterpillars really do turn into butterflies. Also at the end it says 'Swammerdam made a considerable contribution to biological science,' so he has done his job well. He tries to make you think that insects are exciting and not of 'spontaneous generation' because that's what a lot of people thought.*

Simple points are made about why Swammerdam is a person to be admired, with some accompanying quotations. There is an attempt to link the opening points into an explanation and to show awareness of the writer's purpose, eg 'He tries to make you think that insects are exciting...', though these comments are only partially explained. On balance, the criteria for Band 1 are fulfilled, and so 2 marks are awarded. **2 marks**

*It suggests that Swammerdam is happy with his work 'it was an absorbing pastime' and we should admire him because people should be satisfied with what they do. He says that Swammerdam made considerable discoveries in biological science, so he achieved something. Swammerdam did what he wanted to do, even though his father was annoyed because he wanted him to become a doctor and despite being 'regarded as eccentric' he enjoyed his work, so he did his own thing. He should be admired for that. He also had a go at what his father wanted him to do 'Jan did study medicine' and was good at it 'and made a number of important medical discoveries' so he tried more than one thing, he can also be admired for this.*

A number of different reasons for admiring Swammerdam are catalogued in this response, which attempts to focus on the writer's purpose. There is recognition of both Swammerdam's achievements and his personal attributes, and although ideas are not always developed, they are closely tied to the text and accompanied by relevant quotations. Awareness of the writer's purpose is implicit in the selection of points, rather than explicitly explored; overall, the response is best described by the Band 2 criteria, and so gains 3 marks. **3 marks**

*First of all the writer writes about how Jan Swammerdam changed everyone's beliefs single handedly. It also makes him seem defiant of his father – almost to make his father look wrong. It also mentions the success of his medical findings to show that he did not just 'drop out' of medical school. The writer also says everything from a positive point of view as if he believes everything that Swammerdam did was 'accurate' and correct. It also makes him seem dedicated by explaining that 'Swammerdam used his microscope outside in the morning and wrote up his observations in the evening, and illustrated them with detailed and accurate drawings' to make it seem as if Swammerdam worked long days and tried very hard with all his work.*

There is some evidence of exploration of ideas in this response, which mostly focuses on how the writer suggests that Swammerdam is a person to be admired. Swammerdam's role in 'single handedly' changing everyone's beliefs is noted and the explanation of how the writer shows Swammerdam's dedication is well developed. There is recognition that the writer 'says everything from a positive point of view', and the answer is closely rooted in the text, although few quotations are included to support points. Some of the criteria for Band 3 are fulfilled here but not sufficiently fully for 5 marks to be awarded; this response therefore gains 4 marks. **4 marks**

**Question 10 exemplar answers continued**

*The writer suggests that the reader should admire Swammerdam by comparing his view on things in the 17th century to those of the normal 17th century person, by stating people's beliefs such as 'spontaneous generation' and saying how Swammerdam changed everything. This showed how he got people to believe different things, how he changed people. It states how he stood up for himself against adversity such as his father, prompting the reader to assume he was strong-willed and determined. It describes his drawing as 'detailed and accurate', showing another of his talents in a favourable light. The passage also gives a list of his major achievements, again displaying a range of talents, and overlooks any of his bad points. It states at the end 'Swammerdam made a significant contribution to biological science' suggesting he should be admired just as much as more famous scientists, despite being described as 'eccentric'.*

This response explores how the writer suggests that Swammerdam is a person to be admired, showing awareness of some of the techniques used. Reference is made to the comparison between Swammerdam and other people in the 17th century, and the fact that he 'changed everything'. There is understanding of some of the difficulties he faced, eg 'adversity such as his father', and the effect of this – the portrayal of Swammerdam as 'strong-willed and determined'. There is a reference to the quality of the drawings and the writer's use of listing. It is noted that the writer 'overlooks any of his bad points', but deliberately presents him as someone who 'should be admired just as much as more famous scientists', although 'eccentric'. Appropriate references are precisely and concisely made and overall the criteria for Band 3 are securely fulfilled, and so 5 marks are awarded. **5 marks**



Questions 11–17 are about What's really going on in a teenager's brain? (pages 8–9 in the Reading booklet).

11. 'My moods are all over the place from day to day.' (paragraph 2)

Give one quotation from **paragraph 3** which supports this idea.

(1 mark)

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

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

- *(Obviously, adolescence is an important) period of change when young people develop emotionally (and physically);*
- *(But why do teenagers who are) usually friendly / usually thoughtful,  
AND  
sometimes become grouchy (for no reason) / sometimes slam doors / sometimes forget to phone home?*
- *sometimes become grouchy for no reason (, slam doors or forget to phone home?).*

12. Steve Johnson says about his son:

*'He's changed – overnight.'* (paragraph 1)

Explain the effect of the dash in this quotation.

(1 mark)

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

Award **1 mark** for a response linked to **one** of the following ideas which recognises that the use of a dash:

- **emphasises the impact of the word *overnight***, eg:
  - helps to emphasise the suddenness of the change;
  - the dash draws your eye to the word *overnight* to show it is important;
  - it helps exaggerate what Steve says next.
  
- **creates a pause for dramatic effect**, eg:
  - it makes the reader pause which creates suspense;
  - there is a gap which builds up excitement;
  - it's a pause as Steve Johnson was astonished at what happened.

**Do not accept** 'the dash shows it was very sudden' without recognition of *how* the effect is created.

**Do not accept** 'it makes you pause' without recognition of the impact.

13. *adolescence was like a thunderstorm crashing all round her house* (paragraph 2)

Explain what the choice of language in this quotation suggests about Ellen's view of adolescence.

(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 an explanation linked to **one** of the following ideas, up to a maximum of **2 marks**:

The image of the thunderstorm suggests that Ellen views adolescence as:

- **unpredictable**, eg:
  - you never know what teenagers will do next, because they are so moody, like a storm;
  - adolescence comes without warning, suddenly it's there.
- **noisy**, eg:
  - it shows Ellen thinks it can be really noisy;
  - *crashing* suggests her children slamming doors and shouting everywhere.
- **disruptive**, eg:
  - it makes adolescence sound as though it causes chaos *like a thunderstorm crashing all round*.
- **destructive**, eg:
  - teenagers being moody around the house can damage things or hurt people's feelings.
- **uncontrollable**, eg:
  - once it's started, like a storm, you can't do anything about it;
  - teenagers' behaviour can be uncontrollable and won't stop.
- **inescapable**, eg:
  - you can't ignore adolescence – it affects everywhere / everyone. You can't get away from it.
- **transient**, eg:
  - it starts and then it comes to an end of its own accord, which is like a storm which stops as quickly as it starts.

14. In this article about adolescence, the writer has included quotations from a range of people to give a balanced view.

What is the effect of including quotations from **parents**?

(1 mark)

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

Award **1 mark** for an answer which recognises that quotations from parents:

- **provide a view based on living with teenagers**, eg:
  - parents know what living with teenagers is really like;
  - it gives an adult view from a personal perspective / the view of the people most affected;
  - parents have an expert view from bringing up teenagers;
  - it gives the reader an opinion from an experienced person's point of view.

15. Paragraph 4 is about scientists' research into teenage brains.
- a) Give one word or phrase from this paragraph which shows that the writer believes the scientists' research is new and important.
- b) **Explain** how the scientists have reacted to their discoveries.

(up to 2 marks)

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

- a) Award **1 mark** for:
- *(But now, in) ground-breaking* (*work, scientists have discovered that...*).
- b) Award **1 mark** for an answer which shows understanding that scientists have been:
- **very surprised / amazed**, eg:
    - scientists have been surprised and excited (by their discovery);
    - *bowled over* shows they are shocked (at what they have learnt).

For a) **do not accept** a longer quotation unless a relevant phrase is underlined or highlighted in some way.

For b) **do not accept** '*bowled over*' on its own, or 'They are surprised / excited' without an intensifier or further elaboration.

16. What does the phrase *a giant construction project* (paragraph 5) suggest about the teenage brain?

(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 explanation of the image of *a giant construction project* linked to **one** of the following ideas:

- **the unfinished / incomplete nature of the brain**, eg:
  - it will take a long time to be finished;
  - it is still growing / with new things going on all the time;
  - there is lots more work to be done.
  
- **the high level of activity in the brain**, eg:
  - there are lots of different things happening in the teenage brain;
  - there are things happening in different places in the brain.
  
- **the complexity of the brain**, eg:
  - it is huge and difficult to understand;
  - the teenage brain is very complicated.

**Do not accept** 'there are lots of changes taking place in the brain' or 'the teenage brain is a building' without further explanation.

17. This article has been deliberately structured to achieve a particular effect.

Put a tick against the description of the structure which **most closely matches** that of the article.

Tick only one box.

(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 tick in the correct box.

It gives different views of teenagers' behaviour, beginning and ending with negative comments.

It gives a positive view of teenagers' behaviour, followed by a negative view and then leaves the reader to come to his or her own conclusion.

It sets up a negative view of teenagers and then provides explanations for their behaviour, ending on a positive note.

It sets up a negative view of the behaviour of teenagers and then provides evidence to build up a whole case against them.





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# 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, *Much Ado About Nothing*, *Richard III* and *The Tempest*.

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 2007, the areas targeted for assessment are:

<i>Much Ado About Nothing</i>	the language of the text;
<i>Richard III</i>	the text in performance;
<i>The Tempest</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.

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*Table showing marks awarded to exemplar responses*

**Reading**

	<b>Mark</b>	<b>Page</b>
<b>Much Ado About Nothing</b>		
<b>Example 1</b>	<b>5</b>	<b>35</b>
<b>Example 2</b>	<b>11</b>	<b>36</b>
<b>Example 3</b>	<b>13</b>	<b>38</b>
<b>Example 4</b>	<b>16</b>	<b>40</b>
<b>Richard III</b>		
<b>Example 1</b>	<b>5</b>	<b>45</b>
<b>Example 2</b>	<b>7</b>	<b>47</b>
<b>Example 3</b>	<b>10</b>	<b>49</b>
<b>Example 4</b>	<b>18</b>	<b>51</b>
<b>The Tempest</b>		
<b>Example 1</b>	<b>3</b>	<b>56</b>
<b>Example 2</b>	<b>9</b>	<b>57</b>
<b>Example 3</b>	<b>12</b>	<b>59</b>
<b>Example 4</b>	<b>15</b>	<b>61</b>

## **Much Ado About Nothing**

Act 1 Scene 1, lines 25 to 78  
Act 2 Scene 1, lines 243 to 300

In the first extract, Beatrice talks about Benedick; in the second, she talks to Don Pedro, Leonato and Claudio.

**What does Beatrice's use of language show about her attitudes towards the different men 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 Beatrice says or does in these extracts, eg in the first, <i>Beatrice talks to the messenger</i> , and in the second, <i>Beatrice did not want to marry Don Pedro</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 points about Beatrice's attitudes towards the different men in these extracts, eg in the first extract, <i>Beatrice hates Benedick</i> , and in the second, <i>Beatrice was pleased to see Claudio is in love with Hero</i> . Comments relevant, but mainly at the level of plot, eg <i>Beatrice asks lots of questions about Benedick</i> . Some broad references to how Beatrice speaks, eg in the first extract, <i>when she is talking to the messenger she is nasty about Benedick</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of Beatrice's attitudes towards the different men in these extracts, eg in the first extract, <i>Beatrice jokes about Benedick, saying he's good at eating big meals</i> , and in the second, <i>Beatrice has been heartbroken before by Benedick and does not want it to happen again</i> , although points may be undeveloped. Some limited awareness of the language Beatrice uses, eg in the second extract, <i>Beatrice is sad that she does not have a husband like Hero and says 'Heigh-ho for a husband!'</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of Beatrice's attitudes towards the different men in these extracts, eg in the first extract, <i>Beatrice thinks Benedick is a useless soldier – she promised to eat those he killed, not expecting him to kill anyone</i> , and in the second, <i>Beatrice turns Don Pedro down. Perhaps she really does not want a husband, or maybe she still loves Benedick</i> , though the same quality may not be evident throughout. Awareness of Beatrice's use of language and its effects, eg in the first extract, <i>Beatrice twists the messenger's words which makes fun of Benedick, so when he says 'a good soldier too, lady', Beatrice says 'a good soldier to a lady'</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on Beatrice's attitudes towards the different men in these extracts, eg in the first extract, <i>she despises Benedick because he acts as if he cares about his friends like a brother, but then drops them</i> , and in the second, <i>she says Benedick cheated on her in the past – this could explain why her attitude towards men generally is so bitter</i> . Clear understanding of Beatrice's use of language and its effects, eg in the first extract, <i>Beatrice sarcastically asks if 'Signior Mountanto' is back from the wars, implying that Benedick thinks he is rather grand</i> , and in the second, <i>Beatrice realises she's been disrespectful to Don Pedro and apologises politely saying 'pardon me'</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of Beatrice's attitudes towards the different men in these extracts, eg in the first extract, <i>Beatrice says Benedick is like a disease and that Claudio might have 'caught the Benedick'. This suggests she thinks Benedick's attentions are unwelcome and that Claudio will later regret knowing him, as she herself regretted it</i> , and in the second, <i>when she sighs, we realise Beatrice pretends to dislike men so that she does not get hurt by them again; secretly she wants a lover</i> . Appreciation of the effects of language, eg in the first extract, <i>the messenger's compliment is turned into an insult by Beatrice. When she calls Benedick a 'stuffed man', she means he is like a stuffed dummy</i> , and in the second, <i>Beatrice pokes fun at Claudio, showing she finds his idea of romance silly, punning on the word 'civil' meaning both polite and 'Seville orange', the colour of jealousy</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

**Much Ado About Nothing Example 1**

relevant part of extract copied at length (Band 1)

*At the start of act 1 scene 1 Beatrice starts by referring to Benedick as stuck up "is signier montanto returned from the wars." Then (her later attitudes in the scene are to start taking the micky out of Benedick) "He set up his bills here in Messina, and challenged cupid at the flight, and my uncle's fool, reading the challenge, subscribed for cupid, and challenged him at the bird-bolt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? For I indeed promise to eat all of this killing." And she makes that he only has one wit left "in our last conflict four of his five wits went halting off." And she mentions he keeps changing "he wears his faith but as the fashion of his hat: it changes with the next block." And she also mentions he is a disease. "O Lord, he will hang upon him like a disease." "God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere' a be cured."*

comment on Beatrice's attitude supported by textual reference (Band 2)

broad reference to how Beatrice speaks (Band 2)

simple points about Beatrice's attitude to Benedick supported by relevant quotation (Band 2)

a little explanation when combined with quotation (Band 2)

*In act 2 scene 1 she acts like she needs sympathy off Don Pedro. "He lent it me awhile, and I gave him use for a double heart for his single one. Marry, once before he won it of with false dice. Therefore your grace may well say I lost it." And again acts like she needs sympathy. "that goes everyone to the world but I, and I am sunburnt. I may sit in a corner and cry 'heigh ho for a husband."*

implicit comment on Beatrice's attitude towards Don Pedro with relevant reference (Band 2)

**Summary**

A little explanation comprising brief comment on Beatrice's attitudes to Benedick and Don Pedro, set alongside some relevant if overlong quotations. A number of straightforward inferences with textual support come together to provide a little explanation relevant to the task. The response is therefore placed in the middle of Band 2.

Band 2 – 5 marks

## Much Ado About Nothing Example 2

some discussion of Beatrice's attitude to Benedick (Band 4)

*Beatrice has many different attitudes towards different men, we know this because of her type of language.*

*"Is Signor Mountanto returned from the Wars," in this quote Beatrice means Benedick but refers to him as Signor Mountanto. In Shakespearean times respect is everything and not calling a man by his name from a woman is very disrespectful. This shows that Beatrice does not give Benedick any respect, which gives the impression she hates him.*

explanation shows limited awareness of Beatrice's use of language (Band 3)

discussion of Beatrice's attitude to messenger (Band 4)

*"A good soldier to a lady. But what is he to a Lord," this quote is also insulting Benedick, but the point is who she is saying it to. After the male messenger had just given a positive point about Benedick, Beatrice twists it into something negative. Although a messenger is not important, he is still above women. As Beatrice is a woman she has great courage to stand up to a man like that. Beatrice doesn't insult the messenger, but this choice of language shows that Beatrice is not afraid and will stand up to men.*

awareness of Beatrice's witty use of language and its effects (Band 4)

*"No, not till a hot January." Beatrice said this to Leonato, telling him that she will never marry. Beatrice does give Leonato a lot more respect than she did give the messenger or Benedick but just this line shows she does not back down to men even someone as important as Leonato.*

a little discussion of Beatrice's attitude to Leonato (Band 4)

*However, Beatrice is not all tongue and insulting men right in front of them. As Beatrice is known for being a "lippy" woman, she can back down at times. For example when she was talking with Don Pedro, Leonato and Claudio, she didn't say anything insulting, but just said things like "Speak Count, 'tis your cue." which shows that she can have a respectful attitude at times.*

discussion of Beatrice's attitudes to Don Pedro, Leonato, Claudio (Band 4)

*continued opposite*

**Much Ado About Nothing Example 2 continued**

awareness of Beatrice's use of language to Don Pedro, and its effects (Band 4)

*Most of the time Beatrice is rather "lippy" though "I would rather have one of your fathers getting." Beatrice said this to Don Pedro who merely asked her if she wanted him to find a husband. This was almost an insult to him, who hadn't done anything wrong, so Beatrice can still say awful things to men.*

*In conclusion I think that Beatrice's attitude towards men is that she hates them. We know this because she insults men, usually just generally. However, there is times where she backs down and acts like Hero, saying little and never insulting.*

summary showing some general understanding (Band 3)

**Summary**

Some discussion of Beatrice's attitudes to men is developed, though the same quality is not evident throughout. Appropriate comments about the second extract are made but not as successfully developed by relevant references to the text as in the first, and the concluding paragraph is rather general. However, there is some awareness of Beatrice's witty use of language and its effects, so this response fulfils the Band 4 criteria sufficiently to justify 11 marks.

Band 4 – 11 marks

### Much Ado About Nothing Example 3

*In these extracts, we see Beatrice display a variety of attitudes towards men. The most striking is her attitude towards Benedick. She teases and insults him quite often. In contrast to this, her attitude to Don Pedro is very respectful, but witty at the same time. She speaks quite gently when she refuses his marriage proposal. She is also respectful towards Leonato. She often, however, teases Claudio, and makes fun of him.*

opening establishes clear focus on Beatrice's different attitudes to all the different men (Band 5)

*She talks about how Benedick will eat anything, saying that the army had 'musty victual' (meaning stale food) and that Benedick 'hath holp to eat it'. She also calls him a 'stuffed man', which demonstrates her low opinion of him, because she thinks he is not what everyone says he is. Beatrice also talks about how he 'hath every month a new sworn brother', which tells us that she thinks that Benedick is disloyal, because he changes his best friend almost every month. She also tells us that Benedick 'wears his faith but as the fashion of his hat', which also shows he isn't very loyal. She dislikes Benedick so much that she says that if he was in her good books, she would 'burn my study'. Beatrice likens Benedick to a 'disease', showing that she doesn't find him attractive or enjoyable. She says that she would never be his wife incase she 'should prove the mother of fools', meaning she would not want to have children by him incase they were fools like him.*

awareness of Beatrice's use of language and its effects (Band 4)

clear focus on Beatrice's use of language concerning Benedick, showing her attitude through cumulative effect of well-chosen references (Band 5)

*continued opposite*



**Much Ado About Nothing Example 3 continued**

clear understanding of intended effect of Beatrice's language (Band 5)

Despite her negative attitude towards Benedick, Beatrice is actually quite respectful towards Don Pedro, whilst retaining her singular wit. (She refers to him as 'your Grace' and 'my lord'). When Don Pedro proposes, she refused him gently, whilst flattering him. She says that she couldn't possibly marry him because he was 'too costly to wear everyday', complimenting his high rank.

well-chosen references justify appropriate comments about Don Pedro (Band 5)

Leonato is also a respected character. Beatrice listens to him and respects him, as when he asks her if she has done something, and she hasn't, she says 'I cry you mercy uncle'.

maintains focus and develops point from first paragraph (Band 5)

awareness of Beatrice's use of language about Claudio and its effects (Band 4)

Beatrice teases Claudio, comparing him to an orange, saying that he is jealous. She also has to tell him when to speak, as she says, 'speak count, 'tis your cue.' She is, however, happy for him, and accepts him as her cousin, saying 'Cousins, god give you joy'.

In these extracts, Beatrice's attitudes towards men are generally positive, but teasing and merry, except for Benedick, as she makes no secret of the fact that she detests him.

clear focus on task evident in summative comment (Band 5)

**Summary**

Clear focus throughout on Beatrice's attitudes towards the different men. Although discussion of language is rather undeveloped, there is sufficient evidence of clear understanding both in the comments on Don Pedro, and through the cumulative effect of many references to how she speaks about Benedick, to justify a mark at the bottom of Band 5.

Band 5 – 13 marks

## Much Ado About Nothing Example 4

*In the two extracts, Beatrice shows that she has different attitudes towards the different men in the play.*

clear understanding of Beatrice's use of language and its effects (Band 5)

*In the first extract, Beatrice is mainly talking about Benedick. She is very witty and makes lots of jokes about him. In the first line she refers to him as "Signior Mountanto", meaning someone that is full of himself. This shows that she doesn't have a high opinion of him and she thinks he is conceited.*

clear focus on Beatrice's attitude towards Benedick with well-chosen references to justify comments (Band 5)

*In line 35, Beatrice shows that she thinks Benedick is weak. "I pray you, how many hath he killed... I promised to eat all his killing". Beatrice thinks that Benedick is a coward and wouldn't be able to kill anyone, so she joked that she would actually eat the bodies if he managed to kill anyone.*

appreciation of the effects of language (Band 6)

*Beatrice continues the idea of Benedick being weak and compares him to a girl. "And a good soldier to a lady, but what is he to a lord". She feels that compared to a woman, Benedick is a great soldier but compared to another male soldier he is useless. This shows that she has no respect for him and thinks he isn't worthy to be a soldier.*

*She also says that Benedick is useless and compares him to a stuffed model. This shows that she wants to show everyone that he is lifeless and dull.*

clear understanding of the effects of Beatrice's language (Band 5)

apt references integrated into coherent argument (Band 6)

*Towards the end of the extract she shows everyone that during a war of words with her, he found nothing to say and was abandoned by all his wits. When she says "Let him bear it for a difference between himself and his horse", she is saying that he is no cleverer than his horse and doesn't deserve all the praise.*

*continued opposite*

**Much Ado About Nothing Example 4 continued**

further analysis of Beatrice's attitudes towards different men (Band 6)	<p><i>In this extract Beatrice's attitude to Claudio is pity when she learns that Benedick is his friend. "O Lord, he will hang upon him like a disease... God help the noble Claudio!" She thinks that Claudio is a good man and doesn't deserve someone like Benedick to hang around him.</i></p>	clear focus on Beatrice's attitude to Claudio justified by well-chosen reference (Band 5)
	<p><i>Towards the messenger, Beatrice is polite, but determined to prove to him and argue to him that Benedick isn't a great person. "I will hold friends with you, lady" and Beatrice replies to him "Do, good friend."</i></p>	
	<p><i>In the second extract, Beatrice is more light-hearted and jokes politely with Don Pedro, Leonato and Claudio.</i></p>	
analysis shows awareness of some ambivalence in Beatrice's attitude towards Benedick (Band 6)	<p><i>At the beginning of the extract, she hints that she has trusted and liked Benedick in the past, but won't do so again. "He lent it me awhile and I gave him use for it." She is polite to Don Pedro and speaks normally without making a joke.</i></p>	appreciation of the contrasting effects of language used by Beatrice about Benedick and to Don Pedro (Band 6)
	<p><i>However, in her next speech, she returns to mocking Benedick saying that if they were to be together, she would be the "mother of fools".</i></p>	
precisely selected quotations integrated into argument (Band 6)	<p><i>When Beatrice brings Claudio to talk to Don Pedro, she tries to lighten the mood and makes a joke referring to Claudio. She says he is a "civil count" meaning that he is miserable yet still honourable, and says that he is "civil as an orange" referring to Seville oranges in Spain, that Claudio is the colour of, because of his jealousy.</i></p>	appreciation of Beatrice's use of a pun (Band 6)

*continued over*

**Much Ado About Nothing Example 4 continued**

*Towards the end of the extract Beatrice says she will never get married, though she is happy for her cousin, Hero, unless she can find a very nice man. When Don Pedro offers to find her a husband she replies, "I would rather have one of your father's getting", meaning she would like to have a man like Don Pedro. She returns to making jokes after Don Pedro asks if she would have him as a husband. "Your Grace is too costly to wear every day... I was born to speak all mirth and not matter." She says that she wouldn't have a husband such as Don Pedro and that she was born to make jokes and make no sense.*

clear focus on Beatrice's attitudes towards marriage (Band 5)

*Beatrice's attitudes to people vary greatly and she knows who to be polite to and who she can make jokes about.*

focused conclusion summarising Beatrice's attitudes (Band 5)

**Summary**

Clear focus on Beatrice's attitudes to the different men throughout the response, which also begins to analyse some of the complexities in her attitude towards Benedick. There is clear understanding of Beatrice's use of language and its effects, and enough evidence of appreciation of the effects of features of language, combined with skilful integration of references, to justify a mark at the bottom of Band 6.

Band 6 – 16 marks

## Richard III

Act 3 Scene 5, lines 1 to 49

Act 4 Scene 2, lines 1 to 45

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

In the first extract Richard and Buckingham work together to deceive the Mayor. In the second, Buckingham seems unwilling to help Richard with his plan to kill the princes.

**How should the actors playing Richard and Buckingham show the relationship between the two characters in these extracts?**

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

**18 marks**

## Richard III mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Richard and Buckingham say or do in these extracts, eg in the first, <i>Buckingham tells the Mayor that Hastings had planned to kill him and Richard</i> , and in the second, <i>Richard sends for Tyrell</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 how the actors playing Richard and Buckingham should show the relationship between the two characters, eg in the first extract, <i>Richard and Buckingham act surprised when Richard says 'Here are enemies!'</i> , and in the second, <i>Richard is angry and wants Buckingham to kill the princes</i> . Comments relevant, but mainly at the level of plot, eg <i>Richard thinks Buckingham won't help so he asks the page if he knows anyone who might kill for money</i> . Some broad references to how Richard and Buckingham speak, eg in the first extract, <i>Richard and Buckingham run round shouting</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of how the actors playing Richard and Buckingham should show the relationship between the two characters, eg in the first extract, <i>the two of them together plan to trick the Mayor into thinking that Hastings deserved to die</i> , and in the second, <i>Richard thanks Buckingham and looks grateful because Buckingham has helped him become king</i> , although points may be undeveloped. Some limited awareness of the language Richard and Buckingham use, shown through comment on how they speak, eg in the first extract, <i>Richard acts upset about Hastings when he says 'I must weep'</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how the actors playing Richard and Buckingham should show the relationship between the two characters, eg in the first extract, <i>Richard and Buckingham act as a team and take it in turns to shout out warnings</i> , and in the second, <i>Richard should look very angry when Buckingham does not give him a quick answer, and then dares to walk out on him</i> , though the same quality may not be evident throughout. Awareness of Richard and Buckingham's use of language and its effects, shown through comment on how they speak the lines, eg in the second extract, <i>Richard should sound disgusted with Buckingham for being unwilling to help – 'stops he now for breath? Well, be it so!'</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how the actors playing Richard and Buckingham should show the relationship between the two characters, eg in the first extract, <i>when they prepare to start play-acting, Richard speaks to Buckingham as if he were a close friend, and jokes about how they will make the act convincing</i> , and in the second, <i>when Buckingham pretends not to understand Richard's hints, he should refuse to look Richard in the eye</i> . Clear understanding of Richard and Buckingham's use of language and its effects shown through comment on how they speak the lines, eg in the first extract, <i>Buckingham supports Richard by pretending to comfort him with 'Well, well...'</i> , and in the second, <i>Richard should show that he is dropping hints that the princes should die, and should say 'I say I would be King' in a meaningful way, looking right at Buckingham</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how the actors playing Richard and Buckingham should show the relationship between the two characters, eg in the first extract, <i>Buckingham should show his support for Richard and Richard should pretend to treat Buckingham as an equal. They should stand side by side when they talk to the Mayor</i> , and in the second, <i>Buckingham should help Richard to the throne when Richard orders 'Give me thy hand', which symbolises how he has helped Richard become king</i> . Appreciation of the effects of language, shown through comment on the words Richard and Buckingham use, or on how they should speak them, eg in the first extract, <i>when Richard pretends he and Buckingham were forced to kill Hastings only because of 'our persons' safety', it is ironic as they killed Hastings only so they could gain power safely</i> , and in the second, <i>Richard should sound really impatient when Buckingham gives vague answers and should almost hiss the words 'thou art all ice. Thy kindness freezes'</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

**Richard III Example 1**

*I think that the actors playing Richard and Buckingham should be very well acted with face expression, body language and to communicate and go with the play with the other actors. In the first extract Richard and Buckingham play act to make the Mayor of London believe that Hastings was a traitor.*

*As Catesby and the Lord Mayor of London comes in Richard tells him how Hasting is a traitor and that he should look at the drawbridge and defend himself and that they are the enemies. After Richard has spoken Buckingham asks the Lord Mayor of London God and our innocence defend and guard us.*

retelling of what Richard and Buckingham say (Band 1)

*Then Richard tries to make him think that it has nothing to do with him and then he tells them to be patient. They are friends. Lovell believes Richard and says here is the head of that ignoble traitor the dangerous unsuspected Hastings.*

relevant comment at level of plot (Band 2)

*By this extract I think the characters should be well played and it should be a clear and mysterious relationship by Richard and Buckingham. Richard also says how he trusted him and how he loved him and how he done all this stuff for him and that he can't believe how he could be betraid. I think at this point the character should be well in the words and the consentration.*

reference to what Richard says about Hastings only partly relevant (Band 1)

*continued over*



**Richard III Example 1 continued**

broad reference to how Richard speaks (Band 2)

implicit broad reference to how Buckingham speaks (Band 2)

comment on Richard's changed relationship to Buckingham with relevant reference (Band 2)

*Richard has now only one person that is in his way for him to become King, Edward the noble prince is still alive and Richard wants him dead. (He orders Buckingham to kill them, a sudden death he says but Buckingham refuses he doesn't want to kill prince Edward. Buckingham says Give me some little breath, some pause, dear lord, Before I positively speak in this I will Resolve you herein presently.) Catesby says the king is angry See, he gnaws his lip. In this extract I think the actors should work well with face expression and body language. Richard is angry that he didn't obey Richard of what he had asked so he says 'the deep-revolving witty Buckingham No more shall be the neighbour to my counsels. Hath he so long help out with me, untired And stops he now for breath well be it so!'*

comment on Buckingham supported by appropriate reference (Band 2)

attempts a little explanation of how the actor should show anger (Band 2)

**Summary**

Some straightforward comments about Richard and Buckingham's relationship and a little explanation of how the actors should show it, with some relevant supporting quotations. Within a context of paraphrasing what they say, there are some broad references to the way Richard and Buckingham speak, providing a little explanation that justifies a mark in the middle of Band 2.

Band 2 – 5 marks



Richard III Example 2

*In the two extracts, the actors playing Richard and Buckingham should show the relationship in various different ways in various parts of the extracts.*

*In the first extract, the relationship between Richard and Buckingham is very close because they are like partners, working to achieve one goal.*

general understanding of the relationship between Richard and Buckingham (Band 3)

*At the beginning of the extract, Buckingham should stay close by Richards side as they talk but when Lovell and Ratcliffe come in, Buckingham should really move away to let Lovell and Ratcliffe speak, but he doesn't, he stays where he is.*

advice on how the closeness of the relationship might be shown (Band 3)

*He then takes Richards side with everything as the Mayor questions them about Hastings plotting to kill Richard and Buckingham.*

undeveloped comment on Buckingham's support of Richard (Band 3)

*In the second extract the relationship changes completely. The relationship then is extremely tense between Richard and Buckingham. Buckingham at first is gracious to Richard but after a while he decides for himself to be wary of Richard because he is asking him to kill Edward and his brother, who are the princes and could take the throne from Richard. Buckingham's actions make a lot of difference in this scene because if he acted the same in both scenes, it would not show any control or any difference in his 'fear' or 'anger' of Richard.*

understanding of the way Buckingham's attitude to Richard changes (Band 3)

*continued over*

**Richard III Example 2 continued**

advice on how  
Buckingham's attitude  
might be shown (Band 3)

*So in the second extract he needs to act like he doesn't want to be near Richard or doesn't even want to be there. He needs to be the furthest person away from Richard when he's not speaking to him.*

*If he speaks quickly to Richard then it will add to the effect that he doesn't want to be there. Also when he exits he must exit fast to also add to the effect.*

**Summary**

Some general understanding of the relationship between Richard and Buckingham and how this changes, supported by some explicit advice on how the relationship might be shown on stage. Lack of close engagement with the text and little awareness of the language Richard and Buckingham use restrict the mark to the lowest in Band 3.

Band 3 – 7 marks

### Richard III Example 3

*The actors playing Richard and Buckingham in Act 3 Scene 5 should be normal with each other. I think this because Buckingham knows how sinister and manipulative Richard is, so Richard does not have to act. It is one of the only times Richard can be himself and not have to act.*

implicit comment on their relationship through reference to Buckingham's understanding of Richard's true character (Band 3)

understanding of Richard and Buckingham's relationship shown through explanation of how they co-operate to deceive the Lord Mayor (Band 3)

*When they are alone, Richard says to Buckingham, "Come cousin, canst thou quake and change thy colour-" meaning he is asking Buckingham if he can act scared at everything so they are honest with each other.*

*As soon as the Mayor arrives, Richard and Buckingham act wary of enemies and intruders, pretending that they are terrified, and giving the idea that these men are cowards and not capable of executing someone for no good reason. Also, "God and our innocence defend and guard us," says that they are good Christians.*

awareness of the effect of Buckingham's language (Band 4)

*In Act 4 Scene 2, when Richard is newly crowned king, the actors that play Richard and Buckingham change feelings to each other as the scene carries on.*

some discussion of Richard and Buckingham's relationship with appropriate advice to the actors (Band 4)

*Firstly, Richard is (or acts) grateful towards Buckingham. This is because he says, "Thus high, by thy advice, and thy assistance, is King Richard seated," which means that Richard would not have become king without Buckingham's help. However, Buckingham only did it to be an Earl of Hereford. So the actors should first act grateful, proud and friendly.*

*continued over*

**Richard III Example 3 continued**

awareness of the intended effects of Richard's language (Band 4)

*When Richard talks to Buckingham about wanting to kill Prince Edward and the Duke of York, Buckingham tells Richard that, as king, he can do what he wants.*

*Richard then says, "Tut, tut, thou art all ice," which means he is calling Buckingham cold and having no empathy to his king. The actor playing Buckingham should be slow and acting stupid to think of what to say next, as he does not want to kill the princes. The actor playing Richard should act slightly dissatisfied in Buckingham, because he is not supporting his king and turning back now after everything he has done.*

discussion of Richard and Buckingham's relationship with appropriate advice to the actors (Band 4)

limited awareness of language shown through comment on how Richard speaks (Band 3)

*Lastly, after Buckingham leaves, the actor playing Richard should be angry at Buckingham, because Richard says, "The deep-revolving witty Buckingham no more shall be neighbour to my councils." This means that if Buckingham is not willing to do everything Richard wants, he will ignore him and he will not get his Earldom.*

understanding of Richard's changing attitude towards Buckingham, illustrated by relevant quotation (Band 3)

**Summary**

Comments, supported by relevant quotations and textual references, show a general understanding of the relationship between Richard and Buckingham. Some awareness of the effects of their language shown through comments on how they speak. With some points developed in more detail and an attempt to link comments into a more extended discussion, this response merits a mark at the bottom of Band 4.

Band 4 – 10 marks

**Richard III Example 4**

*In Act 3 Scene 5 lines 1 to 49, Richard and Buckingham work together in order to convince the Mayor that Hastings was a traitor. From the very first line it is plain to see that Buckingham and Richard have a relationship the purpose of which is getting hold of the throne.*

immediate focus on the nature of the relationship between Richard and Buckingham (Band 5)

*This is shown when Richard refers to Buckingham as 'cousin' in line one. To show this to the audience of the school play I would have the actor portraying Richard put his hand on Buckingham's shoulder, in order to show a degree of brotherly love.*

comment on the effect of language in the context of showing their relationship on stage (Band 5)

*Secondly, when Catesby and the Mayor arrive in the scene, on line 20 Buckingham says 'God and our innocence defend and guard us!' This shows that Buckingham is deliberately giving the impression of the deceitful pair as being innocent. In order to show this relationship I would make sure the actor playing Richard cowered behind an apparently frightened Buckingham. I would do this to show that although they are only putting on an act, Richard still ducks behind Buckingham. Also Buckingham using the word 'us' implies that the two of them are loyal to each other, and I would have him unsheathe his sword slowly on the word 'defend'. I would do this to show that Buckingham is really pretending to be scared for their lives.*

analysis of their relationship and how this might be shown (Band 6)

appreciation of the intended effect of their language (Band 6)

*continued over*

**Richard III Example 4 continued**

*Thirdly, from line 33 in Act 3 Scene 5 it is clear that Richard and Buckingham are attempting to convince the Mayor that Hastings deserved his execution. From line 33 Buckingham says: 'Well, well, he has the covert'st sheltered traitor,' just after Richard has made his false speech on how he didn't know anything about the execution. Because in this play-acting line Buckingham is supposed to be trying to convince Richard, I would tell the school play actor playing Buckingham to hold Richard by the shoulders and look into his eyes as he spoke. I would do this in order to show just how good at deceiving people the devious pair are, and to show that they both put trust in the other pulling off a good performance.*

analysis of Richard and Buckingham's relationship, combined with advice on how the actors might perform their lines, shows appreciation of irony (Band 6)

*The second set scene is one in which Richard attempts to convince Buckingham that the two young princes should be killed in order to secure Richard's place on the throne. Richard does not at first say he wants them killed, but he says it in much plainer terms later on in the scene.*

*At the beginning of the scene, Richard displays love for Buckingham. This is shown by the way he speaks on line 1: 'Stand all apart! Cousin of Buckingham.' This line shows a distinct feeling of brotherly love between the two men, so I would have Richard speak with a wide grin and arms outstretched in a gesture of welcoming. I would do this because he is exclaiming in the middle of a royal procession and greeting his older friend, so therefore Buckingham must be pretty important to him.*

analysis of how Richard might give emphasis and impact to his words to show his feelings towards Buckingham (Band 6)

**continued opposite**

**Richard III Example 4 continued**

appreciation of the violence of Richard's language shown implicitly through detailed comment on how he should deliver his words (Band 6)

*However, on line 18 Richard exclaims: 'Shall I be plain? I wish the bastards dead!', and on line 20 he challenges Buckingham to challenge his royal view and speak, yet he refuses. I would have the actor portraying Richard stare with a piercing and fiery gaze at Buckingham, one which shows Richard has been extremely irritated and agitated by Buckingham not directly and quickly obeying his royal orders and ignoring his sly hints.*

implicit analysis shown through acting advice of the point at which Richard's relationship with Buckingham starts to change (Band 6)

*Finally, on the last line of the extract, line 45, Richard is angry with Buckingham and asks: 'And stops he now for breath? Be it so!' He says this away from the actors in the scene with him, and so in order to show Buckingham and Richard's relationship had been completely terminated I would have Richard rub his palms together, almost snarling while he speaks. I would do this in order to show that there is no longer any brotherly love between them, and so it is obvious for the audience to see that Richard is washing his hands of the matter, so to speak.*

Richard's changed attitude towards Buckingham analysed through comment on his language and how his words might be spoken in a performance context (Band 6)

**Summary**

Sustained, coherent analysis of the relationship between Richard and Buckingham and their changing attitudes towards each other. An appreciation of language, its purpose and intended effect, is shown through the use of precisely chosen references to the text to introduce then develop a detailed commentary on how the actors might speak their lines. Overall, this response demonstrates a comprehensive and systematic engagement with the text and the task, and fulfils securely the criteria for Band 6.

Band 6 – 18 marks

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*The Tempest reading task*

## **The Tempest**

Act 1 Scene 2, lines 237 to 299

Act 5 Scene 1, lines 58 to 134

In the first extract Prospero speaks to Ariel; in the second he speaks to the noblemen, first as a group and then one at a time.

**What do you learn about Prospero from the ways he treats the different characters in these extracts?**

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

*18 marks*



## The Tempest mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Prospero says or does in these extracts, eg in the first, <i>he is very cross with Ariel</i> , and in the second, <i>he forgives everyone for their bad deeds</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 points that are learned about Prospero from the ways he treats the different characters, eg in the first extract, <i>he stops being nice to Ariel and is really mean to him</i> , and in the second, <i>Alonso asks for pardon because Prospero makes him very welcome</i> . Comments relevant, but mainly at the level of plot, eg <i>he thinks the king and the others have learned their lesson and so is kind to them</i> . Some broad references to how Prospero speaks, eg in the first extract, <i>he tells Ariel off for wanting his freedom</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of what is learned about Prospero from the ways he treats the different characters, eg in the first extract, <i>he has made Caliban his slave and is also bossy with Ariel</i> , and in the second, <i>he remembers how badly Sebastian and Antonio treated him but forgives them</i> , although points may be undeveloped. Some limited awareness of the language Prospero uses, eg in the second extract, <i>he speaks much more kindly and gently to Ariel and promises to set him free</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of what is learned about Prospero from the ways he treats the different characters, eg in the first extract, <i>Prospero is quite cruel to Ariel and threatens him with twelve more years of pain</i> , and in the second, <i>he is pleased to welcome Gonzalo and decides to show forgiveness to Alonso, Sebastian and Antonio despite the way they betrayed him</i> , though the same quality may not be evident throughout. Awareness of Prospero's use of language and its effects, eg in the first extract, <i>Prospero says 'Dost thou forget from what a torment I did free thee?' to make Ariel remember the terrible pain</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on what is learned about Prospero from the ways he treats the different characters, eg in the first extract, <i>Prospero's criticisms of Ariel that he has forgotten how lucky he is seem unfair as at first he admits Ariel has done exactly as commanded</i> , and in the second, <i>Prospero claims he is forgiving everyone but he doesn't seem to be very compassionate towards Sebastian and Antonio because he still speaks harshly to them</i> . Clear understanding of Prospero's use of language, eg in the first extract, <i>he keeps using short questions and orders to make sure Ariel knows he's only a servant</i> , and in the second, <i>he is light-hearted and loving with Ariel, calling him 'dainty' and speaking softly to him 'So, so, so'</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of what is learned about Prospero from the ways he treats the different characters, eg in the first extract, <i>the thought of everything to do with the island seems to make Prospero angry – Ariel wanting to be free, Sycorax who cast evil spells and Caliban who did evil things</i> , and in the second, <i>Ariel's song with 'Merrily, merrily shall I live now', and seeing Gonzalo again makes Prospero more relaxed; he wants to be at peace with them all if they will just admit what they did was wrong</i> . Appreciation of the effects of language, eg in the first extract, <i>Prospero sounds incredibly violent and aggressive when he calls Ariel 'malignant thing' and threatens to trap him in the 'knotty entrails' of an oak</i> , and in the second, <i>Prospero says he forgives everyone, but there is something very threatening in the way he 'requires' his dukedom back, emphasising this with 'perforce...thou must restore'</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

## The Tempest Example 1

*To ariel Prospero is very unfair because when ariel asks for his freedom Prospero starts saying do your remember what I saved you from how much pain you were in.*

simple opinion about what Prospero says (Band 1)

*“Dost thou forget from what a torment I did free thee?” and also he says if you ask again I will put you back in a tree “if thou more murmur’st I will rend a oak, and peg thee in its knotty entrails, till thou hast howled away twelve winters.”*

supporting extract copied (Band 1)

a little explanation about Prospero with an appropriate quotation (Band 2)

*Prospero treats Gonzalo, Alonso and eventually antonio and Sebastian better than ariel because he welcomes them “And to thee and thy company I did a hearty welcome.” I think he treats them better than ariel because ariel is a spirt and therefore he kind of bullies him around and thinks he is a pushover.*

simple opinion about Prospero’s treatment of others (Band 1)

### Summary

Some simple opinions given about Prospero with reference to the way he treats Ariel in the first extract and the noblemen in the second. Points briefly made with some supporting use of quotations, but with not enough development overall to be awarded a mark in Band 2. Therefore the response is awarded a mark of 3, at the top of Band 1.

Band 1 – 3 marks

## The Tempest Example 2

*In the two different extracts prospero talks to ariel in the 1st one and to gonzalo in the second 1. Prospero treats gonzalo differently to the way he treats ariel.*

*In act 1 scene 2 prospero explains to ariel that Ariel has a bit more work to do, ariel moans about this and prospero gets angry towards him, "thou liest malignant thing"*

general understanding of Prospero's attitude towards Ariel (Band 3)

*prospero says to ariel this isn't a nice thing to say to some one. prospero is calling ariel a liar and a thing.*

some awareness of the language Prospero uses (Band 3)

*Prospero also says "Hast thou forgot the foul witch sycorax, who with age and envy was grown into a hoop? has thou forgot her?" prospero reminds ariel that he rescued ariel from sycorax and this shows ariel that he should be grateful. Prospero reminds ariel of the torment sycorax left ariel, "within which rift imprisoned thou didst painfully remain a dozen years; within which space she died, and left thee there – where thou didst vent thy groans". I think prospero says this to remind ariel that prospero freed him and Ariel should be grateful for prospero.*

understanding of Prospero shown through retelling of what Prospero says (Band 3)

*Prospero also says "if thou more murmu'st, I will rend an oak and peg thee in his knotty entrails, til thou hast howled away twelve winters." this gives ariel no choice and ariel has to do what prospero wants.*

some implicit awareness of the force of the language Prospero uses (Band 4)

*In this extract prospero is power-hungry and gives ariel no choice but to do what prospero has asked.*

*continued over*

**The Tempest Example 2 continued**

general understanding of Prospero based on how he treats the noblemen (Band 3)

*In act 5 scene 1 prospero is speaking to noble men.*

*Prospero talks to the circle and he doesn't lose his temper like he did when he was talking to ariel even though he had a better reason to be angry at alonso.*

*Prospero says only nice things to gonzalo "holy gonzalo honourable man"*

*he also says that he forgives alonso "Most cruelly didst thou, alonso, use me and my daughter. thy brother was a furtherer in act. Thou art pinched for't now, Sebastian! Flesh and blood, you, brother, mine that enntertained ambition, expelled remorse and nature – whom, with sebastian whose inward pinches therefore are most strong, would here have killed your king – I do forgive thee" in this scene I think prospero is calm.*

broad reference to the way Prospero speaks (Band 2)

some awareness of the language Prospero uses evident in brief comments before and after lengthy quotation (Band 3)

*In both extracts I learn that prospero doesn't treat ariel with respect and in the second extract he gives Alonso respect even though Alonso tried to kill him!*

overall understanding related to focus of the task (Band 3)

**Summary**

Shows general understanding of the way Prospero treats the different characters in these two extracts. There is some development of comments using relevant quotations to illustrate his treatment of Ariel, but his treatment of the noblemen is dealt with in a much more cursory way. Some limited awareness of language and its implications. Overall, comments are not developed into a wider discussion but the Band 3 criteria are securely fulfilled.

Band 3 – 9 marks

**The Tempest Example 3**

<p>relevant comment begins to show clear focus on character (Band 5)</p>	<p><i>In Act 1 scene 2 Prospero is harsh towards Ariel as he doesn't set him free eg "Before the time be out? no more" (line 246). The reason for Prospero being so stern is because he wants revenge on Alonso for usurping him from his role as duke at Milan and then sending him out to die on an unseaworthy boat.</i></p>	<p>some discussion of Prospero's motivation developed by relevant quotation (Band 4)</p>
<p>awareness of Ariel's use of language and its intended effect on Prospero (Band 4)</p>	<p><i>I can imagine Prospero is quite tense so anything could set him off and Ariel asking for his freedom didn't help. Prospero reminds Ariel of his background and, how and what he was freed from eg, "Dost thou forget from what torment I did free thee?" (line 250 and 251) This is when Prospero really gets angry and starts shouting at Ariel as he reminds him of Sycorax and what his life was like before he freed him from the tree.</i></p> <p><i>Ariel tries to stop him by using quick, short answers like yes and no and by saying sorry, and thanking him "I thank thee master" (line 293). By this point Prospero has calmed down a little and isn't so furious.</i></p>	<p>awareness of how language shows Prospero's state of mind (Band 4)</p>
	<p><i>This perhaps tells us that he has a short fuse. Ariel solemnly takes being shouted at and agrees to do his work without complaining "I will be correspondent to command" (line 298)</i></p> <p><i>Prospero then shows his lighter side by saying he will release him in two days. "And after two days I will discharge thee."</i></p>	<p>some discussion of Prospero and his treatment of Ariel with supportive references (Band 4)</p>
	<p><i>In Act 5 scene 1 Prospero is totally different to what he was in act 1 sc2. He becomes a lot more mellow and releases all his prisoners from their spell.</i></p>	<p>introduces some discussion of Prospero's reactions to the nobles (Band 4)</p>

*continued over*

**The Tempest Example 3 continued**

brief discussion of Prospero with supporting references, through a narrative approach (Band 4)

*In Prospero's long long speech he first lifts their trance they are under. "Cure thy brains" (line 59). Then he addresses Gonzalo and thanks him for everything he's done, and he says sorry to him aswell for tormenting him.*

some limited awareness of language Prospero uses (Band 3)

*"Holy Gonzalo, Honourable man" He then talks to Alonso and tells him he is cruel for using him and his daughter "Most cruelly didst thou, Alonso, use me and my daughter" Then he goes on to say his brother helped "Thy brother was a furtherer, in the act".*

keeps focus on how Prospero shows a different side to his character (Band 4)

*All the time Prospero is saying this he isn't boiling with anger and revenge which shows he has changed alot since Act 1 Sc 2. He then turns to his brother Antonio and starts to tell him how bad what he had done was and that if he hadn't stopped him, he and Sebastian would have killed Alonso and Gonzalo.*

implicit awareness of effects of Prospero's language (Band 4)

*He also calls Antonio by an insult "Unnatural though thou art" But he does forgive him, as he does with everyone.*

Prospero's change of heart developed by relevant quotation (Band 4)

*After his speech he gets changed into his clothes that he wore when he was duke of Milan. "I will discase me and myself present". Prospero is the complete opposite of what he was and is now forgiving people who went behind his back and is telling them not to be afraid. When Gonzalo wakes up the first thing he does is praise him. He then praises him even more when he says "Whos honour cannot be measured or confined."*

some discussion of Prospero and his treatment of the noblemen (Band 4)

*In these two scenes it shows that Prospero can be powerful and authorative when he needs to but he also has a heart. Its like he's a bit two faced.*

conclusive point arrived at from preceding discussion (Band 4)

**Summary**

Some detailed discussion of what is learned about Prospero with relevant references, used mostly to illustrate rather than develop points. Awareness of the effects of Prospero's and Ariel's language evident. The quality of the discussion is inconsistent, but there is a clear focus on Prospero's treatment of the different characters and so the response fulfils all criteria for Band 4. It is therefore awarded the top mark in that band.

Band 4 – 12 marks



## The Tempest Example 4

*The way Prospero treats the characters in the two extracts we have been given shows his relationship towards the other characters. It also reveals more of his personality to us through the stage directions and the things he says.*

*In the first extract, right at the beginning, Prospero is praising Ariel's work, and giving him more orders. This shows us that Prospero has authority over Ariel, and their relationship could be seen as teacher and pupil. In this way, Prospero seems like a nice, but slightly bossy person.*

clear focus on Prospero's treatment of and relationship with Ariel (Band 5)

*When Ariel rebels and doesn't want to do the work, Prospero teases him. "How now, moody? What is't thou canst demand?" He seems to be slightly mocking him in the way a friend or sibling would. This shows that their relationship may be closer than just master and slave. But then the atmosphere changes from friendly and Prospero instantly gets angry. This shows that even though he's meant to be the kind, forgiving character he too has faults. He has a very short temper, and seems almost scary in this extract. He reminds Ariel of his torture and confinement by the witch, and shouts at him. He then threatens Ariel, showing a darker side to himself and Ariel seems scared and forces politeness in fear. This reinforces that the relationship between Prospero and Ariel is purely Master and Slave, and Prospero doesn't seem like a very nice master to Ariel.*

clear understanding of Prospero's use of language to tease (Band 5)

some analysis of Prospero's relationship with Ariel in the first extract (Band 6)

*continued over*

**The Tempest Example 4 continued**

*Ariel seems unable to say what he thinks without Prospero blowing a fuse, which makes Prospero seem like a very hard person to live with.*

clear focus on Prospero's changing relationship with Ariel (Band 5)

*In the second extract, Prospero and Ariel's relationship has completely changed for the better and they resemble the relationship between father and son. Ariel is very cheerful anyway, as he is thinking of his freedom that is soon to come. Prospero even has a pet name for Ariel, "that's my dainty Ariel", and says he will miss him which shows that even though Prospero can be strict and angry at times, at heart he's soft and kind and does keep his word because he's setting Ariel free when he said he would. He also does have a good relationship with Ariel, and at this point they seem very close to each other.*

clear understanding of Prospero's use of language in the way he speaks to Ariel (Band 5)

*Prospero speaks to the noblemen in a completely different manner. He addresses them as their titles, "king" and "sir" and speaks to them formally, as you would if you were in a business meeting. He is polite to them, but shows little emotion that someone would do with a friend or family member. To Gonzalo, he speaks with more emotion as he used to be a good friend. He helped him by giving him magic books so that he could survive. To his brother who betrayed him he spoke with disgust and venom. He shows to the men he doesn't like what he thinks of them, and that he has power over them and could easily ruin their careers. This shows he is confident, and doesn't hold back.*

clear focus on Prospero and what is learned from his treatment of the different noblemen (Band 5)

perceptive comment on Prospero's use of language with precisely selected quotations (Band 6)

**continued opposite**



## The Tempest Example 4 continued

*This play shows a lot of sides of Prospero, and his different reactions to events in these extracts. We can learn a lot about one character, just by analysing their words and actions, in a couple of extracts. Prospero is a strong-minded, powerful individual who can forgive, tease and joke and who also has a very small temper and at times can be scary. All these aspects of his personality we have learnt from just two simple extracts in this play.*

task-focused summary of what is learned about Prospero (Band 5)

### Summary

Clear focus throughout on Prospero's dealings with the other characters, particularly Ariel, leading to a summative conclusion about Prospero. Well-chosen quotations justify and amplify comments and sometimes analyse the implications of Prospero's use of language. There is some inconsistency in the treatment of the two extracts and the different characters, with the noblemen being discussed in a more generalised way, but overall, a mark of 15 at the top of Band 5 best reflects the strengths and limitations of this response.

Band 5 – 15 marks



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# 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, *analyse, review, comment*; and in the case of the shorter writing task, *inform, explain, describe*.

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.

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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

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## 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:* adaptation to purpose, form and reader

*Second bullet:* viewpoint

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

*Third bullet:* style

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

### F Spelling

use correct spelling

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### ***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)**

<b>Example</b>	<b>A: Sentence structure and punctuation (SSP)</b>	<b>B: Text structure and organisation (TSO)</b>	<b>C: Composition and effect (CE)</b>	<b>Page</b>
<b>1</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>74</b>
<b>2</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>75</b>
<b>3</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>77</b>
<b>4</b>	<b>5</b>	<b>5</b>	<b>8</b>	<b>79</b>
<b>5</b>	<b>6</b>	<b>6</b>	<b>11</b>	<b>81</b>
<b>6</b>	<b>7</b>	<b>7</b>	<b>13</b>	<b>83</b>

**Table showing marks awarded to exemplar responses (Shorter writing)**

<b>Example</b>	<b>D: Sentence structure, punctuation and text organisation (SSPTO)</b>	<b>E: Composition and effect (CE)</b>	<b>F: Spelling</b>	<b>Page</b>
<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>90</b>
<b>2</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>91</b>
<b>3</b>	<b>3</b>	<b>6</b>	<b>3</b>	<b>92</b>
<b>4</b>	<b>5</b>	<b>9</b>	<b>3</b>	<b>93</b>
<b>5</b>	<b>6</b>	<b>10</b>	<b>4</b>	<b>94</b>

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## Longer writing task

# Food for thought

You are the leader of the student council in your school. Two companies present plans for new canteen arrangements and provide samples of their food for you to taste.

The Headteacher asks you to analyse **both plans**, commenting on:

- the quality of the food and whether it will appeal to all pupils;
- the arrangements for eating;
- any other issues you think are important.



### **SpeedKing**

Self-service, with one queue for all year groups. Sandwiches, fruit and other snacks. Open break and lunch times, with access to vending machines all day.

### **The Real Meal Company**



Set times for each year group. Cooked meals, eg pasta, curry. Special meals, eg for Valentine's Day. Quality organic food. Serving breakfast and lunch.

**Write a report for the Headteacher, analysing both plans and making your recommendations.**

*30 marks*



## Longer writing mark scheme

<b>A Sentence structure and punctuation</b>		<b>Marks available</b>
<b>Band</b>	Assessment focuses: AF5 vary sentences for clarity, purpose and effect; AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.	
<b>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</b>		
A1	<ul style="list-style-type: none"> <li>■ Sentences mostly simple or compound, with clauses linked by connectives such as <i>and</i>, <i>but</i> to make points (<i>Real meals taste good and it looks lovely</i>). Mostly present tense to comment on plans (<i>Fast food is better</i>), with some use of other verb forms, not always secure (<i>The Real Meal Company is saying...</i>). There is some repetition in the use of subjects and verb forms. Simple expansion of noun phrases adds limited detail (<i>small canteen; nice food</i>).</li> <li>■ Sentences generally correctly demarcated, with some attempt to use other punctuation.</li> </ul>	0
A2	<ul style="list-style-type: none"> <li>■ Some use of subordinating connectives, eg <i>because</i>, <i>if</i>, to expand comments about the plans (<i>If there is no food at breaktimes...</i>) but with occasional loss of control. There is some variation in the subjects of sentences (<i>I think...some pupils like...</i>) and some use of different verb forms, eg future tenses (<i>We will get fruit...</i>) or modals (<i>They should have chips once a week</i>) generally used appropriately. Expanded noun phrases add relevant detail (<i>healthy cold food</i>).</li> <li>■ Most sentences correctly demarcated, with some use of other punctuation.</li> </ul>	1,2
A3	<ul style="list-style-type: none"> <li>■ Both compound and complex sentences are used, with some variety of connectives, eg <i>which</i>, to develop comments on both plans (<i>SpeedKing is the company which students will like because...</i>). There is some range in verb forms, which are mostly used appropriately to consider each plan, eg present tense to denote the current situation (<i>Everyone is always complaining about queues...</i>) or modals to show possibilities (<i>Pupils could eat more healthily</i>). Relevant detail and information built up through phrases (<i>attending popular lunchtime clubs</i>) and clauses (<i>pupils who have free school dinners</i>).</li> <li>■ Almost all sentences correctly demarcated, with some use of a range of other punctuation.</li> </ul>	3,4
A4	<ul style="list-style-type: none"> <li>■ A range of structures is used to vary the length and focus of sentences and develop points of analysis in more detail, eg simple sentences to sum up key features (<i>Both companies have different queuing systems</i>); complex sentences to comment on strengths and weaknesses of each plan (<i>Although this might be better for some pupils, those at the end of the queue will...</i>). Shades of meaning are established with some precision, eg impersonal constructions to convey detachment (<i>It is difficult for some pupils at lunchtime...</i>); infinitives to add formality (<i>...in order to reduce litter</i>); modals to assert a view (<i>We must change to a faster service...</i>). Movement between verb forms is mostly secure and well-chosen phrases add detail economically (<i>spaces available for everyone to sit down</i>) and support analysis.</li> <li>■ Range of punctuation used, generally securely, to mark the structure of sentences and to give clarity.</li> </ul>	5,6
A5	<ul style="list-style-type: none"> <li>■ Variety of structures, eg simple, compound and complex sentences, gives clarity and emphasis to points in the analysis (<i>Speedking could offer fast food at low cost. However, Real Meals will provide meals that, although more expensive...</i>). A range of verb forms is handled confidently, including modals and passive constructions (<i>Access is an important issue which should be considered</i>), and shifts between them are secure (<i>Vending machines are popular with students but may not be so with parents. It has been said...</i>). Effective placing of clauses and phrases contributes to analysis succinctly (<i>These snacks, undoubtedly full of sugar, fat and E numbers, will...</i>).</li> <li>■ Range of punctuation used securely to give clarity.</li> </ul>	7
A6	<ul style="list-style-type: none"> <li>■ Wide variety of structures deployed confidently to provide a clear analysis. This may include judicious use of simple, compound and complex sentences and the use of embedded clauses, with modals and active and passive forms used precisely to qualify and emphasise points of analysis (<i>I must make the crucial point that school meals are very important to pupils our age and, as Student Council Leader, I would want to make sure that my fellow pupils are receiving the most nutritious, healthy and organic meals available</i>).</li> <li>■ Range of punctuation deployed to enhance meaning and sometimes to create particular effects.</li> </ul>	8

## B Text structure and organisation

Assessment focuses:

Band		Marks available
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	<ul style="list-style-type: none"><li>Overall structure of the report is simple, eg an opening is signalled (<i>I am writing about the new canteen plans...</i>), with some use of sections to indicate main ideas.</li><li>Within sections, ideas mainly linked through content (<i>It is good to have food that is fast. You can eat quickly...</i>), though there may be lapses in cohesion, eg abrupt shifts from one idea to another.</li></ul>	0
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B2	<ul style="list-style-type: none"><li>The report has a clear structure, with some use of sections or paragraphs to distinguish different parts of the report, eg some appropriate aspects of the plans, though transitions between sections may be awkward (<i>Real Meal Company has hot food. There are only a few tables and chairs...</i>).</li><li>Sections or paragraphs are mostly organised around a main idea or topic, eg quality of food, with some development of points (<i>SpeedKing has snacks... Pupils like crisps... I think apples are good...</i>).</li></ul>	1,2
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B3	<ul style="list-style-type: none"><li>Paragraphs or sections support the sequencing of ideas in the report, eg separate sections to consider the advantages of each plan. There is some attempt at an appropriate opening and ending (<i>We think The Real Meal Company is probably best...</i>) and paragraphs are mostly linked to provide a logical order (<i>Next I looked at the Real Meal Company...</i>).</li><li>Within paragraphs or sections, main ideas are developed, eg illustrated by relevant detail or example (<i>Most teenagers get hungry at break times. Proper food should be available then, not just snacks...</i>). Points are linked, eg by pronouns (<i>...sandwiches and fruit. They are quick and easy to eat</i>) or connectives (<i>Organic food is also a good idea...</i>).</li></ul>	3,4
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B4	<ul style="list-style-type: none"><li>The structure of the report is clarified by the use of paragraphs, which are linked or sequenced in a variety of ways, eg text connectives (<i>However</i>). The ending rounds off the report, eg by making a clear recommendation (<i>In conclusion, we recommend SpeedKing...</i>).</li><li>Within paragraphs, the development of points of analysis is supported by cohesive devices, eg effective reference chains built up through linked connectives (<i>Not only...but also...</i>), or the use of <i>this</i> or <i>that</i> to refer back to ideas (<i>All this would be popular with the teachers</i>).</li></ul>	5,6
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B5	<ul style="list-style-type: none"><li>The whole report is structured to give clarity and emphasis to analysis, eg interweaving comment with supporting reasons (<i>As leader of the student council, I would suggest this is not a good idea because...</i>). Paragraphs are clearly ordered and linked, and the ending is clear and convincing (<i>The key issue is providing a service which appeals to the largest number of students</i>).</li><li>Within paragraphs, a range of techniques is used to support cohesion, eg generalising from examples (<i>This clear, structured approach...</i>) or following up a point by considering its implications (<i>School dinners may become more popular. We shall need to...</i>).</li></ul>	7
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B6	<ul style="list-style-type: none"><li>The whole report is shaped and controlled to achieve a considered and balanced analysis of the two plans, eg through the deliberate sequencing and linking of paragraphs that are purposefully structured to create an authoritative report.</li><li>Within paragraphs, a range of devices contributes to effective cohesion, eg varied sentence links are achieved with economy and precision; ideas are balanced; main issues are summarised (<i>Their organisation is poor, to say the least, and inappropriate for our school</i>).</li></ul>	8
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<b>C Composition and effect</b>		<b>Marks available</b>
<b>Band</b>	Assessment focuses: AF1 write imaginative, interesting and thoughtful texts; AF2 produce texts which are appropriate to task, reader and purpose.	
<b>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</b>		
C1	<ul style="list-style-type: none"> <li>Some features of a form suitable for a report are evident, eg includes some comments about one or both plans, though may slip into personal opinion (<i>I always buy stuff from vending machines so...</i>).</li> <li>Simple viewpoint conveyed, though it may be largely personal and individual (<i>I go home to dinner...</i>).</li> <li>Some awareness of appropriate style shown, eg through relevant choice of vocabulary (<i>dinner time; healthy</i>).</li> </ul>	0
C2	<ul style="list-style-type: none"> <li>A form appropriate for a report is mostly maintained, eg comments relating to both plans, showing some awareness of reader and purpose (<i>This would make the canteen less noisy...</i>).</li> <li>A viewpoint is established offering a generally consistent line as leader of student council in presenting comments, eg showing awareness of pupils' viewpoint (<i>They want hot food after a busy day</i>).</li> <li>Some straightforward stylistic features support purpose of the report, eg use of third person; outlining consequences of proposals (<i>...so some pupils have to queue longer</i>).</li> </ul>	1,2,3
C3	<ul style="list-style-type: none"> <li>Aspects of a form appropriate for a report are adapted showing awareness of reader and purpose, eg opening states writer's intentions (<i>This report gives the view of the student council...</i>); selection of content is relevant, showing awareness of the important issues.</li> <li>A clear and consistent viewpoint is established and controlled, eg taking into account the views of different groups of pupils (<i>For Y7 pupils it would be good to have set times because...</i>).</li> <li>Some stylistic features add authenticity to the report, eg linked reasons (<i>...which is healthier for pupils. It will also give them more energy...</i>); vocabulary appropriate to context and purpose (<i>supervised queues; healthy eating products</i>).</li> </ul>	4,5,6
C4	<ul style="list-style-type: none"> <li>The form chosen for the report is adapted to provide content well focused on purpose, eg with points selected and conveyed effectively to engage the Headteacher's interest in the comments for and against each plan.</li> <li>The viewpoint is well controlled, eg showing some recognition of the implications of each plan, for pupils, staff or parents (<i>This could lead to problems for teachers having to supervise the queue</i>).</li> <li>A range of stylistic features adds to the clarity of points of analysis in the report, eg balanced sentences to weigh up different points of view (<i>SpeedKing offers...while Real Meals is...</i>); fronting for emphasis (<i>To meet the needs of pupils who...</i>); statistics or figures to give weight (<i>Over 70% of pupils reported that...; The average cost of...</i>).</li> </ul>	7,8,9
C5	<ul style="list-style-type: none"> <li>Chosen form deliberately adapted for the purpose of analysing the two plans, eg with ideas carefully selected, sequenced and presented to create a confident report for the Headteacher (<i>As if that is not enough...</i>).</li> <li>The viewpoint acknowledges a wider context and refers to some of the issues involved, eg discipline at lunchtime or the importance of a healthy diet (<i>People now know that children need to eat well to do well at school...</i>).</li> <li>Choice of style supports appropriate register for formal report, with language and structures used to convey authority, eg technical terms linked to nutrition or health (<i>carbohydrates; obesity</i>); sustained use of formal language (<i>This means that there is a possible healthy option. However, whether children will choose this option is another matter...</i>); passive constructions (<i>Pupils will be encouraged to sit and eat meals</i>).</li> </ul>	10,11,12
C6	<ul style="list-style-type: none"> <li>The chosen form for the report is skilfully exploited, eg through the careful integration of evidence, analysis and comment, in an appropriate tone for the Headteacher.</li> <li>An authoritative viewpoint is conveyed, communicating a complex perspective, eg by discussing the wider issues (<i>Should schools dictate what we eat? Pupils should learn to make their own decisions</i>) or by articulating alternative viewpoints (<i>Some people think organic food is over-rated</i>).</li> <li>A range of stylistic devices is confidently deployed, contributing to the impact of the whole report and supporting the chosen form and viewpoint, eg skilful use of reported opinions; deliberate use of high-flown assertions for effect (<i>It is vitally important students have access to high quality food...</i>).</li> </ul>	13,14

## Longer writing task Example 1

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)	
<p>mostly present tense to comment on plans (A1)</p> <p>some use of subordination to expand comment (A2)</p>	<p>abrupt shifts from one point to another (B1)</p>	
<p>some repetition of verb forms (A1)</p> <p>expanded noun phrase gives a little detail (A1)</p>	<p>some development of points (B2)</p>	
<p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• some sentences demarcated, though use of full stops insecure (A1)</li> <li>• apostrophe for omission but no other punctuation used accurately within sentences (A1)</li> </ul>	<p>final section signals conclusion (B1)</p>	
<p><i>I think speed king should have more than one queue one for younger year groups plus one for older year groups. Open at break and lunch times is a good idea, only access to vending machines all day isn't good although the real meal company has good set times for all year groups but doesn't say when its open for them. Serving breakfast and lunch quality organic food is better than vending machines.</i></p>		
<p><i>There (should be) fruit and quick snacks for break not hot meals, lunch times (should be) organic food ecsept for vegetarians, their (should be) a different menu of food)for them but the prices shouldn't be to high they should stay at a low price.</i></p>		
<p><i>We should have some of real meals and some of speed king for our new canteen food.</i></p>		
<p><b>SSP summary</b></p> <p>Mostly simple and compound sentences with some attempt to vary structures. However, lack of control of both sentencing and punctuation, and little variation in verb forms, keep this response in Band 1.</p> <p>Band A1 – 0 marks</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• aspects of both plans covered, with limited awareness of reader and purpose, eg <i>I think speed king should have...</i> (C2)</li> <li>• viewpoint established as student council leader, eg <i>younger year groups</i>, but showing awareness of other viewpoints, eg <i>ecsept for vegetarians...</i> (C2)</li> <li>• straightforward stylistic features, eg shift from <i>I</i> to <i>We</i>; use of relevant vocabulary: <i>vegetarians, menu</i> (C2)</li> </ul> <p><b>CE summary</b></p> <p>Simple form appropriate for a report maintained showing some awareness of reader and purpose, but with little development of comment. Viewpoint shows awareness of pupils' perspectives and a few simple stylistic features support purpose. The limited development of form keeps this at the middle mark in Band 2.</p> <p>Band C2 – 2 marks</p>	<p><b>TSO summary</b></p> <p>There is some use of sections but, apart from the final summing up, there is no organisation of ideas within them and no links between them. Points are sometimes developed but there are abrupt shifts from one idea to another. Overall, there is just enough evidence for the award of 1 mark.</p> <p>Band B2 – 1 mark</p>

Longer writing task Example 2

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
expanded noun phrase adds relevant detail (A2)	What we have here is two good food companys with <u>good healthy food</u> but the range and quality of food at speed king is ok as it stands but it doesn't sound a lot to choose from and it doesn't say anything about what there will be to drink. Also it doesn't mention anything
some use of subordinating connectives to expand comments (A2)	about desserts and hot meals <u>because</u> there isn't any point hiring a food company <u>if</u> all they do is food like sandwiches and fruit. And the vending machines will cost a lot to fill.
different verb forms, including modal for probability (A2)	The Real Meal Comany also <u>sound</u> very good with its organic foods like pasta, curry etc but it also has the same problem as the speed king because they don't say anything about sandwiches and other stuff. I <u>thought</u> that when it said about open at break it <u>would be serving</u> pasta so it needs to say <u>what</u> it is serving at break.
	opening signalled (B1)
	abrupt shift from one idea to another (B1)
	some development of argument (B2)

continued over



Longer writing task Example 2 continued

**SENTENCE STRUCTURE and PUNCTUATION (SSP) continued**

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

different subjects of sentences add variety (A2)

expanded noun phrases add relevant detail (A2)

modals used appropriately to show consequences (A3)

**Punctuation:**

- most sentences correctly demarcated (A2)
- comma separates listed items and apostrophe for omission sometimes used correctly (A2)

*The seating arrangements for speed king is not as good as the Real Meal seating plan because if you have every one eating at the same time then it would be over crowded and there would not be places for people to eat. Different years eating at different times would be better because the hall wont get crowded and there will be places to sit but that means that break will be at different times and that is a nusence.*

*I recomend that we have the Real meal company because the Real meal sounds like better quality food and healthier.*

section organised round a main idea (B2)

attempt at appropriate, summative, ending (B3)

SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
Compound and complex sentences used, but sometimes they are long, through over-use of simple connectives, and show some loss of control. There is some use of different verb forms. Most sentences correctly demarcated with some use of other punctuation, eg apostrophes. All the criteria for Band 2 fulfilled so 2 marks are awarded.	<ul style="list-style-type: none"> <li>• form appropriate for a report, showing some awareness of reader and purpose, eg <i>I recomend that...</i> (C2)</li> <li>• viewpoint showing awareness of other views, eg <i>if you have every one eating at the same time...; the vending machines will cost a lot to fill</i> (C2)</li> <li>• straightforward stylistic features support purpose, eg possible consequences: <i>...different times and that is a nusence</i>; with appropriate shift of pronouns: <i>I recomend that we...</i> (C2)</li> </ul>	Opening and ending signalled, and paragraphs used to distinguish different sections of the report. Paragraphs are not linked, however, and the development of points is mostly through content, with some abrupt movement between ideas. Overall, this response fulfils the Band 2 criteria and so gains 2 marks.
	<b>CE summary</b>	
	Appropriate form for a report is mostly maintained, with some evidence of ideas selected for purpose. Awareness of audience also shown but not consistently as tone becomes conversational in places. Viewpoint shows some understanding of other perspectives and stylistic features are limited. This response fulfils all the Band 2 criteria and so gains 3 marks.	
Band A2 – 2 marks	Band C2 – 3 marks	Band B2 – 2 marks

### Longer writing task Example 3

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p><i>Two different food companies are offering to come to serve the kind of food they have for the students, both with different services. Their companies names are Speed King and The Real Meal Company.</i></p>	<p>appropriate opening (B3)</p>
<p>some range of verb forms to consider the plans, including modal to suggest preference (A3)</p>	<p>section considers main requirements of students (B3)</p>
<p>subordination expands comment but with some loss of control (A2)</p>	
<p><i>I (think) that as the leader of the Student Council our school (deserves) cooked meals because it is what most of the students want. Also I feel that they (should have) special meals on special occasions to celebrate that certain occasion. I think that self service is also what they need. It might also do to make our schools dining room to more look like a posh restaurant, it might also help the students to not make a terrifying mess.</i></p>	
<p>expanded noun phrase adds relevant information (A3)</p>	<p>text connectives link paragraphs (B4)</p>
<p><i>(Moreover) I'd recommend set times for (each year group) so that it would help stop pushing. Also it would help for each cleaner. If we have a vending machine it could also help students to pick up snacks as they might feel a bit peckish.</i></p>	
<p>variety of connectives develops comments (A3)</p>	<p>points linked by pronoun and connective (B3)</p>
<p><i>(On the other hand) Speed King does offer something quick (which) would be good for when people are in a hurry. (It) is an option sporty pupils would go for (as) they never have time to eat their dinner. (Most of us) (though) might like to sit down and have a proper meal.</i></p>	

continued over

Longer writing task Example 3 continued

**SENTENCE STRUCTURE and PUNCTUATION (SSP) continued**

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

some range in the use of verb forms to develop comments (A3)

*I'd recomend to have (The Real Meal Company) because (they) have most of what our school needs and they also serve breakfast and lunch. But if we do have (that company) we'd have to make an ecception of not having a vending machine. Anyway it's not something really important.*

effective reference chain links ideas (B4)

**Punctuation:**

- almost all sentences correctly demarcated (A3)
- single comma used to mark off a phrase, apostrophe for omission and exclamation mark all used appropriately (A3)

*If we do call for The Real Meal Company it would be great, sir. It is what I think should be best for our school. If you do have any questions or have any other enquiry's please do come and see me sir!*

clear ending attempted (B3)

**SSP summary**

Both compound and complex sentences used, with some variety of connectives and verb forms, although in places there is loss of control and repetition. Demarcation of sentences is accurate and there is some use of a range of other punctuation. On balance, the response merits a mark at the lower end of Band 3.

Band A3 – 3 marks

**COMPOSITION and EFFECT (CE)**

- response shows awareness of reader, eg *it would be great, sir*, and of purpose, eg *I think... I'd recommend* (C3)
- viewpoint takes into account the views of different groups, eg *it would help for each cleaner; they might feel a bit peckish* (C3)
- some stylistic features add authenticity, eg shift between *I* and *we* (C3)

**CE summary**

Some aspects of form appropriate for a report are adapted with relevant points selected, but ideas not always developed. Awareness of reader shown, eg through asides and address to Headteacher at the end. Viewpoint shows understanding of pupils' perspectives and there is a brief reference to *each cleaner*. Use of stylistic features is more limited, but the vocabulary is mostly appropriate, so overall this response achieves a mark of 4 at the bottom of Band 3.

Band C3 – 4 marks

**TSO summary**

Appropriate opening and ending offered, with paragraphs mostly supporting the structure of the report. Text connectives sometimes used to clarify sequence of paragraphs. Within paragraphs, ideas are developed, linked by content or reference chains, though not enough to allow a mark in Band 4. This response is awarded 4 marks at the top of Band 3.

Band B3 – 4 marks



## Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
	<p>Head teacher,</p>
<p>compound sentence introduces report and simple sentence identifies key point (A4)</p>	<p>opening paragraph introduces key features (B4)</p>
	<p>reference chain develops points of analysis (B4)</p>
<p>impersonal, infinitive construction conveys detachment (A4)</p>	<p>text connective links paragraphs (B4)</p>
<p>movement between a variety of verb forms including different tenses and modals is secure (A4)</p>	
<p>fronting used for emphasis and formality (A4)</p>	
<p>range of modals establishes shades of meaning with some precision (A4)</p>	<p>paragraph effectively summarised for cohesion (B5)</p>
	<p>'this' refers back to previous type of food (B4)</p>
<p>well-chosen phrase adds detail economically (A4)</p>	

continued over

Longer writing task Example 4 continued

**SENTENCE STRUCTURE and PUNCTUATION (SSP) continued**

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

passive construction adds to formality (A4) *(On another positive note,) this food is also 'Quality Organic' so there is still some healthy samples in there. (It will be served) break and lunch everyday and there will be set times for each year group which is good because it will be more organised.* connective phrase links back to previous paragraph (B4)

simple, complex and compound sentences develop points of analysis (A4) *The cost is another issue. We have again not got the price list but I predict a £1 or so would be the cost which is fair. (Drinks I don't think are included) in these new plans so we can still carry on with our water and Ribena scheme.* word order deliberately adapted for emphasis (A4)

passive construction conveys objectivity but is not fully controlled (A4) *This food is served hot and cooked and the "Speedking" is served cold but however fresh. I have researched (though) that "The Real Meal Company" is popular in many other schools because that is what the pupils prefer. "Speedking" is (however) new in the buisness so there is a chance of it being popular.* attempt to use connectives within paragraphs to link ideas (B3)

- Punctuation:**
- inverted commas used with confidence (A4)
  - commas to separate listed items, mark off a clause and after the addressee (A3)
  - apostrophe for omission and possession correctly used (A3)

*I leave the decision to you. "Speedking" or "The Real Meal Company"?* attempt at an appropriate ending (B3)

SSP summary
There is some range of structures, including simple, compound and complex sentences, to introduce points of analysis. However, there is a limited range of connectives. Variety of verb forms, including modals, used sometimes with precision. Some range of punctuation used mostly securely. Enough of the Band 4 criteria are fulfilled for 5 marks to be awarded.
Band A4 – 5 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• form and tone well focused on purpose, eg <i>Head teacher, I have analysed...</i> (C4)</li> <li>• viewpoint is well controlled and recognises pupils' or other schools' perspectives, eg <i>popular in many other schools</i> (C4)</li> <li>• stylistic features include fronting for emphasis: <i>To make a decision...</i> and use of prices: <i>£1 or so</i> (C4)</li> </ul>
CE summary
Content well selected and focused on purpose. Points are weighed up and there is some development of comments. Viewpoint begins to consider implications, eg appeal to pupils, health and costs. A range of stylistic features adds clarity to the points of analysis. The criteria for C4 are fulfilled sufficiently well for 8 marks to be awarded.
Band C4 – 8 marks

TSO summary
The opening clearly introduces the report but the ending is brief and inconclusive. Paragraphs mostly support and sometimes clarify the structure of the report, with some text connectives used effectively. Within paragraphs, points of analysis are sometimes developed and there are attempts to link ideas. Overall, Band 4 criteria are sufficiently fulfilled to merit a mark of 5, at the bottom of that band.
Band B4 – 5 marks

Longer writing task

Longer writing task Example 5

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
well-chosen phrase adds detail economically (A4)	introduction clearly sets agenda for the following report (B4)
simple, compound and complex sentences combined to introduce and develop points of analysis (A4)	paragraphs clearly sequenced using connectives (B4)
range of verb forms and tenses contributes to precision in analytical comment (A4)	
simple sentence states key difference (A4)	pronoun links back to idea, giving cohesion (B4)
well-chosen phrase adds detail economically (A4)	summarising statement supports cohesion (B5)
exclamation adds variety to comments (A4)	
range of verb forms including infinitives (A5)	briefly considers implication of previous point (B5)

continued over

Longer writing task Example 5 continued

**SENTENCE STRUCTURE and PUNCTUATION (SSP) continued**

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

simple sentence introduces key issue and complex sentence develops comment (A4)

*There are other issues of concern related to these two food companies. At Speed king there is one major problem. That is because it's a self-service, one queue for all years which means older students push into the line meaning younger students have to wait longer for their food. The Real Meal Company produces a much better standard and quality of food, using organic ingredients instead of processed food.*

refers back to previous paragraph to effect link (B4)

modal to assert (A4)

*I recommend that you employ The Real Meal Company for the new canteen arrangements. Their food is of a better quality as well as being more healthy. They are better organised and also have a much better range of foods available. If you employ The Real Meal Company, it will also give you the possibility of running a breakfast club as well. Those are my recommendations as to why I would employ The Real Meal Company.*

clear recommendations effectively conclude report (B4)

**Punctuation:**

- confident use of commas to mark off phrases and clauses, inverted commas, apostrophe for omission and possession, and exclamation marks (A5)

**COMPOSITION and EFFECT (CE)**

- ideas selected and sequenced to create a confident report appropriate for the Headteacher, eg *You can imagine everyone...* (C5)
- viewpoint recognises some consequences of the plans, eg *it prevented the build up of large queues*, and starts to acknowledge a broader school context, eg *the possibility of starting a breakfast club* (C4)
- appropriate style to support register, eg technical terms linked to nutrition: *organic ingredients; processed food*; formal language: *shambolic organisation and poor service; other issues of concern* (C5)

**CE summary**

A well-judged selection of ideas is carefully sequenced and presented for the Headteacher, showing a clear sense of purpose and audience. Viewpoint is well controlled, though implications could have been explored in further detail. Stylistic details support appropriate formal register, but the slightly restricted viewpoint means that overall this response gains 11 marks in Band 5.

Band C5 – 11 marks

**SSP summary**

Variety of structures develops points of analysis with secure use of a range of verb forms, including modals and passive constructions. Range of punctuation used securely mostly to give clarity. All the criteria in Band 4 are fulfilled so 6 marks are awarded.

Band A4 – 6 marks

**TSO summary**

With a clear and effective introduction and conclusion, this response is also clarified by the use of paragraphs which are logically ordered and linked. Within paragraphs various cohesive devices are used to link ideas for cohesion, although it breaks down at the end of the penultimate paragraph. Fulfilling all the criteria in Band 4, this response gains 6 marks.

Band B4 – 6 marks

Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
	<i>Dear Mr C _____ ,</i>
<p>shifts between a range of verb forms secure (A5)</p> <p>controlled placing of phrase contributes to succinctness (A5)</p>	<p><i>I have analysed the proposals of the two food companies for our canteen. Both plans have their strengths and weaknesses. However, I was able, with the help of some students, to come to a decision. (First) I will lay out my analysis of each company so you can decide whether my recommendation was a good one or not.</i></p>
	<p>convincing and authoritative opening suggesting balance (B6)</p> <p>deliberate sequencing heralded (B6)</p>
<p>variety of sentence structures gives clarity and emphasis (A5)</p> <p>variety of modals to assert and explore possibilities handled confidently (A5)</p> <p>carefully placed phrase adds relevant detail succinctly (A5)</p>	<p><i>First, 'Speedking'. It is self-service, with one queue for all year groups. It sells sandwiches, fruit and other snacks and is open break and lunchtimes, with access to vending machines all day. The first thing I noticed was the vending machines access plan. These (will undoubtedly contain) chocolate, sweets and crisps which (would not help) the children to eat healthily. Besides, (you'd have to get rid) of them once the law banning them came into practice. In contrast to this, I noticed the queue system plan. This seems fair as no-one has any advantage when getting their food. The self-service, (with supervision of course) could help speed up the process incredibly. However, Speedking would not be open for breakfast. Many children have a long journey to school and do not have time for breakfast before they leave the house in the morning, therefore they rely on the school to sell them breakfast. Most students wouldn't work to their full potential without breakfast and wouldn't want to go without food until breaktime. But the fact that it is open at break is a plus. The pupils need constant energy sources if they are going to be working for most of their day. I would give this plan 3 stars. ★★★</i></p>
	<p>point followed by consideration of implications (B5)</p> <p>range of connectives supports cohesion (B5)</p>
<p>range of sentence structures and shifts between them secure (A5)</p>	

continued over



Longer writing task Example 6 continued

SENTENCE  
STRUCTURE and  
PUNCTUATION (SSP)  
continued

TEXT  
STRUCTURE and  
ORGANISATION (TSO)  
continued

*(Now) The Real Meal Company. It has set eating times for each year group, cooked meals, e.g. pasta, curry. Special meals, eg for Valentines Day. It also provides quality organic food and serves breakfast and lunch. Again, one particular point caught my attention at first glance. The set times for each year group point. This does not seem like a very fair proposal unless there is a rota. (One particular year will always have the privilege of going to get food first and one year group will have to go last every day.) This does not give the ones who always go last much incentive to buy food from the canteen. A very good proposal is (the idea of cooked meals and organic food.) Hot food like pasta releases energy slowly throughout the rest of the day. The organic food is (also) very helpful for our healthy eating policy because the students won't be eating (food with pesticides all over them.) The (only other negative point) is that they aren't open at break so the students have to wait until lunch to purchase their food. I give this company 3½ stars. ★★★★★*

text connective aids sequencing of paragraphs and suggests balance (B5)

ideas balanced to give well-considered analysis of points (B6)

well-placed phrases contribute to analysis and succinctness (A5)

purposeful links within paragraphs create effective cohesion (B5)

continued opposite

Longer writing task Example 6 continued

**SENTENCE  
STRUCTURE and  
PUNCTUATION (SSP)**  
continued

**Punctuation:**

- end of sentence punctuation almost wholly accurate across a range of sentence structures (A5)
- accurate use of commas in lists, to separate clauses, parenthetic commas to enclose phrases and mark off connectives (A5)

*In conclusion, I recommend 'The Real Meal Company', for the two simple reasons that it will serve organic cooked food and the company is open for break. I hope you can see my reasoning and thank you for asking me to recommend one of these two companies.*

*Yours sincerely,  
M\_\_\_\_\_ Smith,*

*Student Council Leader*

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

key points support convincing and authoritative conclusion (B5)

SSP summary
Structures are varied and controlled, with shifts between precisely used verb forms handled confidently. Well-placed phrases used for succinctness in the analysis. A range of punctuation used to create clarity, with only a few lapses. Band 5 criteria are securely fulfilled so 7 marks are awarded.
Band A5 – 7 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• chosen form skilfully adapted with considered integration of evidence, analysis and comment to help the Headteacher make a decision (C6)</li> <li>• viewpoint acknowledges wider context and starts to communicate a complex perspective, eg nutritional quality of pasta, and imminent banning of vending machines (C5)</li> <li>• range of stylistic devices confidently deployed, eg direct appeal to reader: <i>I hope you can see my reasoning</i>; high-flown statements for effect: <i>pupils need constant energy sources...</i> and star ratings (C6)</li> </ul>
CE summary
Clarity and emphasis are achieved through the careful integration of deliberately selected evidence and comments, creating an appropriate tone for the report to the Headteacher. Viewpoint shows a sense of detachment in acknowledging more complex issues, but without further discussion of them. A formal style is sustained throughout and a range of stylistic devices are employed. Overall, this response gains 13 marks in Band 6.
Band C6 – 13 marks

TSO summary
Introduction and conclusion are authoritative and convincing. Structure of report gives clarity; comment and information are effectively interwoven. Some range of techniques to give cohesion also evident. Overall, therefore, criteria for Band 5 are met and 7 marks are awarded.
Band B5 – 7 marks

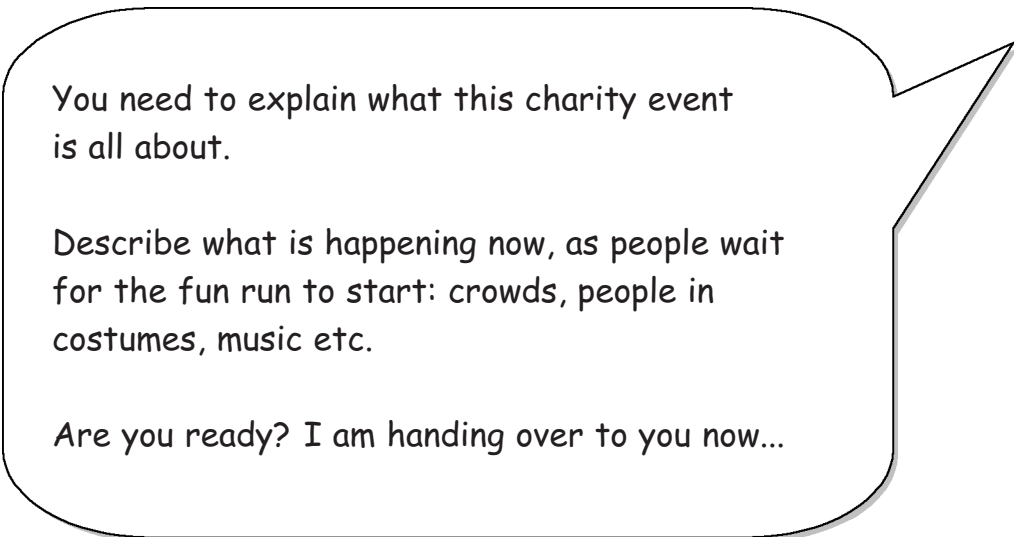
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## Shorter writing task

### Ready to go

You are a television presenter. You have been sent to your local town centre, where a charity fun run is about to start. The fun run is going to be included on the local midday news.

You get this message from the television studio:



You need to explain what this charity event is all about.

Describe what is happening now, as people wait for the fun run to start: crowds, people in costumes, music etc.

Are you ready? I am handing over to you now...

**Describe the scene up to the moment when the fun run starts, for the television news.**

*20 marks including 4 marks for spelling*



## Shorter writing mark scheme

<b>D Sentence structure, punctuation and text organisation</b>		<b>Marks available</b>
<b>Band</b>	<p>Assessment focuses:</p> <p>AF5 vary sentences for clarity, purpose and effect;</p> <p>AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;</p> <p>AF4 use cohesion within paragraphs.</p>	
<p><b>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</b></p>		
D1	<ul style="list-style-type: none"> <li>■ Sentences mostly simple and compound with clauses linked by connectives (<i>and, but, then</i>) to give a straightforward description (<i>It's a fine day and it's exciting</i>). Mostly present tense to describe what is happening, but verb forms not always controlled. Simple expansion of noun phrases adds limited detail (<i>big crowd; good costumes</i>). Within sections or paragraphs, some attempt to link ideas according to topic.</li> <li>■ Sentences generally correctly demarcated, with some attempt to use other punctuation.</li> </ul>	0
D2	<ul style="list-style-type: none"> <li>■ Some variation in sentence structure achieved, eg through different subjects (<i>The band is playing. I can see...</i>) or some use of different sentence types, eg exclamations (<i>This is great!</i>) but with occasional loss of control. Subordinating connectives expand description (<i>The sun is shining so everyone is feeling good...</i>) and some variation in tenses used appropriately (<i>This morning it was raining. The sun is out now...</i>). Expanded noun phrases (<i>hot food stalls; busy town centre</i>) add relevant detail. Within sections or paragraphs, content organised round main ideas, eg information about the charity or the different costumes participants are wearing.</li> <li>■ Most sentences correctly demarcated, with some use of other punctuation.</li> </ul>	1,2
D3	<ul style="list-style-type: none"> <li>■ Variation in sentence structure is achieved, eg through the use of different sentence types, questions, commands or exclamations (<i>Can they do it? Watch this space. They're off!</i>). Complex and compound sentences develop the description. Adaptation of verb forms mostly secure, eg to denote different points in time (<i>Earlier the police were here marking out the route. Now they have gone and there is just one official...</i>). Relevant detail and information built up through phrases (<i>really colourful fancy dress</i>). Within paragraphs or sections, main ideas developed by details, with some attempt to make effective links between sentences (<i>Over there hundreds of people are lining up to race. Others are choosing to watch...</i>).</li> <li>■ Almost all sentences correctly demarcated, with some use of other punctuation within sentences.</li> </ul>	3,4
D4	<ul style="list-style-type: none"> <li>■ Length, focus and structure of sentences varied to add interest to the description, eg subordination to elaborate relationship between information and description (<i>As time begins to run out before the race starts, the atmosphere here is electric...</i>), fronted clauses (<i>Although it is pouring with rain, everyone is laughing...</i>) or variation in word order to highlight points (<i>Right in front of me now are...; Old, young, friends, families, they are all here today...</i>). Shifts between verb forms are managed securely (<i>What a great atmosphere there must be down there as people warm up, getting ready to go...</i>) and establish shades of meaning with some precision (<i>We must remember this might not have taken place without...</i>). Within paragraphs, ideas linked by a range of devices, eg connectives (<i>However, everyone seems to be having a good time...</i>) or adverbials (<i>On the other side are a team from the local factory...</i>).</li> <li>■ Punctuation used, generally securely, to mark the structure of sentences and give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>■ Range of different sentences deployed to give clarity and emphasis to the description. Variety of verb forms, including different tenses (<i>The event promoters were right: they had promised us an unforgettable experience...</i>), used confidently to create a convincing description. Controlled placing of expanded noun phrases (<i>foot-tapping music coming from these loud speakers</i>) or adverbial phrases (<i>out of sight now</i>) adds to succinctness or precision. Within paragraphs, a range of devices is used deliberately to support cohesion, eg building up details for effect; use of connectives for contrast (<i>In spite of the miserable weather...</i>); substituting pronouns for clauses (<i>The event was organised by one small group of volunteers. This is a real achievement</i>); giving a final summarising statement (<i>These costumes are all so colourful and creative</i>).</li> <li>■ Range of punctuation used to clarify meaning and sometimes to create particular effects.</li> </ul>	6

## E Composition and effect

Assessment focuses:

Band

- AF1 write imaginative, interesting and thoughtful texts;  
AF2 produce texts which are appropriate to task, reader and purpose.

Marks available

**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"> <li>Some awareness of purpose and audience evident, eg a few aspects of the fun run described (<i>It is very busy and there are lots of people</i>).</li> <li>Some attempt to adopt role of television presenter but not always sustained (<i>Everyone is having a good time. I can see my mum in the distance</i>).</li> <li>Some appropriate choices of vocabulary for a description included (<i>big bands; noisy crowds</i>).</li> </ul>	0
E2	<ul style="list-style-type: none"> <li>Attempt to engage the audience through mostly suitable selection of material and tone for description on the television news, eg attempt to clarify context (<i>This event is happening for cancer research...</i>) or inclusion of some different aspects of the event (<i>The runners are getting ready. There is music...</i>).</li> <li>Television presenter's role adopted and maintained, eg in the opening and ending (<i>I am standing in the town centre... So I am handing you back...</i>).</li> <li>Some appropriate stylistic features for a description included, eg lists of costumes (<i>There are policemen, chickens, supermen, everything you can think of...</i>); exaggeration (<i>I can see millions of people here...</i>).</li> </ul>	1,2,3
E3	<ul style="list-style-type: none"> <li>The description sustains an appropriate tone to engage and maintain the audience's attention, eg through choice of information (<i>There's even a small child in a pushchair dressed up...</i>) or shift in mood from serious (<i>This is a really important charity...</i>) to excited (<i>There are so many people here, it's unbelievable...</i>).</li> <li>Viewpoint established and controlled, eg supported by relevant descriptive detail to present a particular view of the fun run (<i>Everyone seems to be having a great time so far...</i>).</li> <li>Appropriate stylistic features support the purpose of the description, eg conversational clauses (<i>Well, let's see...</i>); facts and figures (<i>Over 2000 people have signed up to take part...</i>); comments from participants.</li> </ul>	4,5,6
E4	<ul style="list-style-type: none"> <li>The description is adapted to sustain the audience's interest, eg by some well-managed variation in focus from the crowd to individuals, or in tone, from humorous to reflective (<i>Chickens in nappies is not a good look for grown men. But we must not forget why this race...</i>).</li> <li>Chosen viewpoint is well controlled to portray a convincing view of events and atmosphere, eg recognising the viewpoint of local people (<i>All the little children can't wait to see the monkeys from the circus</i>) or the significance of the event (<i>The money raised today will make a real difference to the local hospital children's ward</i>).</li> <li>Range of stylistic features used to add interest and variety to description, eg emotive or figurative language (<i>an eruption of shouting and cheering; the children in their bright colours look like butterflies...</i>); effective use of interviews; question and answer (<i>Is that who I think it is? Yes, I have confirmation that Paula Radcliffe...</i>).</li> </ul>	7,8,9
E5	<ul style="list-style-type: none"> <li>The description is skilfully adapted to create an effective commentary for a television audience which builds up to the start of the race, eg through the deliberate selection and sequencing of material to convey particular effects, and tone varied confidently to sustain interest (<i>It's impressive that so many people have come together to raise money for people on the other side of the world. And the atmosphere is beginning to build up now...</i>).</li> <li>Individual viewpoint adopted which acknowledges and addresses some range of viewpoints, eg the importance of the chosen charity to the community (<i>Everyone is feeling a sense of pride – and it shows</i>), or of charity events generally (<i>This proves that young people today really care about others less fortunate than themselves...</i>).</li> <li>Stylistic features appropriate for a description for the television news used confidently, eg balanced sentences (<i>It's not about running, it's about taking part in this tremendous event...</i>); reported speech (<i>One couple were telling me earlier that they have come all the way from Cornwall to be here for this event...</i>); asides to the audience (<i>Unfortunately I haven't brought my running kit with me today...</i>).</li> </ul>	10

<b>F Spelling</b>		<b>Marks available</b>
<b>Band</b>	<b>Assessment focus:</b>	
	AF8 use correct spelling.	
Main criterion: the spelling of simple and common polysyllabic words is usually accurate.		
F1	Likely patterns of error: <ul style="list-style-type: none"> <li>■ There may be some confusion of more complex homophones (eg <i>course / coarse, breaking / braking</i>), phoneme omission (eg <i>rem[em]ber</i>).</li> <li>■ There may be errors in using suffixes and prefixes (eg <i>tryed, familys, dissappear, hoping / hopeing / hopping</i>).</li> </ul>	1
Main criterion: the spelling of words with complex regular patterns is usually accurate.		
F2	Likely patterns of error: <ul style="list-style-type: none"> <li>■ There may be incorrect hyphenation of some compound words (eg <i>re-act, grand-father</i>).</li> <li>■ There may be errors in more complex suffix formations (eg <i>responsable, physicly, basicly</i>).</li> </ul>	2
Main criterion: most spelling, including that of irregular words, is usually correct.		
F3	Likely patterns of error: <ul style="list-style-type: none"> <li>■ 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>).</li> </ul>	3
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									
simple and compound sentences in present tense to describe events (D1)	<p><i>I am here today to watch the fun run to raise money for cancer Research. The racers are dressed in (bazzare costumes) like clowns and horses etc, the crowd is getting anxtuse for the race to start and everyone is excited.</i></p>									
expanded noun phrase adds relevant detail (D2)										
subordination expands idea (D2)	<p><i>A _____ S _____ started this charity event after she had cancer but now she wants to give something back to the doctors that helped her get better.</i></p>	paragraph organised round main idea (D2)								
some variation in tenses (D2)	<p><i>She has got music from the band coldplay and already raised £3,142</i></p> <p><i>Alright, here we go, the race is beggining to get underway.</i></p> <p><i>ON YOUR MARK'S, GET READY, GO !!!</i></p>	some attempt to use other punctuation (D1)								
<b>Sentence structure, punctuation and text organisation summary</b>	<table border="1"> <thead> <tr> <th data-bbox="561 1552 1005 1585">COMPOSITION and EFFECT (CE)</th> </tr> </thead> <tbody> <tr> <td data-bbox="432 1615 1133 1765"> <ul style="list-style-type: none"> <li>• attempt to engage audience by clarifying context, eg <i>I am here today to watch the fun run to raise money for cancer Research</i> (E2)</li> <li>• role of television presenter adopted and maintained, eg <i>Alright, here we go</i> (E2)</li> <li>• some appropriate stylistic features included, eg list of costumes: <i>clowns and horses etc</i>; vocabulary: <i>bazzare costumes</i> (E2)</li> </ul> </td> </tr> <tr> <th data-bbox="711 1787 856 1821">CE summary</th> </tr> <tr> <td data-bbox="432 1843 1102 1966"> <p>Covers some aspects of fun run in mostly suitable tone for audience. Maintains role of television presenter and some stylistic features for a description are included. Lack of development in the description of the situation from the presenter's perspective keeps the response in the middle of Band 2.</p> </td> </tr> <tr> <td data-bbox="691 2000 874 2022">Band E2 – 2 marks</td> </tr> </tbody> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> <li>• attempt to engage audience by clarifying context, eg <i>I am here today to watch the fun run to raise money for cancer Research</i> (E2)</li> <li>• role of television presenter adopted and maintained, eg <i>Alright, here we go</i> (E2)</li> <li>• some appropriate stylistic features included, eg list of costumes: <i>clowns and horses etc</i>; vocabulary: <i>bazzare costumes</i> (E2)</li> </ul>	CE summary	<p>Covers some aspects of fun run in mostly suitable tone for audience. Maintains role of television presenter and some stylistic features for a description are included. Lack of development in the description of the situation from the presenter's perspective keeps the response in the middle of Band 2.</p>	Band E2 – 2 marks	<table border="1"> <thead> <tr> <th data-bbox="1259 1630 1357 1664">Spelling</th> </tr> </thead> <tbody> <tr> <td data-bbox="1185 1686 1431 1966"> <p>Some common words, eg <i>here, money</i> and <i>dressed</i> are correct but other words including some more complex ones, eg <i>bazzare</i> and <i>beggining</i> are incorrect. On balance, this response matches the Band 1 criteria and so gains 1 mark.</p> </td> </tr> <tr> <td data-bbox="1219 2000 1397 2022">Band F1 – 1 mark</td> </tr> </tbody> </table>	Spelling	<p>Some common words, eg <i>here, money</i> and <i>dressed</i> are correct but other words including some more complex ones, eg <i>bazzare</i> and <i>beggining</i> are incorrect. On balance, this response matches the Band 1 criteria and so gains 1 mark.</p>	Band F1 – 1 mark
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Band F1 – 1 mark										
<p>Some variation in sentence structures achieved through different subjects and limited use of subordination. Paragraphs organised round main ideas which are expanded a little. Some sentences are accurately demarcated and there is some evidence of other punctuation, eg exclamation mark. There is just enough evidence to meet criteria in Band 2 for 1 mark to be awarded.</p>	Band D2 – 1 mark									

**Shorter writing task Example 2**

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
	<p><i>Hi, it's I _____ P _____ reporting on fun run 2007 and I'm here at H _____ town centre.</i></p>	
<p>expanded noun phrases add detail (D2)</p>	<p><i>It's got (a massive turn out) – we have now got around 3,000 people waiting here. If we look to the left you'll see some people chanting ('fun run').</i></p>	<p>inverted commas to indicate words spoken (D2)</p>
<p>subordination expands description (D2)</p>	<p><i>There's balloons flying everywhere and banners wherever you look. The atmosphere is amazing – you would not believe how excited everybody is. The music is great, many people have come here today, such as Lemar, First lady, mcmerry lyricay, black eyed peas, pussy cat dolls and BBD Juniors is going to perform some songs for us. We've also got some comedy acts such as Peter Kay, crazy K and much more.</i></p>	<p>commas separate items (D2)</p> <p>examples given to elaborate main idea (D2)</p>
<p>some variation in verb forms and tenses (D2)</p>	<p><i>But all this has a serious purpose – people are running to save other people's lives. All money raised is going to children in Africa.</i></p>	
	<p><i>So it's going to be an exciting day here at H _____ town centre, I'm I _____ P _____ and this is local midday (news – thanks – back) to the studio now with Fiona and Eamon.</i></p>	<p>dashes used as links in conversational style (D2)</p>

<p><b>Sentence structure, punctuation and text organisation summary</b></p> <p>Some variation in sentence structure achieved through different subjects and verb forms. Within paragraphs there is some development of content organised round a main idea. Sentences are mostly correctly demarcated and there is some use of other punctuation including dashes to reflect spoken style. All the criteria for Band 2 are fulfilled so 2 marks are gained.</p> <p style="text-align: center;">Band D2 – 2 marks</p>	<p style="text-align: center;"><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• audience engaged by introduction and clarification of context, eg <i>it's I _____ P _____ ... I'm here at H _____ town centre</i>, and successful shifts in tone from excited to serious and back again (E3)</li> <li>• presenter's role sustained throughout, eg <i>back to the studio now with Fiona and Eamon</i> (E3)</li> <li>• some appropriate features are included, eg list of celebrities: <i>Lemar, First lady...</i> (E2)</li> </ul> <p style="text-align: center;"><b>CE summary</b></p> <p>There is a suitable selection of material for a description on the television news and an appropriate tone is maintained. There is some attempt to present a particular view of the event although it lapses into listing. Some evidence of stylistic features, eg exaggeration for effect. All the criteria in Band 2 are fulfilled and the viewpoint is well enough controlled to merit the award of 4 marks, at the bottom of Band 3.</p> <p style="text-align: center;">Band E3 – 4 marks</p>	<p style="text-align: center;"><b>Spelling</b></p> <p>Some straightforward words are correct, eg <i>people</i> and <i>comedy</i>, while others are misspelt, eg <i>baloons</i>, <i>belive</i>. Some more complex words are also accurate, eg <i>atmosphere</i> and <i>midday</i>, so on balance 2 marks are gained.</p> <p style="text-align: center;">Band F2 – 2 marks</p>
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### Shorter writing task Example 3

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION					
variety of verb forms and tenses denote different points in time (D3)	content organised around topic of town hall (D2)					
range of verb forms used securely (D3)	most sentences correctly demarcated (D2)					
different sentence types in dialogue give variety (D3)	punctuation of speech, including exclamation mark, used appropriately (D3)					
expanded noun phrase adds relevant detail (D2)						
<b>Sentence structure, punctuation and text organisation summary</b>	<table border="1"> <thead> <tr> <th data-bbox="561 1559 1005 1592">COMPOSITION and EFFECT (CE)</th> </tr> </thead> <tbody> <tr> <td data-bbox="432 1621 1135 1778"> <ul style="list-style-type: none"> <li>• audience's attention engaged through choice of information and appropriate tone, eg <i>All donations will go towards...</i> (E3)</li> <li>• viewpoint established and supported by relevant descriptive detail, eg <i>People around me...</i> (E3)</li> <li>• appropriate style supports purpose of description, eg question and answer: <i>'So what brings you here today?'</i> (E3)</li> </ul> </td> </tr> <tr> <th data-bbox="711 1794 856 1827">CE summary</th> </tr> <tr> <td data-bbox="432 1850 1135 1973">                     Relevant selection of information shows awareness of purpose and audience. Some attempt to shift mood from serious to upbeat. Viewpoint established and controlled to show importance of town hall for community. Attempt to use interview to create interest and variety. Overall, all criteria in Band 3 fulfilled, so 6 marks are awarded.                 </td> </tr> <tr> <td data-bbox="691 2007 876 2029">Band E3 – 6 marks</td> </tr> </tbody> </table>	COMPOSITION and EFFECT (CE)	<ul style="list-style-type: none"> <li>• audience's attention engaged through choice of information and appropriate tone, eg <i>All donations will go towards...</i> (E3)</li> <li>• viewpoint established and supported by relevant descriptive detail, eg <i>People around me...</i> (E3)</li> <li>• appropriate style supports purpose of description, eg question and answer: <i>'So what brings you here today?'</i> (E3)</li> </ul>	CE summary	Relevant selection of information shows awareness of purpose and audience. Some attempt to shift mood from serious to upbeat. Viewpoint established and controlled to show importance of town hall for community. Attempt to use interview to create interest and variety. Overall, all criteria in Band 3 fulfilled, so 6 marks are awarded.	Band E3 – 6 marks
COMPOSITION and EFFECT (CE)						
<ul style="list-style-type: none"> <li>• audience's attention engaged through choice of information and appropriate tone, eg <i>All donations will go towards...</i> (E3)</li> <li>• viewpoint established and supported by relevant descriptive detail, eg <i>People around me...</i> (E3)</li> <li>• appropriate style supports purpose of description, eg question and answer: <i>'So what brings you here today?'</i> (E3)</li> </ul>						
CE summary						
Relevant selection of information shows awareness of purpose and audience. Some attempt to shift mood from serious to upbeat. Viewpoint established and controlled to show importance of town hall for community. Attempt to use interview to create interest and variety. Overall, all criteria in Band 3 fulfilled, so 6 marks are awarded.						
Band E3 – 6 marks						
Variation in structures is achieved through subordination and some use of different sentence types. Demarcation of sentences is mostly secure and some other punctuation is used. Some lack of development of ideas, and some weakness in cohesion, especially in the last paragraph, keeps this answer at the lower end of Band 3, with 3 marks.	<table border="1"> <thead> <tr> <th data-bbox="1255 1666 1357 1700">Spelling</th> </tr> </thead> <tbody> <tr> <td data-bbox="1182 1727 1436 1984">                     All spelling is correct apart from <i>tragicly</i>. This includes words with complex regular patterns such as <i>receive</i> and irregular words such as <i>gym</i> and <i>Aerobics</i>. This response, therefore, gains 3 marks for spelling.                 </td> </tr> <tr> <td data-bbox="1216 2007 1401 2029">Band F3 – 3 marks</td> </tr> </tbody> </table>	Spelling	All spelling is correct apart from <i>tragicly</i> . This includes words with complex regular patterns such as <i>receive</i> and irregular words such as <i>gym</i> and <i>Aerobics</i> . This response, therefore, gains 3 marks for spelling.	Band F3 – 3 marks		
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Band F3 – 3 marks						
Band D3 – 3 marks						



**Shorter writing task Example 4**

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
subordination allows concise combination of information with description (D4)	<p><i>I'm down at the charity fun run starting line where all the contestants are limbering up for a spot of sponsored running, all in the name of charity!</i> <i>(The runners) all look very excited at the thought that (they) will all soon be running this monstrous distance. Many of the (contestants) here are dressed in (some) absolutely absurd costumes, ranging from a giant weasel to the indian from The Village People.</i> <i>Motivational music is blasting through the speakers here so as to get (everybody) worked up for the journey ahead of them.</i></p> <p><i>However, it's not all fun and games (here at the fun run today), as we must remember the thousands of people everyday that die of unclean water, especially in some regions of (Africa), where the civilians are extorted and ripped off by the water companies. Today (we) hope to change (that) and turn (it) all around by raising lots of money for charity and feeding the world!</i></p>	reference chain gives cohesion (D4)
controlled use of expanded noun phrase gives variety to sentence structure and adds to description succinctly (D5)		connective to signal change of tone (D4)
shifts between verb forms, including modal and passive constructions, managed securely (D4)		adverbial phrase gives cohesion (D4)
		pair of commas indicates parenthetical phrase (D4)
		pronouns act as connectives for cohesion (D4)
<p><b>Sentence structure, punctuation and text organisation summary</b></p> <p>Variation in sentence structures adds interest to the description, with shifts in verb forms managed securely. A range of devices is used to link ideas, with punctuation helping to clarify meaning. All criteria for Band 4 met, hence a mark of 5.</p> <p style="text-align: center;">Band D4 – 5 marks</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• form adapted to sustain interest with change of tone from enthusiastic to reflective to encouraging (E4)</li> <li>• viewpoint acknowledges wider world issue of clean water and exploitation, eg <i>ripped off by the water companies</i> (E5)</li> <li>• stylistic features add variety and interest, eg touches of humour: <i>all in the name of charity</i>; hyperbole / allusion: <i>feeding the world</i>; alliteration: <i>Motivational music</i> (E4)</li> </ul> <p style="text-align: center;"><b>CE summary</b></p> <p>The description sustains the audience's interest by controlling a shift in tone effectively, appealing on the level of an exciting event, then on a moral and social level with the piece ending on a motivational note. A convincing view of events is portrayed, although the description of the actual runners is less developed. A range of stylistic features adds interest and variety. There is slippage of viewpoint into argumentative judgement, but the Band 4 criteria are fully met, hence a mark of 9.</p> <p style="text-align: center;">Band E4 – 9 marks</p>	<p style="text-align: center;"><b>Spelling</b></p> <p>Most spelling is correct, including complex regular words, eg <i>remember</i>, <i>contestants</i>, and the more irregular <i>Motivational</i> and <i>especially</i>. <i>Sponsored</i> and <i>monstrous</i>, however, are incorrect, so on balance, the response gains the Band 3 mark.</p> <p style="text-align: center;">Band F3 – 3 marks</p>

**Shorter writing task Example 5**

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
controlled placing of expanded noun phrase adds well-chosen details succinctly (D5)	<p><i>I'm live here in M_____ Town Centre in the (middle of a sea of lycra shorts and jogging suits.) No, it's not a 1980's re-enactment, it's a Charity Fun Run!</i></p>
subordination contributes clarity to information (D5)	<p><i>All of this started with careful planning a few months ago when K_____ M_____ suffered the loss of one of her close friends to cancer.</i></p>
controlled placement of expanded noun phrase conveys background succinctly (D5)	<p><i>Ever since, she has been planning and fundraising like crazy in aid of Cancer Research UK. In just these past few months, K_____ and her friends have managed to raise over £2000! I think we can get a few seconds with K_____ right now. Excuse me, Hello K_____, are you pleased with today's outcome?</i></p>
secure shifts between a variety of verb forms and tenses create convincing situation (D5)	<p><i>'Absolutely amazed! I didn't realise how many people wanted to help make a difference. I've seen people from London and places like that here just to take part! It's brilliant.'</i></p>
range of structures and sentence types within dialogue gives emphasis to the account (D5)	<p><i>So how much have you raised so far?</i></p> <p><i>'In this event we've already counted over £600 – and we haven't even got all of it yet!'</i></p>
	adverbial phrases and pronouns support cohesion (D5)
	question deliberately woven into account, followed by answer, creating cohesion in the commentary (D5)
	range of punctuation clarifies meaning and adds to effect (D5)

*continued opposite*



Shorter writing task Example 5 continued

SENTENCE  
STRUCTURE  
continued

PUNCTUATION and  
TEXT ORGANISATION  
continued

Well thanks, K\_\_\_\_\_.

This shows just how much one person can achieve when they are really determined.

shifts between verb forms managed confidently (D5)

So many people are crazy to help, as you can see, and some are even going the extra distance and dressing up. Earlier I spoke to a man who was playing in the band who is being sponsored to do the Fun Run whilst playing his trumpet. Others are dressed up in bunny suits. I even saw a grown man wearing a nappy! It's amazing how many people have been fired up by one person's enthusiasm. (These people) are running 14 miles for charity in all kinds of outrageous costumes. The band is playing (without the trumpeter)... and... Oh wait, the referee has come to blow his whistle to start the run.

summarising interjection used as connecting device (D5)

ideas linked tightly through careful referencing (D5)

ellipses, commas and exclamation mark used to create suspense (D5)

3,2,1 and THEY'RE OFF!

<b>Sentence structure, punctuation and text organisation summary</b>
Range of structures and varied verb forms deployed confidently. Ideas linked, using a range of devices for effective cohesion. Punctuation, including apostrophes, dashes and ellipses, used to clarify meaning and for effect. All criteria for Band 5 fulfilled so 6 marks are awarded.
Band D5 – 6 marks

<b>COMPOSITION and EFFECT (CE)</b>
<ul style="list-style-type: none"> <li>skilfully adapted description interweaves humour with seriousness of purpose, eg ...wearing a nappy!; ...people have been fired up by one person's enthusiasm (E5)</li> <li>viewpoint acknowledges both the importance of the charity and the power of the individual, eg It's amazing how many people have been fired up... while also recognising the entertainment value of the event (E5)</li> <li>range of stylistic features used confidently to support purpose, eg humorous comments and asides: (without the trumpeter); use of climax: (3,2,1 and THEY'RE OFF!) (E5)</li> </ul>
<b>CE summary</b>
There is evidence of skilful adaptation in this response as it varies tone smoothly and creates a confident commentary suitable for a television audience. Ideas are deliberately selected, sequenced and interwoven, and the viewpoint addresses a range of perspectives. A variety of stylistic features, including a well-judged interview, supports the viewpoint. All the criteria for Band 5 are fulfilled and 10 marks are gained.
Band E5 – 10 marks

<b>Spelling</b>
All spelling is correct, including a reasonably wide range of less familiar words – and those with complex spelling patterns, eg lycra, re-enactment, sponsored and outrageous. These factors lead to 4 marks being awarded for spelling.
Band F4 – 4 marks



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