

**En**

KEY STAGE

**3**

LEVELS

**4–7**

English test

**Mark scheme**

**2009**



National curriculum assessments

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# Introduction

This mark scheme is for teachers marking the Key Stage 3 English test for 2009. It contains the complete set of mark schemes for 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 by teachers.

Separate levels are awarded for reading and writing. 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 should 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.

The 2009 level thresholds will be made on the basis of a review of a wide range of statistical and qualitative evidence from the two national pre-tests that took place in 2008. Level threshold tables, showing the mark ranges for the award of different levels for Reading, Writing and English, along with guidance on how to aggregate marks for the complete award, will be published on the NAA website ([www.naa.org.uk/tests](http://www.naa.org.uk/tests)) in April 2009.

# Reading paper: *A question of choice*

## 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 script marking. 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

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

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

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- 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:

- a) For questions 1, 7, 9 and 11, there is a marking key, which indicates **the correct answers** for the questions and how marks should be awarded. These are emboldened.
- b) For questions 2, 3, 4, 5, 6, 8, 13, 15 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 marking judgements. They are accompanied by exemplar answers which illustrate some of the ways in which answers may be worded.

For all low-tariff questions, you 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, are not to be rewarded. Similarly, generic answers, which do not relate to the specific text in question, should gain no marks.

***Spaces for answers***

Questions 8 and 15 have designated spaces for different parts of the answer. Pupils should 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 10, 12, 14 and 17, 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

		<b>AF2</b> understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	<b>AF3</b> deduce, infer or interpret information, events or ideas from texts	<b>AF4</b> identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	<b>AF5</b> explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	<b>AF6</b> identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	
<b>A question of choice</b>							
<b>Spoilt for choice?</b>	1	1					
	2					2	
	3				1		
	4		1				
	5			1			
	6					1	
	7					1	
<b>Total</b>		<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>4</b>	<b>8</b>
<b>Choose Fairtrade</b>							
	8					2	
	9		1				
	10				3		
	11	1					
	12			5			
<b>Total</b>		<b>1</b>	<b>1</b>	<b>5</b>	<b>3</b>	<b>2</b>	<b>12</b>
<b>Chosen</b>							
	13		1				
	14			3			
	15				2		
	16				1		
	17		5				
<b>Total</b>		<b>0</b>	<b>6</b>	<b>3</b>	<b>3</b>	<b>0</b>	<b>12</b>
<b>Total</b>		<b>2</b>	<b>8</b>	<b>9</b>	<b>7</b>	<b>6</b>	<b>32</b>

**Reading paper mark scheme: *A question of choice***

**Questions 1–7 are about Spoilt for choice? (pages 4–5 in the Reading booklet).**

1. Give two different words from **paragraph 1** which show that too much choice causes people problems.

(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 both of the following words:

- *panicked*;
- *unhappy*.

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



2. Explain two ways paragraph 2 emphasises how much choice people have today. (up to 2 marks)

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

Award **1 mark** for an answer linked to **one** of the following points up to a maximum of **2 marks**:

- **reference to the range of products**, eg:
  - by listing items there are in shops;
  - saying all the different things you can choose from;
  - shows the variety of products available;
  - giving you statistics about the numbers of products.
- **use of ellipsis to suggest that the range of products (you can buy) is endless**, eg:
  - finishes with ... which means there are more things;
  - the dots at the end show it goes on and on.
- **use of exclamation mark to emphasise how many products / types of milk there are**, eg:
  - the exclamation mark shows that the writer is surprised that there are so many kinds of milk;
  - the exclamation mark emphasises all the choices people have.
- **use of intensifiers / words such as *more*, *over*, *even* to emphasise the quantity of products available**, eg:
  - by saying 'they even sell' it emphasises how much choice they have;
  - it uses words like 'more' and 'even' to suggest how many choices there are.

**Do not accept** a quotation mark without explanation.

**Do not accept** generalised comments, eg 'it tells you things you can buy'.

3. *constantly being bombarded by a hail of products* (paragraph 3)

What does the **choice of language** in this quotation suggest about the experience of shopping today?

(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:

*constantly being bombarded by a hail of products* suggests that the experience of shopping makes people feel:

- **that they are being confronted by a stream of products / choices**, eg:
  - it's as if products are being fired at you;
  - they are forced to think about all the different things they could buy;
  - shopping with lots of choice puts people under pressure.
- **that the stream of products is relentless / inescapable**, eg:
  - there is so much stuff it is all surrounding you;
  - it's saying you can't stop it / get away from it;
  - it just keeps coming all the time.

4. *'The jeans I got were OK, but because there were so many to choose from and I'd spent so much time searching, I thought they'd be perfect – but they weren't!'* (paragraph 3)

What does this quotation suggest about Barry Schwartz's feelings?

(1 mark)

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

Award **1 mark** for an explanation linked to **one** of the following ideas:

Schwartz is:

- **disappointed / disillusioned**, eg:
  - he is dissatisfied with what he gets;
  - he feels let down.
- **frustrated / annoyed**, eg:
  - he is irritated by the whole experience;
  - he is angry / fed up there is so much choice, but he can't find what he wants.

**Do not accept** 'unhappy' without further explanation.

5. In paragraph 4 David Shanks is giving his views.  
Explain **one** way he organises his ideas in paragraph 4.

(1 mark)

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

Award **1 mark** for an answer which explains that David Shanks organises his ideas by:

- putting his ideas in (a clear / logical) order, eg:
  - explaining what happens step by step / in stages;
  - he says *firstly*, *secondly*;
  - he sums up his ideas at the end.

**Do not accept** ‘he uses connectives’ without further explanation.

6. From paragraph 6, explain how the writer ends the article in a positive way.

(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 explains that the writer ends the article in a positive way by providing:

- a solution (to the issues / problems raised in the article) / advice, eg:
  - it gives ideas to solve the problem;
  - makes the reader feel more confident about choice;
  - the writer now knows how to deal with choices;
  - it tells you how you can make it easier for yourself.

7. Which of the following best describes the main point the writer is trying to convey in this article?

Tick **one** box:

(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 a tick in the correct box.

Making choices is difficult but it is worth it because you are able to find things you really like.

☐

Some people are better at making choices than others and everyone can learn how to be decisive.

☐

Choice can be good but too much choice makes it difficult for people to make decisions.

☒

The more choice people have, the more they are likely to buy when they are shopping.

☐

Questions 8–12 are about Choose Fairtrade (pages 6–7 in the Reading booklet).

8. Complete the table below to show how the following quotations try to make the reader interested in Fairtrade.

One has been done for you.

quotation	how this quotation tries to make the reader interested in Fairtrade
<i>Did you know ...</i> (from <i>Food for thought</i> )	It says <i>you</i> which makes the reader feel like the writer is talking directly to them about Fairtrade.
<i>may get as little as 5p</i> (from <i>Food for thought</i> )	
<i>companies in wealthy countries pay very low prices so that we can too.</i> (from <i>So, what is Fairtrade?</i> )	

(up to 2 marks)

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

- a) Award **1 mark** for an answer linked to **one** of the following ideas:

*may get as little as 5p* tries to

- **make the reader feel shocked / sympathetic**, eg:
  - 5p is given to make you realise just how little it is;
  - it makes the reader feel sorry for the farmers;
  - by making you think it's unfair they get so little.
- **convince the reader that the leaflet is reliable / should be taken seriously**, eg:
  - giving a fact makes it more believable;
  - it tells you an exact amount so you take Fairtrade seriously;

- b) Award **1 mark** for an answer linked to the following idea:

*companies in wealthy countries pay very low prices so we can too* tries to

- **make the reader feel involved / responsible**, eg:
  - 'we' makes us feel we are part of this situation;
  - to make the reader feel we are being selfish;
  - makes you feel guilty.

**Do not accept** 'it makes the reader feel sad' without further explanation.

9. The section headed *And the Foundation's vision?* is about the aims of the Fairtrade Foundation.

Which **two** of the following statements best describe the Foundation's aims?

Tick **two** boxes:

(1 mark)

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

Award **1 mark** for a tick in **both** correct boxes.

- Farmers from developing countries will get a better deal.
- There will be wider access to Fairtrade products.
- People will only buy Fairtrade products.
- Coffee and bananas will cost less money.

☒☒☐☐



10. The section headed *Focus on cocoa* is about cocoa farmers in Ghana.

In what ways does the choice of language in **paragraphs 2, 3 and 4** of this section show how much difference Fairtrade has made to some of these farmers?

Refer to specific words and phrases from these paragraphs and comment on them.

(up to 3 marks)

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

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

### Criteria

Award **1 mark** for a response which identifies one or more words or phrases which show how much difference Fairtrade has made to some of these farmers, eg *It says before Fairtrade she was 'struggling to make money'*. There is some awareness of the effect of language, eg *they built a brand new well which shows it made a big difference*. Parts of the text may be paraphrased and comments are limited or generalised.

Award **2 marks** for a response which demonstrates understanding of some of the ways the choice of language shows how much difference Fairtrade has made to some of these farmers, eg *In paragraph 2 Lucy was 'powerless' which shows there was nothing she could do*. There is some recognition of the effect of language, eg *'transform' means that their lives are much better now*. Explanations are offered but are not developed.

Award **3 marks** for a focused response which explores some of the ways the choice of language shows how much difference Fairtrade has made to some of these farmers, eg *Phrases like 'gruelling work' and 'struggled' make the reader imagine how tough life was for Lucy before Fairtrade*. Explanations show understanding of the effect of language, eg *'completely' and 'dramatically', emphasise the impact of Fairtrade on the farmers' lives*. Explanations demonstrate some evidence of development.

### Question 10 exemplar answers

*The third paragraph tells of how life was like before fair trade. The fourth paragraph tells of how life is better with fair trade.*

The positive difference that Fairtrade has made to farmers is recognised but there is no identification of words or phrases and no awareness of the effect of language, and so this response does not fulfil the criteria for 1 mark. **0 marks**

*Fairtrade has made the lives of some farmers in Ghana a lot better for example with the companies she used to supply to she received a little amount of money and so 'she struggled to make enough money even to feed her children.'*

There is recognition that Fairtrade has benefited farmers, with a relevant quotation identified, but there is no explicit understanding of the effect of the language choice, so 1 mark is awarded. **1 mark**

*It has made many people happier with the extra money. 'In our village, we decided to build a new well, so at long last we have clean water. Now my children can even go to school.' So it has made all the difference to her and her family's life.*

A simple comment is given with a relevant quotation about how Fairtrade has improved farmers' lives. There is some awareness of the effect of language, eg 'So it has made all the difference...', but no explanation of how language is used for positive effect, so this response gains 1 mark. **1 mark**

*'Struggled to make enough money' shows how little they got when she sold her cocoa beans to ordinary companies. 'Hard work worth while' shows that now she is selling her cocoa beans to a fairtrade company, she is getting a fairer price for what she sells. 'Transform' shows that the extra money she's been getting has changed her life completely.*

Straightforward explanation is offered about how some key words and phrases show the difficulties farmers faced and the difference Fairtrade has now made to their lives. There is some understanding of the effect of the choice of language and overall, this response fulfils the criteria for 2 marks. **2 marks**

*When describing the situation before Fairtrade Foundation made a difference negative words and phrases such as 'gruelling' were used. After they sold to the Fairtrade Foundation much more positive words and phrases were used such as 'completely transform' and 'worthwhile'.*

An understanding is demonstrated of how the choice of language shows the difference Fairtrade has made to farmers, identifying relevant words and phrases and recognising the contrast between farmers' lives before and after the impact of Fairtrade. Explanations, however, show no evidence of development and so this response is awarded 2 marks. **2 marks**

**Question 10 exemplar answers continued**

*Paragraph 2: ‘gruelling work’ shows that her work is very hard. ‘Struggled’ is a powerful way of saying it was not easy. In paragraph 3 it says ‘as a poor farmer she was powerless’ which shows that she didn’t earn much at all from her work and because of this she couldn’t do anything about how much she earned. ‘Desperate situation’ shows that it was really bad and that something should be done. In paragraph 4 it says ‘completely transform’ which was after she sold to fairtrade companies and shows just how much better her life has become.*

There is specific focus on the use of language to represent the difficulties farmers experienced, showing an understanding that language is used cumulatively to emphasise their situation. Less attention is given to paragraph 4, but there is enough detailed explanation of well-selected individual words and phrases for the response to merit 3 marks.

**3 marks**

*By using words such as ‘gruelling’, ‘powerless’ and ‘desperate’ describing how work was done before fairtrade came. These words emphasise how difficult farmers lives were and their lack of control over the situation. ‘Fair?’ used as a sentence grabs the attention of the reader to her bad situation. In paragraph 4 the mood is made to change to a happier tone with words such as ‘completely transform’, ‘new’ and ‘clean’ – this change is to show the change of lifestyle due to the introduction of fairtrade to the situation.*

Relevant, precisely chosen words and phrases are selected, and the associated comments explore the effect of the writer’s choice of language. There is explicit comment on the change in tone, showing an awareness that language has been deliberately chosen to emphasise the contrast, and so this response is awarded 3 marks.

**3 marks**

11. Give two quotations from the section headed *Make a difference ... NOW!* which show that the leaflet is aimed at young people.

(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 identifying two of the following quotations:

- *(You'll know your) pocket money (has helped farmers in developing countries);*
- *(Ask your local shop or) youth club (to stock products with the Fairtrade Mark);*
- *(Spread the word about the benefits of Fairtrade among your friends at) school.*

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

12. Explain how the whole leaflet is organised and presented to persuade the reader to support Fairtrade.

You should comment on:

- the order of the different sections;
- the choice of language in the headings and subheadings;
- the layout, including the choice of photographs.

(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 a response which identifies one or two ways the leaflet is organised and presented to persuade the reader to support Fairtrade, eg *The main heading tells us to 'Choose Fairtrade'*. There is some awareness of the general effect of organisational and presentational features, eg *The last section asks for the reader's help*, but the response is mainly descriptive in content and all the prompts may not be addressed.

Award **3 marks** for an explanation which demonstrates some understanding of how the leaflet is organised and presented to persuade the reader to support Fairtrade, eg *The reader wants to buy Fairtrade products because the photographs support the fact that farmers benefit from Fairtrade*. There is evidence of awareness of the effect of the organisational and presentational features, eg *The use of questions in the subheadings takes you through the information about Fairtrade*. Relevant references are included to support views, but all the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which explores how the leaflet is organised and presented to persuade the reader to support Fairtrade, eg *The choice of photographs vary from providing information about the Fairtrade logo and products, to smiling faces of people in Ghana benefiting from Fairtrade, to publicising Fairtrade in the UK*. There is some recognition that material is deliberately organised and presented to persuade the reader to support Fairtrade, eg comment on a range of effects on the reader, *The leaflet is organised into three sections which allow the reader to learn about Fairtrade, then be influenced by the case-study, before finding out how they can support Fairtrade*. Appropriate references are precisely and concisely made and all the prompts should be addressed.

### Question 12 exemplar answers

*The subheadings show what point each will talk about. The language in the subheadings and headings are clear and short making them interesting. Each column of writing shows a different point about Fairtrade and makes it more interesting to read.*

A limited number of features identified with brief comments which show recognition of generalised effects, rather than how they persuade the reader to support Fairtrade. The third prompt is not addressed, and overall, this response fulfils enough criteria to gain 1 mark. **1 mark**

*There are big pictures showing food and people which make you interested and shows Fairtrade products tasting good from the expression on the child's face. The headings are 'catchy' and seem to get you interested in the topic. It has a Fairtrade logo. The order begins with what Fairtrade is, then has quotations and says how you can help. The case study shows the positives of fairtrade using a real life situation.*

This response identifies organisational and presentational features which encourage the reader to support Fairtrade and touches on all three prompts. There is some comment on the generalised purpose of the features, but the response tends to be descriptive in content and so 2 marks are awarded. **2 marks**

*The leaflet is eye catching on the front cover. The language speaks to its audience, using such subtitles as 'So, what is fairtrade?'. The layout has an explanation, a true story about the help fair trade give and an appeal for help in that order. It makes the views of people change as they read. It finally makes them want to choose Fairtrade. The layout and the choice of photographs, adds to the appeal of the leaflet and the photographs are also appealing as some of them show how happy the people are and how they have benefited.*

An explanation of organisational and presentational features is offered, supported by some appropriate references. Comments on the layout and the order are generalised but relevant, and show some understanding of how these features persuade the reader to support Fairtrade. There is recognition that the material is deliberately organised and presented, and the third prompt is dealt with appropriately, although briefly. Overall this response fulfils the criteria for 3 marks. **3 marks**

*'Make a difference... Now!' encourages you to do something now. Also the two subheadings 'So, what is Fair trade?' and 'And the foundation's vision?' are two questions. They think that you will ask the questions and so answer them. The photographs illustrate the text to show what the Fairtrade symbol looks like and what foods you can buy. Using a picture of a cocoa farmer brings the story home and makes people feel sympathy for her as she was helped by fairtrade. Also, using a picture of a school child helping the cause makes it seem a whole lot easier to achieve. It is an example of people similar to the reader making a difference. The order of the sections help to persuade the reader support fairtrade as it firstly describes what fair trade is so you know what it is. Then it describes how fair trade has helped people so you want to help even more. Then it tells you how you could help.*

This response uses detailed references to support exploration of the organisational and presentational features and there is awareness that they have been deliberately chosen to affect the reader. All three prompts are addressed, though the second prompt is more fully addressed than the other two, and comments on the third tend to be generalised. However, there is enough detail in the explanation for this response to be awarded 4 marks. **4 marks**

**Question 12 exemplar answers continued**

*Some of the headings are questions used because they immediately draw the reader in and force them to think about what they are reading. The language used is catchy. As it mentions cocoa, it makes an assumption that all young people will be interested in it. The 'Make a difference ... NOW!'; subheading is eye catching and implies that you can make a difference easily and quickly. The order of the three sections also helps persuade the reader to support fairtrade. First they tell you what fairtrade is and its vision so the reader has some basic background. Then the focus is on cocoa, which everyone knows about, and the life of one particular farmer, telling you her personal experiences. This makes the reader feel more in touch about how Fairtrade can help change lives. Then the last section is about how you can help and they use really persuasive language to make you feel you will be doing the right thing in supporting them. They have some of the foods you can buy which are fairtrade to show you that there is variety in what you can buy. The Fairtrade logo is repeated so that the reader will not forget the symbol.*

A well-focused response which addresses all three prompts, though the first and last are dealt with more comprehensively. Detailed comments, supported by precise references, demonstrate an appreciation of how a range of organisational and presentational features are used to persuade the reader in a variety of ways. Understanding that the leaflet is deliberately organised and presented is clearly shown, so this response merits the award of 5 marks.

**5 marks**

Questions 13–17 are about Chosen (pages 8–9 in the Reading booklet).

13. Explain one impression you get of the girl's mother from paragraph 1.  
Support your answer with a quotation from this paragraph.

(1 mark)

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

Award **1 mark** for an answer linked to **one** of the following explanations, supported by a relevant quotation:

the girl's mother is:

- **a perfectionist / concerned about appearances**, eg:
  - she is fussy because no puppy is likely to meet the mother's requirements – *we asked ourselves if any dog, anywhere in the world, could possibly be good enough*;
  - she wanted a *noble* dog which suggests she is snobbish.
- **determined / dominant / selfish**, eg:
  - *my mother had turned down a dozen puppies* suggests that the mother tends to get her own way;
  - she is prepared to wait for what she wants, *my mother had turned down a dozen puppies*;
  - she was really demanding, so choosing a dog *turned out to be more difficult than we thought*.

**Do not accept** a quotation without an explanation / an explanation without relevant quotation.



14. How does the whole of paragraph 2 build up to the introduction of the puppy?

Support your ideas with quotations from this paragraph.

(up to 3 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 mark** for a response which shows some awareness that the whole of paragraph 2 builds up to the introduction of the puppy, eg *They get to the farm at night time and it's all quiet*. Parts of the text may be paraphrased and comments are mostly descriptive and generalised.

Award **2 marks** for a response which shows some understanding of how the whole of paragraph 2 builds up to the introduction of the puppy, eg *At the beginning it sets the scene and says it was night and the moon was out*. There is some awareness of how the paragraph prepares the reader for the appearance of the puppy, eg *It doesn't tell you about the puppy in the first few sentences*. Ideas are supported by one or more relevant quotations and explanations show some evidence of development.

Award **3 marks** for a focused response which demonstrates understanding of how the whole of paragraph 2 builds up to the introduction of the puppy, eg *The dark and the moon create a mysterious atmosphere so you know something is going to happen*. There is some understanding of different features used to prepare the reader for the appearance of the puppy, eg *There is a contrast between the quiet and the sudden 'mad, wild yapping', but even then the writer doesn't tell you what the 'black wriggling object' is*. Well-selected quotations are used to support ideas and explanations show evidence of development.

### Question 14 exemplar answers

*It shows the dog is a wild and bonkers beast. I think this because the writer says 'there was the sound of a mad, wild yapping.' It also suggests that the dog is stupid because it 'threw itself towards the car,' a moving car as well. That also shows that it is lively.*

An extended comment on the character of the dog is given, together with relevant quotations. However, there is no awareness of how the paragraph builds up to the introduction of the puppy, and therefore this response gains no marks. **0 marks**

*There was a sound of yapping and the object threw itself towards the car. Then Mr Barnes says to take no notice of the puppy. Also the behaviour of the dog is mentioned and how 'it's been stark staring mad'.*

There is recognition that paragraph 2 focuses on the puppy, with some awareness of the sequence of events, supported by relevant textual references. There is no explanation, however, of how paragraph 2 is organised to achieve the build-up so this response fulfils the criteria for 1 mark. **1 mark**

*It sets the scene and then describes the puppy in a lot of detail, 'A small black wriggling object then hurled itself towards the car.'*

A simple point about setting the scene is made which shows some awareness of how paragraph 2 introduces the puppy, and a relevant quotation is identified. However, there is no development to raise the response above 1 mark. **1 mark**

*It started describing the place as dark and quiet at night. 'incessant noise of the crickets' usually gives an impression of it being very quiet. Then the dog interrupts the quietness, with its 'mad yapping' noise.*

This explanation shows some awareness of the writer's technique in organising paragraph 2, recognising the contrast between the dark and quiet and the noise of the puppy. Relevant quotations are used to support ideas but explanations are only developed in a limited way, so the response is awarded 2 marks. **2 marks**

*It is a little eerie, 'an almost full moon floated'. It gives the impression of a dark land around the empty farm. Then the puppy is introduced. It uses many words to describe the puppy, like 'mad, wild yapping' and 'small black wriggling object'.*

There is an implicit understanding of how paragraph 2 builds up to the introduction of the puppy, supported by appropriate quotations. The response shows some evidence of development, 'It gives the impression of a dark land...', but it does not explain how the paragraph as a whole is structured to prepare the reader for the appearance of the puppy and this response therefore gains 2 marks. **2 marks**

**Question 14 exemplar answers continued**

*In paragraph 2 a lot of description is used so you feel you are there ‘the land around was black and silent, except for the small incessant noise of the crickets’ is one example. Then when the puppy yaps and comes to greet them, they describe it as an object leaving you in doubt and willing you to read on. She says it is ‘small black wriggling object.’ Only in the second to last sentence does Mr Barnes say ‘Take no notice of that puppy’.*

Well-selected quotations are selected from the whole of the paragraph, and a developed explanation of the effect of the structure on the reader is given. The response shows understanding that the ideas in paragraph 2 have been sequenced to create an effective build-up to the introduction of the puppy and therefore gains 3 marks.

**3 marks**

*First she says she was on ‘an isolated farm’. This suggests that it is likely to be quiet and peaceful. She says the ‘full moon floated’. Which gives another peaceful and quite dreamy impression of the farm. Then she says ‘there was the sound of a mad, wild yapping.’ This shows how much of a change there was once the dog appeared. It was suddenly noisy and crazy ‘a small black wriggling object that threw itself at the car.’ This highlights that it was a very crazy dog and was also not instantly recognisable as a dog.*

This response offers a developed explanation of the structure of paragraph 2 by selecting key quotations to explain how the writer contrasts the silent atmosphere with the puppy’s behaviour. It demonstrates an understanding that the paragraph is deliberately structured to emphasise the puppy’s appearance and so is awarded 3 marks.

**3 marks**

15a). In paragraph 3, the girl sees the puppy from her window.

Explain what the choice of language in the following quotation suggests about the puppy's movements:

*like a drunken moth around a candle-flame*

(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:

The choice of language suggests that the puppy's movements are:

- **uncontrolled / unpredictable**, eg:
  - the puppy keeps crashing into things;
  - it's going anywhere and everywhere;
  - its movements are uncoordinated / clumsy.
- **ceaseless / circular**, eg:
  - it just couldn't keep still;
  - the puppy is going round and round all the time.

15b). In paragraph 7, the puppy is on the girl's lap as it is taken home.

Explain what the choice of language in the following quotation suggests about **the way the puppy is lying**:

*its four paws sprawled every-which-way*

(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:

The choice of language suggests that the puppy is lying:

- **with its paws all over the place**, eg:
  - its legs are muddled up;
  - the puppy looks untidy because it's lying spread out.
- **collapsed (on her lap)** eg:
  - so deeply asleep it's taking up lots of room;
  - flat out / flopped;
  - completely relaxed.

**Do not accept** 'relaxed' without an intensifier.

16. *Was right on my side? It was. Should anybody but myself choose my dog? No.* (paragraph 5)

How does the use of language in this quotation show that the girl is determined to choose her own dog?

(1 mark)

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

Award 1 mark for a response which explains **one** of the following:

- use of questions and answers shows that the girl is convincing / has convinced herself (it is her right to choose her dog), eg:
  - the girl asks whether she should choose the dog. She answers decisively because she is persuading herself that she should choose the puppy;
  - the answers show that she has already made up her mind before she asks the questions.
- use of short sentence(s) highlights her determination, eg:
  - the brief responses show that the girl makes a quick decision, confident that she should choose the dog;
  - *No* sounds forceful and stresses the girl's decisiveness.
- repetition of *my* emphasises her self-belief, eg:
  - she says *my side*, *myself* and *my dog* which shows her confidence to choose the dog;
  - she describes the dog as hers and says it is her right to choose the dog – it reinforces the fact that she is the one who should choose the dog.

**Do not accept** a feature without explanation, eg:

- she asks herself questions;
- there is repetition of question then short answer.

17. What impressions do you get of the girl's character from her attitude towards her parents and towards the puppy?

Support your ideas with quotations from the whole text.

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for a response which identifies one or two impressions of the girl, eg *She wants the puppy straight away*. There is some evidence of inference but there is more focus on what the girl says or does than on her character. The text may be paraphrased or referred to but responses are largely descriptive.

Award **3 marks** for an explanation which demonstrates some understanding of the girl's character, eg *She is stubborn because she does not agree with her mother's ideas about the choice of puppy. She didn't want the kind 'that my mother longed for'*. There is evidence of inference in relation to the girl's character and comments show some development. Ideas are supported by relevant references to the text.

Award **4 or 5 marks** for a response which explores a range of impressions of the girl's character, eg *She is an independent, strong-minded character because she makes her own decisions about what puppy she wants: 'I had decided this', and because she copes well on the 'isolated farm'*. Interpretation of the girl's character is supported by precisely and concisely selected references, which sometimes show recognition of the impact of individual words or phrases, eg *'as anguished as a mother watching a stranger handle her child'* shows that the puppy is as important to the girl as a child is to an adult. This suggests that the girl is likely to love, care and worry about the puppy.

### Question 17 exemplar answers

*Her reactions to the puppy at first was that she was interested by its liveliness. Her and her dad seemed to get on quite well, they seemed to agree on most things unlike her and her mum. She is also caring for the puppy.*

This response, which is rooted in the text, attempts to address the question, but is largely descriptive in content, and does not focus on the girl's character explicitly. The final sentence offers an apt inference but without a comment so overall this response gains 1 mark.

**1 mark**

*She is determined about the puppy. The first time she saw the puppy she decided it was hers 'That, of course, was my puppy'. She doesn't care about other peoples opinions and descions. When she has decided on something there is no way she will change her mind.*

An explanation of the girl's determined nature is offered and is supported by a quotation focusing on what the girl says. There is no comment on the girl's attitude towards her parents but the response fulfils the criteria for 2 marks.

**2 marks**

*Impressions I get of her is that she is very independent. She wanted that puppy – she chose that puppy. Ever since she first saw the puppy, she loved it. She seems to be a kind girl 'careful now, careful that's my dog' who sees the funny side of things. Her attitude towards the puppy develops towards the end of the extract because she seems to realise that it will need a lot of training. She says it was 'my responsibility'. She loved the puppy all the way through the extract though and chose it anyway. Even against the wishes of her mother.*

A straightforward explanation of the girl's character is supported by relevant textual references. There is an understanding of how her independence is revealed through her first reactions to the puppy and a brief reference to her attitude towards her mother. There is a lack of comment on specific words or phrases so this response is best described by the criteria for 3 marks.

**3 marks**

*When she first sets eyes upon the puppy, its enthusiastic and strange way of doing things – she forgets how much her mother wants a well-bred dog and instantly falls in love with it – deciding that it was hers before she's even asked. She seems to be a very strong minded, brave and determined child. She confidently announced her decision that the puppy was hers in front of her mother. She's strong minded in the sense that she was thinking why should they choose what dog I get, it's my dog. She seems to be a very loving and appreciative girl and quite protective about the puppy. She was already like 'a mother watching a stranger handle her child' and at the end felt both 'joy and alarm' at the responsibility of owning a puppy.*

A number of different interpretations of the girl are explored and explanations are supported by relevant references. There is some interpretation of the girl's strong-minded nature and, towards the end, precisely selected quotations. However, there is no recognition of the impact of specific words or phrases, so this response gains 4 marks.

**4 marks**



**Question 17 exemplar answers continued**

*I think this girl is demanding and decisive, knowing that she wants the puppy straight away and will make sure she will have it. She keeps trying to get a look at the puppy: 'In my tiny bedroom I looked out ... and there hurtled the puppy.' From then on the extract shows that she makes assumptions – she thinks the puppy is hers even though it isn't: 'That, of course, was my puppy.' The writer suggests that the relationship with her parents must be close because she knows exactly what the parents are going to decide: 'I simply knew that things would work themselves out.' This creates the impression that the girl is quite intelligent. In the last paragraph it shows that her attitude towards the puppy is even more determined. Even though the dog should be 'thoroughly trained', and has its 'own wild movements' she still says 'This was my dog.'*

A well-focused response which addresses the whole question. A range of characteristics about the girl is explored and supported by well-chosen, precise references. There is some comment on the writer's choice of phrases to create an impression of the girl's character and so overall this response merits 5 marks.

**5 marks**

# Shakespeare paper

## Introduction

The Shakespeare paper is a test of reading only: two tasks are set, one linked to each of the two specified Shakespeare plays, *Romeo and Juliet* 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 with 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 this is why 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 2009, the area targeted for assessment is:

<i>Romeo and Juliet</i>	the language of the text
<i>The Tempest</i>	the language of the text

## Mark scheme

There is a set of criteria for each task. Exemplar answers with marginal annotation and summary comment demonstrate 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 take account of evidence and include examples 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 should be addressed by a best-fit judgement that takes into account the quality of understanding shown and the coverage of the extracts.

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

**Table showing marks awarded to exemplar responses****Reading**

		<b>Mark</b>	<b>Page</b>
<b>Romeo and Juliet</b>	Example 1	7	36
	Example 2	11	37
	Example 3	13	40
	Example 4	16	43
	Example 5	18	45
<b>The Tempest</b>	Example 1	2	50
	Example 2	9	51
	Example 3	11	53
	Example 4	12	55
	Example 5	16	57

**Romeo and Juliet reading task****Romeo and Juliet**

Act 1 Scene 1, lines 165 to 220

Act 2 Scene 2, lines 2 to 69

In the first extract, Romeo explains to Benvolio why he feels so sad; in the second, he shows his feelings for Juliet.

**In these extracts, how does Romeo's use of language show the strength of his feelings?**

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

**18 marks**

## Romeo and Juliet mark scheme

Band	Marking criteria	Marks available
1	A few simple facts and opinions about what Romeo says or does in these extracts, eg in the first, <i>Romeo says how much he loves Rosaline</i> , and in the second, <i>he is really excited when he sees Juliet</i> , though some misunderstanding may be evident. Parts of the extract are retold or copied and answers may be only partly relevant.	1, 2, 3
2	A little explanation showing some awareness of the strength of Romeo's feelings in these extracts, eg in the first extract, <i>Romeo can't stop thinking about Rosaline</i> , and in the second, <i>he says he will do anything to see Juliet</i> . Comments relevant, but mainly at the level of plot, eg <i>Romeo tells Benvolio he's unhappy as she doesn't love him back</i> . Some broad references to how Romeo speaks, eg in the second extract, <i>Romeo only mentions good things when talking about Juliet</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4, 5, 6
3	Some general understanding of the strength of Romeo's feelings, eg in the first extract, <i>Romeo doesn't want to tell Benvolio about it, as it will make him more upset</i> , and in the second, <i>Romeo says he would give up his family name just to be with Juliet</i> , although points may be undeveloped. Some limited awareness of the language Romeo uses, eg in the first extract, <i>Romeo is so unhappy about Rosaline he talks about a 'sea of tears'</i> , with points illustrated by relevant references to the text.	7, 8, 9
4	Some discussion of the strength of Romeo's feelings in the extracts, eg in the first extract, <i>Romeo talks so much about Rosaline that she seems to have taken over his life</i> , and in the second, <i>Romeo exclaims, 'It is my lady!'</i> , suggesting that he now thinks of Juliet as <i>his</i> , though the same quality may not be evident throughout. Awareness of Romeo's use of language and its effects, eg in the first extract, <i>Romeo uses the words 'griefs' and 'heavy', which shows that he feels he won't get over it for a long time</i> , with ideas developed by relevant references to the text.	10, 11, 12
5	Clear focus on the strength of Romeo's feelings, eg in the first extract, <i>Romeo feels so strongly about Rosaline that he feels as though he has stopped living, 'Do I live dead'</i> , and in the second, <i>Romeo says, 'with love's light wings did I o'erperch these walls' and so he feels able to overcome any barrier</i> . Clear understanding of Romeo's use of language and its effects, eg in the first extract, <i>'shall I groan and tell thee?' implies that Romeo is so lovesick for this woman that he cannot utter her name without feeling a wave of sorrow</i> , and in the second, <i>Romeo wishes 'that I were a glove upon her hand', which tells us that he thinks they are a perfect fit for one another</i> . Well-chosen references to the text justify comments as part of overall argument.	13, 14, 15
6	Coherent analysis of the strength of Romeo's feelings, eg in the first extract, <i>Romeo is so distracted by love that feels he has lost his identity, 'This is not Romeo, he's some other where'</i> , and in the second, <i>Romeo says of his own name, 'Had I it written, I would tear the word'</i> . <i>This violent language portrays his deep feelings of anguish that he is a Montague</i> . Appreciation of the effects of language to show the strength of Romeo's feelings, eg in the first extract, <i>'love's childish bow' suggests that Romeo is sad and angry at love for betraying him. He describes love as if you may despise it because of the hurt it causes</i> , and in the second, <i>Romeo is so struck by Juliet the 'bright angel', that he uses religious imagery to describe her. This demonstrates how pure Romeo thinks she is and how he is overwhelmed by her</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16, 17, 18

## Romeo and Juliet Example 1

some general understanding of the strength of Romeo's feelings for Rosaline (Band 3)

When Benvolio asks Romeo who he is in love with, Romeo replies 'Bid a sick man in sadness make his will – A word ill urged to one that is so ill' Shakespeare is showing that Romeo would not like to talk about Rosaline because it just makes him sadder. Romeo describes love with a series of oxymorons like 'o brawling love, o loving hate'. Shakespeare uses these to demonstrate that Romeo is in love yet he is not happy because Rosaline does not love him back. Romeo says 'she'll not be hit with cupid's arrow' which suggest to the audience that Romeo has tried a lot to make Rosaline love him yet she hasn't.

some limited awareness of the language Romeo uses about Rosaline (Band 3)

a little explanation of the strength of Romeo's feelings for Juliet with relevant reference (Band 2)

In Act 2 scene 2 Romeo describes Juliet as an angel 'As glorious to this night, being o'er my head, as is a winged messenger from heaven' This shows that Romeo is now happy as in Act 1 scene 1 he is sad and depressed. This shows that his love for Rosaline was not real but his love for Juliet is.

Juliet says 'o Romeo, Romeo wherefore art thou Romeo' which means why is Romeo a Montague. Romeo replies 'I take thee at my word. Call me but love, and ill be new-baptised. Henceforth, I never will be Romeo.' Romeo is showing that his feelings are so strong for Juliet that he would not be a Montague so that they could be happy together.

some limited awareness of the language Romeo uses about Juliet (Band 3)

### Summary

The response shows some general understanding of Romeo's feelings for Rosaline and some limited awareness of the language he uses about her in the opening paragraph. It is perhaps less secure on his feelings for Juliet in the second paragraph. Relevant references are used throughout as a means of illustrating points, though these are not really developed. In all, the response, whilst rather uneven, shows insufficient evidence of Band 3 qualities to be placed any higher than the bottom of the band.

Band 3 – 7 marks

## Romeo and Juliet Example 2

some general understanding of the strength of Romeo's feelings for Rosaline (Band 3)

Romeo's use of language shows the strength of his feelings. When Romeo is talking about Rosaline in Act 1 Scene 1, he uses oximorons to show he loves Rosaline but that his love is not good, as Rosaline doesn't love him back.

He says 'why then, O brawling love, o loving hate, o anything of nothing first create.' He expresses his feelings through this oxymoron, as he is contradicting himself and saying his love is bad and good.

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

Romeo also shows the strength of his feelings when he says 'This love that thou hast shown doth add more grief to too much of mine own.'

He is saying his love has affected him so much that he now has more grief, because Rosaline doesn't love him. Romeo also says he has changed a lot because of the love. He says he has become someone else, and he isn't Romeo any more.

some discussion of the strength of Romeo's feelings for Rosaline (Band 4)

When Romeo is talking to Benvolio, he doesn't want to tell Benvolio who he loves. He expresses this by saying 'What, shall I grow and tell thee?' From this response, it shows Romeo is deeply in love with Rosaline, and wants Rosaline to love him too.

Romeo then starts to use a metaphor. He talks about archery and cupid's arrow. He talks about Rosaline, like she is a target. Romeo says 'she'll not be hit with cupid's arrow.' He is saying Rosaline will never love him. In lines 204-210, he talks about Rosaline's beauty. This shows Romeo loves her, as he is talking about her being beautiful.

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

continued over

**Romeo and Juliet Example 2 continued**

some discussion  
of the strength of  
Romeo's feelings  
for Juliet (Band 4)

*In Act 2 Scene 2, Romeo talks about Juliet in a very different way than when he was talking about Rosaline. Romeo refers to Juliet using the metaphor of nature. At first he says 'it is the east, and Juliet is the sun.' He is saying this because a sun is bright and makes people happy, like Juliet makes him happy and is beautiful. He then starts to get carried away and says she can kill the moon. This shows Romeo is in love with Juliet more than Rosaline, as he gets carried away and expresses his feelings alot more. He has much more to say about Juliet than Rosaline.*

some awareness of  
the language Romeo  
uses about Juliet and  
its effects (Band 4)

*Romeo later says Juliet's eyes are like stars. He also says her cheeks are bright and soft. Romeo go into alot of detail about Juliet's beauty. Romeo shows the strength of his feeling for Juliet through metaphors alot of the time.*

some limited  
awareness of the  
language Romeo  
uses (Band 3)

*Romeo also says she is a bright angel in the glorious night. He is saying is it good and angelic like an angel.*

**continued opposite**



**Romeo and Juliet Example 2 continued**

some discussion  
of the strength of  
Romeo's feelings  
for Juliet (Band 4)

*Romeo then tells Juliet that his name is an enemy to her. He gets sadder and he says he name isn't what he is. He says it is hateful to himself. He says his name is neither Montague or Capulet if she dislikes either. This shows Romeo is willing to change his name because he loves Juliet so much. Romeo uses his language to show his love to Juliet. He even says the walls around the capulets house cannot hold his love out. He also says her family can't stop him loving her.*

*Romeo uses very different language in Act 1 and Act 2. The way Romeo speaks shows the strength of his feelings. He uses metaphors and oximorons to show this as well and non-feeling objects, like the sun, moon, fire and lead.*

**Summary**

Whilst the response shows some awareness of Romeo's use of language about both Rosaline and Juliet and its effects, the same quality is not apparent throughout and there is some tailing off towards the end. There is more consistent discussion of the strength of his feelings for both women and the contrast between them. Ideas are sometimes developed by relevant references. Band 4 criteria are addressed clearly, allowing a mark in the middle of the band.

**Band 4 – 11 marks**

### Romeo and Juliet Example 3

some discussion of  
Romeo's feelings  
in the first extract  
(Band 4)

*In these extracts Romeo's language expresses the strength of his feelings in several ways. In Act one Scene one, we can clearly see that Romeo is feeling sorry for himself. Through the use of emotive language, Romeo attempts to make his cousin Benvolio feel for him. 'Griefs of mine own lie heavy in my breast ...' through using the word 'grief', Romeo is putting across to his cousin that he is sad. This is also an example of Eleanor of Aquitaine's rules of courtly love. A man would fall for a woman, but because the woman did not feel the same way for him, he would become depressed and grieve for his loss.*

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

*In this scene, Romeo's use of language is also being used to seek attention from Benvolio. When Benvolio asks Romeo who it is that he loves, Romeo simply replies with '...in sadness cousin, I do love a woman.' Here he is not answering Benvolio's question as he would have liked him too, because he is enjoying the attention any sympathy that he is getting from his cousin.*

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

clear focus on the  
strength of Romeo's  
feelings for  
Rosaline (Band 5)

*His use of metaphoric language, 'Love is a smoke made with the fumes of sighs' is Romeo's way of putting across how this 'love' he has is having an effect on him and in doing so, is suggesting to Benvolio that Romeo is in love.*

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

*When describing the woman who he is in 'love' with, Romeo once again uses emotive – language to get sympathy and attention from his cousin '...To merit bliss by making me despair...' Here Romeo is describing his unhappiness, as the woman he so longs for, does not return his feelings.*

**continued opposite**

### Romeo and Juliet Example 3 continued

However, in Act one Scene two, Romeo discovers his feelings for Juliet.

*In his first few lines, Romeo describes Juliet as 'the sun...the fairest stars...' etc. This is an example of courtly love, using things to do with the universe and light, to describe the one that they love. Also, the language in which Romeo uses to describe Juliet, are very much over exaggerated, 'The brightness of her cheek would shame those stars...' Once again, we see the use of the rules of courtly love, with the referral of 'stars'.*

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

*Romeo's use of religious language also suggests Romeo has very strong feelings for Juliet, 'bright angel!...winged messenger from Heaven...' Through the use of this kind of language, we see the use of courtly love and exaggeration.*

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

clear focus on the strength of Romeo's feelings for Juliet (Band 5)

*When Juliet discovers that Romeo is in her garden, she asks who he is. Romeo replies, 'By a name, I know not how to tell thee who I am. My name, dear saint, is hateful to myself, Because it is an enemy to thee...had I it written, I would tear the word.' This whole speech has several significances. Firstly, Romeo is afraid that by letting Juliet know who he is, he is risking losing her love, and so, he is careful in which words he picks. Also, the love that he feels for Juliet has caused him to turn on his own family name. Finally, the use of courtly love, 'dear saint' is once again present.*

continued over

**Romeo and Juliet Example 3 continued**

*In his last few lines, Juliet has asked how it is that he has climbed over the high orchard walls. He replies, 'with love's light wings...for stoney limits cannot hold love out...' Using this emotive language, Romeo is attempting to impress Juliet, and to express his undying love for her.*

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

**Summary**

The response shows consistent discussion of how Romeo's language shows his feelings in the first extract, with a clear understanding of the effect he anticipates it having on Benvolio. There is a clear focus on the strength of his feelings for Juliet in the second extract and some awareness of the language he uses and its effects. References are well-selected, sometimes justifying comments as part of the overall argument. Despite some tendency to be distracted from the effects of language by reference to the rules of courtly love, Band 4 criteria are fully met, with sufficient evidence of clear focus on the strength of Romeo's feelings and clear understanding of language effects to merit a mark at the bottom of Band 5.

**Band 5 – 13 marks**

## Romeo and Juliet Example 4

*Romeo's emotive language in the first scenes of Act one and two show his feelings, but to what extent.*

*In Act 1 scene 1 Romeo explains to Benvolio what he is feeling. The speech to Benvolio is littered with oxymorons like 'O brawling love, O loving hate'. These contradicting words show that Romeo is confused by love and his feelings. Continuing with 'bright smoke, cold fire' reinforces this idea and shows that his feelings have taken control of his mind creating a 'madness most discreet.'*

appreciation of Romeo's use of language and its effects (Band 6)

*Later on in this scene, Romeo explains his view on love. He uses dark imagery to explain his view on love. He uses dark imagery to explain his opinion such as 'Love is a smoke made with the fume of sighs' and saying 'a sea nourished with loving tears' implies his pain in love. This language Romeo uses suggests he has strong feelings of love. His descriptions of love shows distress which is linked with a strong feeling of love and may be what Romeo is showing in his language.*

clear focus on the strength of Romeo's feelings for Rosaline in the first extract (Band 5)

*Close to the end of Romeo's speech, he speaks of his pain in loving someone who will not love him back. The description of Romeo's love has many contrasting views in it. For example 'For beauty, starved with her severity' suggests that Romeo feels for her but knows he could never have her affection. This shows that his love is undeterred by inevitability and reinforces the belief that he has many strong feelings for this woman. Also saying compliments like 'she is too fair, too wise, wisely too fair' shows that Romeo is unhappy with this woman's perfection, and reinforces the idea that even her positive qualities, such as her beauty and wisdom, may have negative effects for him.*

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

*continued over*

## Romeo and Juliet Example 4 continued

coherent analysis  
of the strength of  
Romeo's feelings  
for Juliet (Band 6)

*In contrast with Romeo's confusion and sadness at his love for Rosaline, he shows a more positive attitude in Act 2 Scene 2. Now he overhears Juliet confess her love for him and becomes elated as a result.*

*His exaggerated comparisons to the sun and the moon such as 'Juliet is the sun' is a clear example of his love. This is reinforced later in his speech in the darkness under her balcony by the use of excitement in his words at the sight of Juliet. 'it is my lady! – O it is my love.' This suggests much about Romeo's feelings and the strength of them as he is elated by the sight of Juliet.*

*Romeo continues after Juliet speaks with more clichéd comparisons such as 'O speak again, bright angel.' This continued use of hyperbolic language shows a clear link to the strength of his emotions as these descriptions of a 'wing'd messenger of heaven' show he holds Juliet in high regard and implies that he worships her as a God.*

appreciation of the  
effect of Romeo's  
use of language  
(Band 6)

*Romeo's speech to Juliet about his love is a clear representation of his feelings. 'With love's light wings did I o'perch these walls.' A direct link to love shows that Romeo is declaring his love to Juliet and again the use of clichéd vocabulary suggests his need to express the strength of his feelings to Juliet through phrases like 'love's light wings', which demonstrate how empowered he feels by love.*

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

### Summary

The response shows a clear and sustained focus on how Romeo's language reveals the strength of his feelings for Rosaline in the first extract, with well-chosen references to justify points and a clear understanding of the effects of Romeo's use of language. The linking and contrasting of Romeo's feelings for Rosaline with those for Juliet in the fourth paragraph and the development of comment on the 'continued use of hyperbolic language' in the second extract begin to show coherent analysis and some appreciation of how this hyperbolic language shows the strength of Romeo's feelings for Juliet. In all, the response consistently addresses the Band 5 criteria, with enough evidence of Band 6 features to merit a mark at the bottom of Band 6.

Band 6 – 16 marks

## Romeo and Juliet Example 5

coherent analysis  
of Romeo's feelings  
for Rosaline in the  
first extract  
(Band 6)

*Romeo's feelings are dramatically different in the two extracts. In the first, he is morose, depressed and lovesick because he tells Benvolio he loves Rosaline, but she is to live a life of chastity.*

*The oxymorons Romeo uses tells the audience that Romeo feels as if his view of the world is unbalanced and confusing; 'O brawling love, O loving hate ... O heavy lightness, serious vanity.' The oxymorons do not make sense and Romeo feels that neither does his love for Rosaline: 'This love feel I, that feel me love in this.'*

appreciation of the effects of Romeo's language to show the strength of his feelings (Band 6)

*Also, 'I have lost myself. I am not here / This is not Romeo: he's some other where,' reveals to the audience that Romeo is depressed at finding himself so confused about his love for Rosaline, and how melancholy. Romeo is feeling at having 'lost' himself in his supposed love.*

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

coherent analysis  
of Romeo's feelings  
in the first extract  
with reasoned  
personal response  
(Band 6)

*The audience may interpret that Romeo is lovesick when they hear, 'a sick man in sadness... one that is so ill... in sadness... I love a woman.' Shakespeare's use of linking sadness, illness and love give the impression that Romeo is lovesick, that his strength of honest love has been sent out to Rosaline, but no love from her has been sent to him. Because of the unreturned love, I do not believe Romeo is experiencing true love, but infatuation, and Shakespeare has cast a negative view on it, for it has made Romeo so depressed and lovesick.*

*The reason for Rosaline's disregard to Romeo is finally told to Benvolio, 'She'll not be hit with Cupid's arrow... strong-proof of chastity well armed,' telling the audience she will not be won, 'From love's weak childish bow she live uncharmed.'*

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

*continued over*



## Romeo and Juliet Example 5 continued

coherent analysis  
of Romeo's feelings  
for Juliet in the  
second extract  
(Band 6)

*'Making me despair/ She hath forsworn to love, and in that vow/ Do I live dead,' Shakespeare's use of the words, 'Do I live dead' tell the audience that Romeo feels there is no point in living if he cannot have Rosaline. Also, the use of 'dead' could be ironic since he will eventually give his life for true love, though not for his fake love towards Rosaline.*

appreciation of the effects of Romeo's language to show the strength of his feelings (Band 6)

*However, in the second extract, Romeo's mood has significantly lightened. 'Juliet is the sun,' compares Juliet's beauty to the bright and natural sun, also implying that Juliet is the centre of his world, just like the sun is to the earth.*

appreciation of the effects of Romeo's language to show the strength of his feelings for Juliet (Band 6)

*'Arise, fair sun, and kill the envious moon,' could symbolise how his true love for Juliet is defeating the negative infatuation for Rosaline.*

*Shakespeare goes on to describe Juliet as having eyes like stars, 'her eyes in heaven... birds would sing and think it were not night!' The use of an exclamation mark further increases his incredulity at how beautiful Juliet seems to him, and he describes her as natural thing, different to how he described Rosaline.*

*The celestial theme is continued as Juliet is said as a 'bright angel' and 'winged messenger of heaven'. Heaven is associated with superior beings and godliness and so this is how Romeo seems to Juliet. All things Romeo says are positive and joyful of Juliet.*

clear focus on Romeo's use of language and its effects to show his feelings for Juliet (Band 5)

**continued opposite**



**Romeo and Juliet Example 5 continued**

coherent analysis  
drawing together  
Romeo's feelings  
in both extracts  
(Band 6)

*'Call me but love, and I'll be new-baptized/  
Henceforth, I never will be Romeo.'* Romeo is  
willing to throw his heritage and family in the  
name of his love for Juliet.

*'Love's light wings did I o'erperch these walls/  
For stony limits cannot hold love out.'* Romeo  
feels as if anything is possible if he has love,  
whereas before he could not attempt anything  
to win Rosaline, only wallow in self-pity and  
defeat. Therefore he must be so filled with true  
love for Juliet.

**Summary**

The response focuses immediately and shows consistently coherent analysis of Romeo's feelings in both extracts, clearly linking and contrasting the two, and culminating in a satisfying concluding paragraph. There is appreciation of the effects of Romeo's language to show the relative strength of his feelings for Rosaline and Juliet, with points amplified and developed by well-selected references, which are integral to the overall development of the argument. Band 6 criteria are in evidence throughout, so the response is rewarded with a mark at the top of the band.

**Band 6 – 18 marks**

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*The Tempest reading task***The Tempest**

Act 1 Scene 2, lines 412 to 463

Act 3 Scene 1, lines 32 to 91

In the first extract, Ferdinand and Miranda meet and feel strongly about each other; in the second, Miranda is telling Ferdinand to rest from his work.

**How does the language of Ferdinand and Miranda show their feelings towards each other 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	Marking criteria	Marks available
1	A few simple facts and opinions about what Ferdinand and Miranda say or do in these extracts, eg in the first, <i>Ferdinand thinks Miranda must be a Goddess</i> , and in the second, <i>Miranda tells Ferdinand her name</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 Ferdinand's and Miranda's feelings towards each other in these extracts, eg in the first extract, <i>Miranda thinks he's a spirit and not real</i> , and in the second, <i>Ferdinand says 'Admired Miranda' showing he likes her</i> . Comments are relevant, but mainly at the level of plot, eg <i>When Miranda sees Ferdinand, he's the first young man she's seen in her life</i> . Some broad references to how Ferdinand and Miranda speak, eg in the first extract, <i>Ferdinand first sees Miranda and talks about how he thinks she's a wonder</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4, 5, 6
3	Some general understanding of how Ferdinand and Miranda show their feelings towards each other in these extracts, eg in the first extract, <i>Miranda is upset when Ferdinand explains about the shipwreck and looking for his father</i> , and in the second, <i>Ferdinand says 'so perfect and peerless' as if he's never seen anything so beautiful</i> , although points may be undeveloped. Some limited awareness of the language Ferdinand and Miranda use, eg in the second extract, <i>'I am a fool to weep at what I am glad of.'</i> <i>It's like she's crying with happiness</i> , with points illustrated by relevant references to the text.	7, 8, 9
4	Some discussion of how Ferdinand and Miranda show their feelings towards each other in these extracts, eg in the first extract, <i>When they first meet she calls him divine and he calls her a goddess, showing what a big impact they have on each other</i> , and in the second, <i>Miranda is worried about Ferdinand and says he looks weary, so she really cares about him</i> , though the same quality may not be evident throughout. Awareness of Ferdinand's and Miranda's use of language and its effects, eg in the second extract, <i>Ferdinand calls her 'noble mistress' showing his respect for her</i> , with ideas developed by relevant references to the text.	10, 11, 12
5	Clear focus on how Ferdinand and Miranda show their feelings towards each other in these extracts, eg in the first extract, <i>Miranda is immediately captivated by Ferdinand and just can't understand why her father starts being bad-tempered with such a 'goodly' man</i> , and in the second, <i>when Ferdinand says 'Admired Miranda, indeed the top of admiration' the repetition emphasizes how deeply she has affected him - it's as though her name has cast a spell over him</i> . Clear understanding of Ferdinand's and Miranda's use of language and its effects, eg in the first extract, <i>Ferdinand bursts out with 'O you wonder!' half-way through speaking, which shows how she has taken his breath away</i> , and in the second, <i>Miranda suddenly decides to stop playing word games, saying, 'Hence, bashful cunning!' then offers to be his wife</i> . Well-chosen references justify comments as part of overall argument.	13, 14, 15
6	Coherent analysis of how Ferdinand and Miranda show their feelings towards each other in these extracts, eg in the first extract, <i>the effect of their unrealistic, worshipping language is not only to show how much they love each other, but also to show how Prospero's mind tricks are working on them</i> , and in the second, <i>Miranda divides her feelings of love. She shows love for her father, but by breaking his instructions shows her love and affection for Ferdinand are stronger</i> . Appreciation of the effects of language, eg in the first extract, <i>When Ferdinand sees Miranda he speaks like a gallant knight, 'Most sure the Goddess on whom these airs attend,' meaning that she's someone with such beauty and power that everyone must worship her</i> , and in the second, <i>'I am your wife if you will marry me: If not, I'll die your maid.'</i> <i>The repetition of the word 'if' shows that Miranda is unsure and needs to be reassured</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16, 17, 18

**The Tempest Example 1**

relevant references  
to extract (Band 1)

some re-telling of  
relevant parts of  
the extract (Band 1)

*In act 1 scene 2 the feelings of Miranda and Ferdinand towards each other are strong this is shown when Miranda says he is a thing devine this means she thinks he is handsome. Mirandas past helps this feeling as she has never see a man other than her father before, this is why at first she thought he was a spirit.*

*In act 3 scene 1 Prospero uses his magic to make Ferdinand carry logs for him, Miranda doesn't like this also she ask Ferdinand 'do you love me' he does, this shows his love to Miranda.*

*He mentions he has had girlfriends in the past but the ment nothing to the way he feels for Miranda.*

appropriate but  
simple comment  
(Band 1)

**Summary**

Some simple opinions on the relationship of Miranda and Ferdinand with reference to both extracts. Points are relevant with some attempt to engage with the text, but comment is brief and undeveloped.

Band 1 – 2 marks

## The Tempest Example 2

general understanding of Ferdinand's immediate reactions to Miranda (Band 3)

*In the first extract Ferdinand and Miranda meet for the first time in this extract its obvious that Ferdinand and Miranda feel strongle about each other, the evidence to support this is 'Most sure the goddess on whom these airs attend' this what Ferdinand says when he sees Miranda this shows strate away that he likes her by the language he uses and he giving Miranda a compliment.*

some awareness of Ferdinand's language (Band 3)

*In the second extract Miranda sees Ferdinand carrying logs the evidence that shows there feelings towards each other is 'no, noble mistress' says Ferdinand he uses polite and complamenary language. Also in this extract Ferdinand asks Miranda what is her name this shows he is intrested in her.*

relevant quotation to support comment on Ferdinand's use of language (Band 3)

general understanding of Ferdinand's feelings towards Miranda, but point not developed (Band 3)

*In the first extract Ferdinand tells Miranda that he will make her the Queen of Naples 'and you affection not gone forth, I'll make you the Queen of Naples!' this shows he feels strongly about her.*

some general understanding of their relationship shown through re-telling of Ferdinand's words (Band 3)

*In the second extract Miranda and Ferdinand talk about there feelings Ferdinand tells Miranda 'Have I liked several women – never any with so full soul' this phrase from the text means that Ferdinand is saying I have seen lots of woman but your the best this shows that he likes her.*

*continued over*

**The Tempest Example 2 continued**

explanation showing understanding of Miranda's feelings towards Ferdinand illustrated by relevant quotations (Band 3)

*In the second extract Miranda says she has seen no men other than her father and Caliban so she can't compare Ferdinand but she likes what she sees the evidence to support this is 'Nor have I seen more that I may call men than you, good friend and my dear father.'*

*Miranda also says 'I would not wish any, companion in the world but you.' This shows that she wants Ferdinand and how strongly she feels about him. Miranda asks Ferdinand does he love her he replied 'Do love, prize, honour you.' This means yes. Miranda also proposed to Ferdinand in this extract and Ferdinand replied 'My mistress, dearest this shows that he is very in love and caring and he uses very affectionate language and Miranda is very in love with him. Miranda then replied 'my husband then' which shows how in love they are.*

overall understanding of their feelings for each other with appropriate concluding summary (Band 3)

**Summary**

General understanding shown of the developing feelings of Miranda and Ferdinand towards each other. Some use of relevant quotations to illustrate and develop points and to show limited awareness of the language they use to each other. Overall, Band 3 criteria fulfilled through consistent attempt to engage with the text and focus on the question at a general level, but comments are not expanded into a wider discussion.

**Band 3 – 9 marks**

## The Tempest Example 3

	<p><i>In both of these a lot of strong language is used by Ferdinand and Miranda to show how they feel about each other. They fall in love at first sight which was quite rare then as marriages were very often arranged.</i></p>	<p>general understanding of context of their relationship (Band 3)</p>
<p>discussion of the reactions of Miranda and Ferdinand to each other on first meeting (Band 4)</p>	<p><i>In the first extract as soon as they see each other Miranda calls Ferdinand 'A thing divine' showing that she has instantly fallen for him before she even knows who, or what, he is. Ferdinand is mesmerised by what he sees, instantly giving a long romantic speech asking if she 'be maid or no', because he thought she could be something otherworldly – even a 'goddess'. She replies saying she is human, at this point Ferdinand is amazed because he thinks, how can something so beautiful speak my language.</i></p>	<p>awareness of Ferdinand's use of language and its implications (Band 4)</p>
<p>discussion of Ferdinand's feelings towards Miranda (Band 4)</p>	<p><i>Prospero is constantly trying to speak to Ferdinand but failing every time because he is fixed on Miranda. Miranda says that Ferdinand is the first man she (e'er sighed for) showing that she is thinking Ferdinand is wonderful and she is in love with him. Ferdinand is so in love with Miranda that she asks if she's not married (he will make her the 'queen of Naples'). You can tell by this that he instantly feels that he loves her because he has asked to marry her with in a few minutes of meeting her.</i></p>	<p>textual references used to develop points (Band 4)</p>
	<p><i>In the second extract Miranda breaks her fathers rules, which she would not usually do as she respects and looks up to him, and tells Ferdinand her name. As soon as he knows her name he does another long speech about how he admires her. This speech shows that he feels she is perfect because he describes her as 'Perfect and peerless – are created from every creatures best!'</i></p>	<p>awareness of Ferdinand's use of language (Band 4)</p>

continued over

**The Tempest Example 3 continued**

generalised understanding of the context of their relationship within the play (Band 3)

*Further on in the second extract Miranda suddenly asks the question 'do you love me'. Ferdinand doesn't just say yes he uses alot of powerful description ending with 'Do love, prize, honour you.'* *Miranda is so happy about this she 'weeps at what I am glad of.'*

awareness of Ferdinand's use of language (Band 4)

*There is alot of love shown in the Tempest, whether it is father-son love, servant-master love, but I think that the instant love between Ferdinand and Miranda is the strongest and most shown love in the whole play. All the descriptive words that both Ferdinand and Miranda use just add to the effect of there love.*

**Summary**

Some discussion of the feelings Miranda and Ferdinand show to each other, with relevant textual references used to develop and support ideas. Comments consistently attempt to show an awareness of the way language is used and its effects. Same quality of explanation not maintained throughout, with some points left generalised and undeveloped, but overall the Band 4 criteria sufficiently well fulfilled to justify a mark of 11.

**Band 4 – 11 marks**



## The Tempest Example 4

clear focus on the context of the first meeting between Miranda and Ferdinand and her reactions to seeing him (Band 5)

*Throughout the entire Tempest play there is love. In these extracts there is a very strong essence of romantic love – between Ferdinand and Miranda. The language used portrays the characters feelings very clearly and powerfully.*

*In the first extract, even before Miranda and Ferdinand have met, there is a romantic atmosphere. Prospero tells Miranda that Ferdinand is approaching and urges her to look at him. When Miranda says ‘What is it?’ It shows us she is curious and wants to know more about him because she is intrigued. She also thinks Ferdinand is a spirit but after her father tells her he is human like her, she sees the beauty of mankind. ‘I might call him a thing divine’ implies Miranda thinking Ferdinand is good looking and she is attracted to him. Miranda’s emotions are racing and the lovers haven’t even met yet.*

awareness of Ferdinand’s use of language and its effects (Band 4)

*When Ferdinand first sees Miranda he is equally attracted to her and is in utter awe of her beauty. Ferdinand calls Miranda a ‘goddess’ emphasising her beauty and his infinite attraction to her. He refers to her as a ‘wonder’ and is very flirty with her. After they have introduced themselves Ferdinand mentions his father, King Alonso’s ‘death’ and Miranda is very sympathetic. Ferdinand is realising how strongly he feels about Miranda and that she is not all beauty. Miranda is a kind natured female as well. Ferdinand also claims to make Miranda ‘Queen of Naples’ which shows us how deeply he feels about her.*

discussion of their developing feelings towards each other (Band 4)

*continued over*

## The Tempest Example 4 continued

relevant textual references used to develop points (Band 4)

*In the second extract, Ferdinand see's Miranda's kind nature return as she says 'You look wearily.' The quote shows the audience that Miranda has been paying attention to him, despite her fathers commands, and that she cares about him. Ferdinand replies with 'No, noble mistress' because he wants her to feel he is strong and determined to earn her love. He also calls her 'noble' which again implies his strong feelings towards her.*

awareness of Ferdinand's use of language (Band 4)

discussion of Ferdinand's feelings towards Miranda (Band 4)

*When Miranda tells Ferdinand her name by mistake Ferdinand says 'Admired Miranda' which again tells us he feels deeply her. Ferdinand then goes on to tell Miranda he has been with many women, but he's not bragging; he's comparing her to them and tells her she is definatly the best. Ferdinand even says she is 'of every creatures best!' Miranda loves Ferdinand very much too and even though she has only ever seen three men before, (Prospero, Caliban and himself) she says 'I would not wish any companion in the world but you.' Miranda is blinded by first sight and could not imagine herself with any other person, which in my opinion is a bit optimistic seeing as she does not know anyone else. But, the two young lovers are so in love and share such deep emotions they decide to be with each other for the rest of their lives. When Miranda asks if Ferdinand loves her he answers with great exaggeration which is written between lines 69 – 74. This leads onto a proposal and declaration of love from both characters.*

summary discussion of their developing relationship (Band 4)

### Summary

Some discussion of the feelings Miranda and Ferdinand show to each, with relevant textual references used to develop and support ideas. Same quality of explanation not maintained throughout, moving from the initial clear focus on Miranda's first view of Ferdinand and her reactions to him, to the concluding generalised overview of the way their relationship develops. An awareness of the way the characters use language and its effects, but comments become increasingly generalised and less well-focused, and so, overall, this response does not quite develop sufficiently to move beyond the Band 4 criteria and 12 marks.

Band 4 – 12 marks

## The Tempest Example 5

Clear focus  
shown in opening  
summary (Band 5)

*The language in these scenes really shows the growing relationship of Miranda and Ferdinand. In the first extract, they have just met and are smitten with each other, whereas in the second extract they are more intimate with each other.*

clear understanding  
of use of language  
and its effect  
(Band 5)

*In the first extract, when Miranda first meets Ferdinand, she is instantly in awe of him. She calls him a 'thing divine, for nothing natural I ever saw so noble.' The use of the word divine really shows how beautiful she thinks he is. It can also be seen as ironic because she has only ever seen two other men, however Ferdinand stands out for her, something she makes evident in what she says.*

well-chosen  
references justify  
comments (Band 5)

*Moments later, after first seeing Miranda, Ferdinand has fallen for Miranda. He calls her a 'goddess' and he pronounces 'o you wonder' Ferdinand also feels that Miranda is not mortal, as she is a wonder and it is evident he finds her very attractive. He also asks her if 'you be maid or no?' He is wondering if she is available. He obviously wants a relationship with her.*

clearly focused  
explanation of  
Ferdinand's feelings  
(Band 5)

*Further on, Ferdinand already has plans for the future, saying that he will make her 'Queen of Naples.' Again he is showing that he wants to be with her, promising her power, wealth and a title. You can see his devotion to her so quickly after they first meet. Perhaps he is trying to persuade her, proclaiming her would be title to her.*

*continued over*

**The Tempest Example 5 continued**

Miranda also shows the same devotion to Ferdinand. She sticks up for him after Prospero accuses him of being a spy. It is clear that she loves him dearly because she would go against her father, whose opinion and authority she greatly respects. She calls Ferdinand a 'temple' and that 'if the ill spirit have so fair a house, good things will strive to dwell with 't.' This goes back to Miranda calling him divine, and calling his body a temple she seems to be deeply in love with him. This could also be seen as naïve, thinking that beautiful people are naturally good people.

coherent analysis of Miranda's use of language and what it implies about her feelings towards Ferdinand (Band 6)

In the second extract, the way they talk to each other changes, they are more intimate with each other and open up to each other.

focused exploration of Ferdinand's feelings (Band 5)

At the start of the second extract, Ferdinand is proving his loyalty to her. He has known plenty of women, but none so pretty and wholesome as she is. He once again proclaims, like he did when he first saw her that she is 'so perfect and so peerless – and created of every creatures best.' He really is showing how much he loves every aspect of her, and we can tell he is a very romantic person because of the range of language he uses. It goes back to how he proclaimed how pretty she was when they first met.

**continued opposite**

**The Tempest Example 5 continued**

well-chosen  
references justify  
comments on their  
feelings for each  
other (Band 5)

*Near the end of the extract, Miranda tells Ferdinand how much she wants to be with him. 'I am your wife if you will marry me; if not I'll die your maid, To be your fellow you may deny me; but I'll be your servant.' Miranda really wants to be with him, telling him all the different types of companion she will be, as long as she is with him.*

*They decide to get married, and Ferdinand says he would gladly marry her as much as he wishes to be free 'bondage e'er of freedom.' His heart will fly to her service, and he will consider it free.*

*The language really shows the love between Ferdinand and Miranda, from first meeting to marriage. This is made clear by the tone of voice; it is very intimate in the second extract, Shakespeare using many different sentence structures and word order to highlight their blossoming love.*

The Tempest

**Summary**

Clear focus throughout on the way Miranda and Ferdinand use language and the effects of this in revealing their feelings towards each other. Well-chosen quotations used to justify and amplify comments. All Band 5 criteria are therefore fulfilled. There is also some evidence of coherent analysis, and appreciation of the effects of language, so that a mark of 16 in Band 6 is awarded.

**Band 6 – 16 marks**



# Writing paper

## Introduction

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

Both tasks are linked to writing purposes triplets: in the case of the longer writing task, *inform*, *explain*, *describe*; and in the case of the shorter writing task, *persuade*, *argue*, *advise*.

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 therefore should 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 (SSP)	AF5 and AF6	(8 marks)
B	Text structure and organisation (TSO)	AF3 and AF4	(8 marks)
C	Composition and effect (CE)	AF1 and AF2	(14 marks)

Vocabulary (AF7) is relevant to all strands and is identified in the criteria where appropriate.  
Spelling (AF8) is assessed on the shorter writing task.

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

The key areas related to each strand and how these are reflected in the bullet points in the criteria are clarified below:

### A Sentence structure and punctuation (SSP)

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

*Second bullet:* variety and accuracy of punctuation

### B Text structure and organisation (TSO)

*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 (CE)

*First bullet:* adaptation to purpose, form and reader

*Second bullet:* viewpoint

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

*Third bullet:* style

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



## Shorter writing mark scheme

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

D	Sentence structure, punctuation and text organisation (SSPTO)	AF4, AF5 and AF6	(6 marks)
E	Composition and effect (CE)	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 with 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 (SSPTO)

*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 (CE)

*First bullet:* adaptation to purpose, form and reader

*Second bullet:* viewpoint

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

*Third bullet:* style

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

### F Spelling

use correct spelling

**Marking procedures 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>A</b> Sentence structure and punctuation (SSP)	<b>B</b> Text structure and organisation (TSO)	<b>C</b> Composition and effect (CE)	Page
Example 1	1	1	1	70
Example 2	3	2	4	71
Example 3	4	4	6	72
Example 4	6	6	9	74
Example 5	7	7	12	76
Example 6	8	8	14	78

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

	<b>D</b> Sentence structure, punctuation and text organisation (SSPTO)	<b>E</b> Composition and effect (CE)	<b>F</b> Spelling	Page
Example 1	2	3	1	84
Example 2	3	6	2	85
Example 3	4	7	2	87
Example 4	5	9	3	89
Example 5	6	10	4	91

## Longer writing task: A slippery situation

### Section A

#### Longer writing task

### A slippery situation

You are a reporter for the local newspaper. You hear news that a tanker full of washing-up liquid has spilled onto the streets in the centre of town and is causing delays and chaos.

Your boss sends you this message:

*I want a full report for the front page. Go down to the high street and find out what the situation is.*

*Remember to get the opinions of the people who have been affected by this mess, as well as the company responsible.*

*We need to inform the community about how this happened, what the effects are and what the council is going to do about it.*

**Write the front page report for the newspaper to inform the public about the incident.**

***Do not write in columns.***

***30 marks***

## Longer writing mark scheme: A slippery situation

A Sentence structure and punctuation (SSP)		Marks available
Band	Assessment focuses:	
	<b>AF5</b> vary sentences for clarity, purpose and effect; <b>AF6</b> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
A1	<ul style="list-style-type: none"> <li>Simple connectives (<i>and, then</i>) link clauses in the newspaper report (... <i>and a man smashed a hole in the tanker then the driver came and drove off and</i> ...). Sentence subjects and verb forms may be repeated (<i>he came to the town ... he came early</i> ...). Mostly simple past tense to recount events with some use of other verb forms, but not always controlled. Simple expansion of noun phrases adds limited detail (<i>big lorry; hot day</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>Sentences generally grammatically sound with some use of subordinating connectives to make links between events or ideas in the newspaper report (<i>The lorry spilled the washing liquid because the top was not done up</i> ...). Some variation in subjects of sentences and some variation in tenses, mostly used appropriately (<i>The lorry was going too fast ... an ambulance came ... the council will</i> ...). Expanded noun phrases (<i>nasty sticky mess</i>) and simple adverbial phrases (<i>round the corner; over there</i>) add relevant detail.</li> <li>Most sentences correctly demarcated with some use of other punctuation, eg inverted commas to indicate the beginning and end of direct speech.</li> </ul>	1, 2
A3	<ul style="list-style-type: none"> <li>Some range in sentence structures used, with some variety of connectives, to develop ideas in the newspaper report, eg to explain the order of events (<i>I was setting up the stall when I heard</i> ...) or to offer information (<i>Alex Jones, who goes to a local school</i>). Adaptation of verb forms mostly secure, eg to denote different points in the past (<i>Our reporters rushed ... cars were moving ... the lorry had crashed</i>); modals to express obligation (<i>They should build speed bumps</i>). Relevant detail is built up through noun or adverbial phrases (<i>the decision to shut the town; at around 8 this morning</i>).</li> <li>Almost all sentences correctly demarcated, with a range of other punctuation, eg commas to mark phrases or clauses, exclamation marks, brackets.</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 ideas in more detail. (<i>It flooded the street. Luckily no-one was hurt, but people on the pavement rushed into nearby shops as it happened</i>) Movement between tenses and verb forms is mostly secure, establishing shades of meaning, eg modals (<i>The council should be taking action so the shops can open tomorrow</i>) or impersonal constructions for the reporter's comment (<i>It is unfortunate that</i> ...). Noun phrases and adverbials used to give emphasis (<i>bubbly and extremely sticky substance</i>) or to add detail economically (<i>splattered all over the road and nearby cars</i>).</li> <li>A range of punctuation used, mostly securely, to mark the structure of sentences and to give clarity, eg semicolons to separate related clauses, commas to mark phrases in apposition.</li> </ul>	5, 6
A5	<ul style="list-style-type: none"> <li>A variety of sentence structures gives clarity and emphasis to the newspaper report, eg using fronted clauses (<i>Although the damage inflicted on the vehicle was significant, the driver</i> ...). Shifts between a range of verb forms and tenses (<i>The council have decided to fine the company for letting their employee drive</i>), including passives (<i>a full investigation will be made</i>), are handled securely. Well-selected noun and adverbial phrases contribute effectively to clarity and depth of detail (<i>a suitably wide path for cars to get through with the minimum disruption</i>).</li> <li>A range of punctuation is used correctly, for clarity and sometimes for emphasis or effect.</li> </ul>	7
A6	<ul style="list-style-type: none"> <li>A range of sentence structures deployed confidently to create a clear, well developed and informative newspaper report (<i>The toxic liquid is seeping into our local lake, where it will endanger the herons living there. This is shameful</i>). A wide variety of verb forms is incorporated, and features such as embedded clauses (<i>The lorry, which had only recently been fitted with new tyres, skidded on the road</i>) and condensed adverbial or noun phrases (<i>any residual stickiness</i>) give precise detail succinctly and enhance the report.</li> <li>A range of punctuation deployed to enhance meaning and create deliberate effects.</li> </ul>	8

## B Text structure and organisation (TSO)

Assessment focuses:

**AF3** organise and present whole texts effectively, sequencing and structuring information, ideas and events;

**Band AF4** construct paragraphs and use cohesion within and between paragraphs.

**Marks available**

		Marks available
<b>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</b>		
B1	<ul style="list-style-type: none"> <li>Overall structure of the newspaper report is simple, eg beginning signalled by headline or opening reference to the spillage, and with some sections following the main areas given in the task.</li> <li>Within sections, ideas mainly linked through content, with some use of pronouns for continuity (<i>The driver did not look safe ... he...</i>).</li> </ul>	0
B2	<ul style="list-style-type: none"> <li>The newspaper report has a straightforward structure with some use of sections or paragraphs to distinguish different parts of the report though transitions between them are sometimes awkward. Sections or paragraphs follow the main areas given in the task, eg the opening describes the situation (<i>There has been an accident in the town</i>).</li> <li>Within sections or paragraphs, content mostly organised around a main idea, eg introduced by a topic sentence with a little development (<i>There is a bad mess. The washing up liquid has gone on the pavements</i>).</li> </ul>	1, 2
B3	<ul style="list-style-type: none"> <li>Paragraphs or sections support the overall structure, eg separate paragraphs to distinguish between objective reporting and eye-witness accounts. Some attempt at an appropriate opening and ending for a newspaper report, eg contextualising the event (<i>At 11 o'clock on Sunday morning,... a lorry crashed...</i>), with some appropriate links between paragraphs or sections, eg reporter using lead-in sentences (<i>A school boy told us what he saw...</i>).</li> <li>Within paragraphs or sections, main ideas developed by relevant detail or comment (<i>The liquid was very sticky. One young mother said, 'My kids were covered ...'</i>). Some attempt to establish effective links between sentences, eg through pronouns (<i>This has caused traffic jams ...</i>) or connective phrases (<i>Another witness agreed ...</i>).</li> </ul>	3, 4
B4	<ul style="list-style-type: none"> <li>The structure of the newspaper report is clarified by the use of paragraphs, which are sequenced or linked in a variety of ways, eg by topic sentences used to signal a new stage in the report (<i>So what does the council have to say?...</i>); text connectives (<i>Eventually ...</i>). The opening introduces the situation effectively, eg key facts combined with a reference to their impact (<i>The people of S ... were still in shock last night after a tanker ...</i>) and the ending rounds off the report (<i>For more information log onto our website</i>).</li> <li>Within paragraphs, a range of devices used to establish effective links between sentences and develop the newspaper report, eg building up points for emphasis (<i>This smelly liquid has ruined ... My business is finished because ... All my belongings have ...</i>); summarising (<i>The progress made already is spectacular</i>).</li> </ul>	5, 6
B5	<ul style="list-style-type: none"> <li>The whole newspaper report is structured to give clarity and emphasis, eg juxtaposing witness accounts with reporter's observations; closing with reflective comment (<i>If the council had not responded so well, things could have turned out much worse</i>). Paragraphs are clearly sequenced and linked to produce an integrated report.</li> <li>Within paragraphs, a range of cohesive devices is used confidently, eg integrating reporter's comments with facts and eyewitness accounts (<i>The accident could have had a fatal result. The driver explained how he had skidded on the slimy tarmac ...</i>); managing reference chains (<i>The accident ... chaos ... Delays are continuing</i>).</li> </ul>	7
B6	<ul style="list-style-type: none"> <li>The newspaper report is shaped and controlled to create a coherent and convincing whole: from the opening, the structure is manipulated to lead the reader, skilfully interweaving report, witness comments and reporter's reflections, to a convincing conclusion.</li> <li>Within paragraphs, a well-judged range of devices contributes to effective cohesion. Varied sentence links are achieved with economy and precision.</li> </ul>	8

## C Composition and effect (CE)

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.		
C1	<ul style="list-style-type: none"> <li>Some features of a form appropriate for a newspaper report are evident, eg through basic description of situation (<i>All the cars are skidding about ...</i>).</li> <li>Evidence of a simple viewpoint, eg some attempt to give information about the incident (<i>I went to the town centre and I saw ...</i>).</li> <li>Some awareness of appropriate style for a newspaper report, eg some events described (<i>The council washed the street</i>), though not always maintained.</li> </ul>	0
C2	<ul style="list-style-type: none"> <li>A form appropriate for a newspaper report is maintained, showing some awareness of public readership, eg comments from local people (<i>The shopkeeper said 'My shop is a mess'</i>).</li> <li>Reporter's viewpoint established and generally maintained, eg comment made in role (<i>The police arrested the driver</i>).</li> <li>Some straightforward stylistic features of a newspaper report attempted, eg attempt to create excitement (<i>... machine broke down then exploded</i>); simple emotive vocabulary (<i>awful, horrible</i>).</li> </ul>	1, 2, 3
C3	<ul style="list-style-type: none"> <li>Aspects of newspaper report form adapted to engage reader's attention, showing awareness of reader and purpose, eg opening gives main facts of the incident; details used to establish context and significant events (<i>It was raining when it happened; they are going to close the roads</i>).</li> <li>Reporter's viewpoint established and controlled, eg including both factual reports and relevant quotations (<i>The driver was shocked ... 'I had no idea what was happening'</i>); including reported speech to give people's opinions (<i>The company's boss said how angry he was</i>).</li> <li>Some appropriate stylistic features add interest or realism to the newspaper report, eg some journalistic phrases (<i>We asked Mrs Smith ...</i>); exaggerated language (<i>disaster; it's a nightmare</i>).</li> </ul>	4, 5, 6
C4	<ul style="list-style-type: none"> <li>The writing achieves its intended purpose of engaging the reader's interest, with content well focused on reader and purpose, eg offers attention-catching statement with facts and comments in support.</li> <li>Viewpoint is well controlled, showing a widening perspective, eg highlighting impact on a group in the community (<i>'Business was just picking up, and now this'</i>); commenting on behalf of the newspaper (<i>for years our paper has campaigned ...</i>).</li> <li>Range of stylistic features used to add interest or clarity to the newspaper report, eg humour (<i>this bubbly disaster</i>); references to website for authenticity (<i>for video clips go to our website www ...</i>); formal language (<i>emergency services ... next of kin have been informed</i>).</li> </ul>	7, 8, 9
C5	<ul style="list-style-type: none"> <li>The writing is deliberately adapted to create an informative and engaging newspaper report, eg by appropriate selection and sequencing of details and eyewitness accounts.</li> <li>Reporter's viewpoint takes some account of the complexities of the situation, eg health problems (<i>three people are critically ill after inhaling ...</i>); referring to an appropriate range of perspectives (<i>Anyone with pets should ... Police have diverted traffic ... The environmental agency said ...</i>).</li> <li>A range of well-chosen stylistic features is used effectively to support the chosen journalistic slant, eg rhetorical question to challenge (<i>How many more?</i>); lexical choices to give authenticity (<i>according to one reliable source...</i>) or to move the reader (<i>it was devastating</i>).</li> </ul>	10, 11, 12
C6	<ul style="list-style-type: none"> <li>The newspaper report form is skilfully controlled and exploited to position or engage the reader, eg careful integration of information and comment; accumulation of evidence; well-handled variation of tone (<i>'Great! – no school!' one child said. In fact several days' education will be lost</i>).</li> <li>A coherent viewpoint is developed, communicating complex or subtle perspectives on the incident, eg exploring effects in convincing detail (<i>Temporary traffic lights ...</i>); explaining the environmental impact; balancing contrasting perspectives (<i>One youngster laughed. However, older citizens ...</i>).</li> <li>A range of stylistic features is confidently deployed, contributing to the impact of the newspaper report as a whole, eg synonyms for variety (<i>lorry's contents ... slippery suds ... green goo ...</i>); puns for humour (<i>The driver said, 'I've been in stickier situations with the Mrs!'</i>).</li> </ul>	13, 14



## Longer writing task Example 1

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>subordinating connective links ideas (A2)</p> <p>some variation in subjects of sentences (A2)</p> <p>simple noun phrase gives a little detail (A1)</p> <p>simple connective repeated to link clauses (A1)</p> <p>some variation in tenses attempted (A1)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• sentences are mostly demarcated (A1)</li> <li>• inverted commas indicate the beginning and end of one item of reported speech (A2)</li> </ul>	<p><i>There has been a problem with a lorry drive because he has been tipped over. In the lorry was washing up liquid. So I went and asked people what should we do and how it is going to work. one lady said what am I going to do I need to go shopping But I can't because the stupid lorry drive made the washing liquid split every. A man goes I can't get to work or any place so what are we all going to do we all might lose our job and plus what if we need to go food shopping for our kids the kids will be starving.</i></p> <p><i>The council man come and goes 'oh mate do you need help clearing it up'. what are we going to use i think we should use 7 fire engines to sort everything out. A couple of days later it is still there so they said I think we need to move house for a couple of days so they can clear all the washing up liquid so everyone did.</i></p>	<p>topic sentence introduces main idea of paragraph (B2)</p> <p>simple connective links sentences (B2)</p> <p>simple narrative transition between paragraphs (B2)</p> <p>content organised around main idea; pronouns attempt to give continuity (B1)</p> <p>connective phrase links sections awkwardly (B2)</p>
SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
<p>Some use of connectives to link ideas. Sentences are mostly grammatically sound. There is an attempt to vary subjects and verb forms, but control is lost in reported speech. Sentences are generally demarcated correctly, but with little in-sentence punctuation. On balance, there is just enough to move the response into Band 2 with a mark of 1.</p>	<ul style="list-style-type: none"> <li>• Includes comments from local people, showing some awareness of a newspaper article form, but narrative in style, eg <i>The council man came and ...</i>(C1)</li> <li>• Attempts to adopt reporter's role, eg <i>so I went and asked people ...</i>(C2)</li> <li>• Quotations from local people bring some vitality to the piece, eg <i>the stupid lorry drive ... oh mate ...</i>(C2)</li> </ul> <p><b>CE summary</b></p> <p>The response shows some awareness of the public readership of a newspaper, but the viewpoint lapses into awkward narrative at the end. The Band 2 criteria are only minimally met, so a mark of 1 is awarded.</p>	<p>Simple overall structure from spillage to clean-up, covering most areas of the task, with separate paragraphs for the problem and the solution. Within sections, ideas are linked through narrative content, but the attempt to use pronouns and connectives indicates that a mark at the bottom of Band 2 is appropriate.</p>
Band A2 – 1 mark	Band C2 – 1 mark	Band B2 – 1 mark



## Longer writing task Example 2

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>noun phrases build up relevant detail (A3)</p> <p>connectives link and develop ideas (A3)</p> <p>some variety of coordination and subordination develops the ideas (A3)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• inverted commas indicate direct speech (A2)</li> <li>• commas mark off phrases (A4)</li> </ul>	<p><i>Major Leak!</i></p> <p><i>There has been a over turned Tanker on the High Street and has leaked washing up liquid all OVER.</i></p> <p><i>It has gone into shops, houses and pond and damaged all shop FLOORS, killed plants and made the pond bubbly.</i></p> <p><i>Here are some options of residents and shop keepers. 'My shop is ruined I am going to have to close down for a couple of weeks and replace the floor' says Jack owner of Joke Stuff shop.</i></p> <p><i>Julie a local says 'My plants are just completely ruined. It took me ages to grow them'</i></p> <p><i>Consiullor Franks say 'We are doing everything possible to clear up and think of ways to make sure this does not happen again.'</i></p> <p><i>The company responsible refuse to to talk but they did say 'we are SORRY FOR the inconvince this may have caused and we are working on making are tanker stronger and better so this sort of thing never happens again. Again we are sorry but we will help clean up.'</i></p> <p><i>Major TRAFFIC jams are happing because of this.</i></p>	<p>opening briefly describes the situation (B2)</p> <p>pronoun links paragraphs but sounds awkward (B2)</p> <p>content organised around idea introduced by topic sentence (B2)</p> <p>Separate paragraphs distinguish different viewpoints (B2)</p> <p>pronoun offers appropriate link to previous paragraphs (B3)</p>
<p><b>SSP summary</b></p> <p>Some range in sentence structures, but limited use of subordination to develop ideas. Some variety of tenses and verb forms. There is also some relevant detail built up through noun and adverbial phrases.</p> <p>Most sentences correctly demarcated, but some loss of control over tenses and lack of in-sentence punctuation keep this at bottom of Band A3.</p> <p><b>Band A3 – 3 marks</b></p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• Some aspects of a newspaper report engage the reader's attention, eg headline <i>Major Leak!</i> (C3)</li> <li>• Reporter's role established, eg <i>here are some options of residents</i> (C3)</li> <li>• Some appropriate stylistic features add realism, eg journalistic language, the <i>company responsible refuse to talk</i> (C3).</li> </ul> <p><b>CE summary</b></p> <p>Response shows awareness of reader and purpose, through the use of a headline and some selection of details. There are also some appropriate stylistic features. However, some loss of control in style, eg <i>all OVER</i>, leads to a mark of 4, at the bottom of Band 3.</p> <p><b>Band C3 – 4 marks</b></p>	<p><b>TSO summary</b></p> <p>Newspaper report has straightforward structure, following the main areas given in the task, and opening with a clear headline, though it ends rather weakly. There is an attempt to use pronouns to link ideas within and between paragraphs. The response meets all Band 2 requirements but lacks the control or development to allow a mark higher than 2.</p> <p><b>Band B2 – 2 marks</b></p>

## Longer writing task Example 3

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>subordinating connectives develop ideas (A3)</p> <p>coordination and subordination link and develop ideas (A3)</p> <p>noun phrases add relevant detail (A3)</p> <p>secure adaptation of verb forms (A3)</p>	<p>pronouns and nouns make appropriate links between paragraphs (B3)</p> <p>echoing of words spoken produces cohesion (B3)</p> <p>main idea developed by relevant comments (B3)</p> <p>question and answer link paragraphs (B3)</p>
	<p><i>In the streets in the centre of town had a slippery situation, a tanker full of washing up liquid spilled all over the streets.</i></p> <p><i>The company has said ‘This is a one off, and it was unfortunate that this road was so busy.’ This big slip up could be very bad for their company as there was a huge delay and no-one could get passed it.</i></p> <p><i>‘This is awful, I can’t get to where I want and neither can anyone else’ said a lady who was waiting for the mess to be cleaned up.</i></p> <p><i>‘Accidents happen and they are already trying to clean this mess up’ says a relaxed man who is also stuck. yes accidents happen but they need to be more careful in the future as it is very dangerous as even people on feet could slip and hurt themselves, there’s no telling how much more chaos would have come if a car would have driven over this.</i></p> <p><i>The council sent down someone to clean it up. However, this took along time and created a que. Most people were very unhappy and so I asked them wether they would use, this company or not.</i></p> <p><i>‘Certainly not,’ said an elderly lady. ‘I don’t want to trust people that make mistakes like this’ she added, another source said ‘Im not to sure, this seems like a one off accident that wont happen again, but i’d have to think about it’.</i></p> <p><i>Looks like this washing up liquid company might have just lost some costomers.</i></p>

continued opposite

## Longer writing task Example 3 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>relevant detail built up through both noun and adverbial phrases (A3)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• most sentences correctly demarcated (A3)</li> <li>• some commas mark phrases or clauses (A3)</li> </ul>	<p><i>I then asked the company if they were afraid of this accident affecting the trust the customers had with them, they replied ‘we hope not as we know this has been very inconvenient but we do have <b>very high standards</b>, we hope this does not happen again.’</i></p> <p><i>The company acted quickly and helped the cleaners clean up the mess, this meant the speed was faster and that put some smiles on those <b>unhappy faces</b>. However it still took a good 30 <b>minutes</b> to clean up the <b>big slippery mess</b>, some people started to get annoyed but the company reassured them that they were going as fast as they could.</i></p> <p><i>When they had finished cleaning this up it was <b>still quite slippery</b> and they had to tell everyone to drive slowly. With this being a very busy road they phoned up the council who said ‘we will send an expert down there to make it non-slippery, but please put up drive slowly signs to warn other people before they get there.’</i></p> <p><i>The experts soon came and put a special powder on the floor which stopped it from being slippery. With that done everything is back to normal and the streets are very safe now and everyone can get to where they want.</i></p>	<p>separate paragraphs distinguish comments from actions (B3)</p> <p>pronouns make links between sentences (B3)</p> <p>appropriate ending, summing up current situation (B3)</p>
SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
<p>The response uses a range of sentence structures, with co-ordinating and subordinating connectives. Tenses and adaptation of verb forms mostly secure; modals included but not consistently controlled.</p> <p>Relevant detail built up by a good range of noun and adverbial phrases. Most sentences correctly demarcated but some misuse of commas. On balance this merits 4 marks at the top of Band 3.</p>	<ul style="list-style-type: none"> <li>• Shows awareness of reader and purpose, eg opens with main facts of the incident; detail establishes context (C3)</li> <li>• Reporter’s viewpoint puts a particular slant on the story, eg <i>this big slip-up could be very bad for their company</i> and <i>this washing up liquid company might have just lost some customers</i> (C4)</li> <li>• Appropriate stylistic features add interest, eg human angle: <i>that put some smiles on those unhappy faces</i> (C3)</li> </ul> <p><b>CE summary</b></p> <p>Some aspects of a newspaper report are adapted to engage the reader’s attention, with the reporter’s viewpoint sometimes well controlled. However the reported views are repetitious, and the style at times lapses into narrative or colloquialism, eg <i>looks like ...</i> This, and the lack of range of stylistic features, keeps the mark at the top of Band 3.</p>	<p>Appropriate opening and ending attempted and paragraphs support overall structure. There are appropriate links between paragraphs, which are developed with relevant detail. Within paragraphs there is some range of cohesive techniques, though they are not sufficiently effective to raise the mark out of Band 3.</p>
Band A3 – 4 marks	Band C3 – 6 marks	Band B3 – 4 marks

## Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>secure movement between tenses and a range of verb forms, including modals, contributes to clarity and establishes shades of meaning (A4)</p> <p>range of sentence structures develop account effectively (A4)</p> <p>effective handling of a range of tenses and verb forms in moving between reporter and quoted speech (A4)</p>	<p>opening introduces article effectively (B4)</p> <p>reference chain links paragraphs effectively (B4)</p> <p>contrasting points of view in juxtaposed paragraphs, linked by noun phrase (B4)</p> <p>topic sentences signal stages of report (B4)</p> <p>phrase links contrasting comments within the paragraph (B4)</p>
	<p><i>Headline – Pop open the Bubbly!</i></p> <p><i>Yesterday afternoon, a washing up liquid filled tanker couldn't handle the amount of its contents and let loose a great amount of its contents onto the town centre streets.</i></p> <p><i>1:30pm was when all the commotion started. With the journey of the tanker being so rough, the washing up liquid had started to over bubble it's container. Witnesses said how all of a sudden liquid spurted from what appeared to be the bolts that couldn't hold in any longer.</i></p> <p><i>Pedestrians were being victimised by the washing up liquid. Julia Richards, 22 from Stoke, was not at all amused, 'Well, what can I say? Just walking home from work was all that I was doing, in my new suit, and now look at it, ruined! Because of this idiot who; it seems, can't even control a tanker full of soap!'</i></p> <p><i>Other passers by who witnessed the event but weren't part of it simply stated 'It was a shock, but the sight, it looked quite a picture.'</i></p> <p><i>Brenda Williams, 72, from Preston, was with her grandson, Chris Williams, 9, when it all happened. 'I've never seen so much chaos in all my life, and believe me these eyes have seen a lot. People screaming and crying over a bit of soap, well it's just ridiculous isn't it.' Her grandson on the other hand seemed more delighted about the event, 'Oh my, I think it's awesome! Nothing ever happens like this, people should enjoy it. It's like snow in Britain, very rare! And look at the bubbles!!'</i></p>

continued opposite

## Longer writing task Example 4 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>well-selected noun and adverbial phrases contribute effectively to detail (A5)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• range of punctuation, eg exclamation marks and in-sentence commas, gives clarity and creates effect (A5)</li> </ul>	<p><i>The driver of the tanker didn't have anything to say on the matter other than a lot of apologies to people who were effected.</i></p> <p><i>About an hour after the incident, the big clean up was under way. Even now there's still the odd cleaner about the street. 'I better get paid over-time for this!' was al that could be said by Rose Phillips, a middle-aged cleaner from the surrounding area.</i></p> <p><i>With the streets smelling fresher and looking cleaner than ever, I think we'll find this slippery situation cleaned up!</i></p>	<p>ending attempts to round off the report neatly (B4)</p>
SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
<p>A range of structures varies the length and focus of sentences, developing ideas in some detail.</p> <p>Verb forms establish shades of meaning and movement between tenses is mostly secure. Despite a few errors in punctuation, the response meets the criteria for Band 4 and therefore is awarded 6 marks.</p>	<ul style="list-style-type: none"> <li>• Engages the reader's interest, eg through the lively characterisation of the various witnesses (C4)</li> <li>• Viewpoint shows widening and contrasting perspectives, eg of young and old (<i>Brenda Walker and her grandson</i>) (C4)</li> <li>• Stylistic features add interest or humour to the report, eg pun in headline <i>Pop-open the bubbly!</i>; character of grumpy cleaner, <i>I better get paid over-time</i>. (C4)</li> </ul> <p><b>CE summary</b></p> <p>The writing is focused on reader, always trying to engage interest. The viewpoint is well controlled and a range of stylistic features adds interest, but a lack of variety in the viewpoints keeps this in Band 4 with 9 marks awarded.</p>	<p>The structure of the report is clarified by the use of paragraphs, all carefully sequenced and linked. Where paragraphs are sufficiently developed, there is good evidence of cohesion, so the response fulfils the criteria for Band 4 and receives 6 marks.</p>
Band A4 – 6 marks	Band C4 – 9 marks	Band B4 – 6 marks



## Longer writing task Example 5

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>well-selected adverbial, adjectival and noun phrases give clarity and detail (A5)</p> <p>complex sentence incorporates embedded clause, condensed noun phrases, and passive (A6)</p> <p>simple complex and compound sentences combine to offer clarity and emphasis (A5)</p> <p>fronted adverbial phrases give emphasis and add variety (A5)</p>	<p>question-and-answer format gives cohesion (B5)</p> <p>sums up and refers back to previous paragraph (B5)</p> <p>connective phrase links paragraphs (B5)</p> <p>reference chain creates coherence between and cohesion within paragraphs (B5)</p>
	<p>Soapy show hits S_____</p> <p>How long ago was it since the westcountry last saw snow? <b>About three years ago in February?</b> Well now the town of S_____ is <b>in for a surprise</b> as a Frothy Washing up Liquid lorry, <b>transporting goods around the country,</b> <b>hit an oncoming Land Rover,</b> flipped and rolled in S_____ town center.</p> <p><b>The accident-which caused mounds of bubbles to seep out of the damaged truck</b> – was seen as a major catastrophe to some, but a miricle to others. Seventy One year old Jimmy Ramsay, has just migrated from Australia to spend precious time with his son.</p> <p>However, with the incredibly hot climate in the outback, he has never experienced the joys of snow but now he can.</p> <p><b>On the other hand</b> 34 year old commuter, Sarah Harris, called this <b>very strange incident</b> a <b>'disaster'</b>. <b>'With the roads filled with bubbles</b> theres no way I can get to work on time. The streets are manic. I can't wait untill its all over.'</p> <p>We also spoke to Frothy Liquid boss, David Frothy who gave us this statement; <b>'On behalf of Frothy Liquid</b> we would like to say how sorry we are for the recent <b>goings on</b> in S_____. We have offered all the affected partys in the Land Rover full compensation and hope they recover quickly. The driver who caused the <b>awfull accident</b> is being sent to the Frothy Driving School where he will have to prove he is competent enough to drive again.'</p> <p><b>With they injured drivers on the road to recovery, and the lorry transported to the scrapyard above,</b> all thats left now is the</p>

continued opposite

## Longer writing task Example 5 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• a range of punctuation, including dashes and ellipses is used to give clarity (A5)</li> <li>• punctuation of speech is mostly accurate (A4)</li> <li>• some commas and apostrophes are omitted.</li> </ul>	<p><i>cleanup. S_____ Town Council are planning to spray the soapy mounds with water to burst the bubbles and let them run off into the sewers. <b>However</b>, they can't do it alone and need volunteers to help them. <b>Then</b> we might be able to wash our hands of this catastrophe and get on with life again...</i></p>	<p>connectives give cohesion (B5)</p> <p>closes with reflective comment (B5)</p>
<b>SSP summary</b>	<b>COMPOSITION and EFFECT (CE)</b>	
<p>A range of sentence structures is deployed confidently, with a wide variety of verb forms incorporated securely, creating a clear report. Well selected phrases add clarity and detail, often being effectively positioned within sentences. The response has many Band 6 features, but the errors in punctuation – some omitted commas and apostrophes – lead to a mark of 7 in Band 5.</p>	<ul style="list-style-type: none"> <li>• Choice of witnesses deliberately sets out to engage, eg developing the human interest, (<i>precious time with his son ... never experienced the joys of snow but now he can</i>) (C5)</li> <li>• Takes account of some complexities, eg the company's need to offer apologies and compensation; the widely different perspectives of an elderly father, and a dedicated commuter (C5)</li> <li>• Uses techniques appropriate for the newspaper report, eg conversational phrases to create rapport with the reader (<i>well now</i>); humour (<i>Frothy Driving School</i>) and puns (<i>wash our hands of this catastrophe</i>) (C5)</li> </ul> <p><b>CE summary</b></p> <p>The newspaper article form is deliberately adapted to engage the reader, with careful selection of material and the inclusion of a range of well chosen stylistic features. A range of viewpoints indicates some complexities of the situation have been considered, if not dealt with in any depth. The response meets all criteria for Band 5 and is awarded 12 marks.</p>	<p><b>TSO summary</b></p> <p>The whole report is structured for clarity and emphasis, with paragraphs clearly sequenced and linked. Within paragraphs, the confident use of a range of cohesive devices secures a mark of 7 in Band 5.</p>
<b>Band A5 – 7 marks</b>	<b>Band C5 – 12 marks</b>	<b>Band B5 – 7 marks</b>

## Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
condensed noun and adverbial phrases combine to provide precise detail (A6)	opening gives key facts about events and hints at their effects to draw readers in (B6)
wide variety of verb forms and tenses incorporated accurately (A6)	reformulation gives cohesion (B6)  build-up in paragraph leads reader towards final summarising sentence (B6)
expanded noun phrases give precise detail succinctly (A6)	reference chain links paragraphs (B6)  reference chain for cohesion within paragraph (B6)
range of sentence structures and lengths, offers detailed information concisely, incorporating many condensed noun and adverbial phrases (A6)	reference back to previous paragraph contributes to coherence (B6)

continued opposite



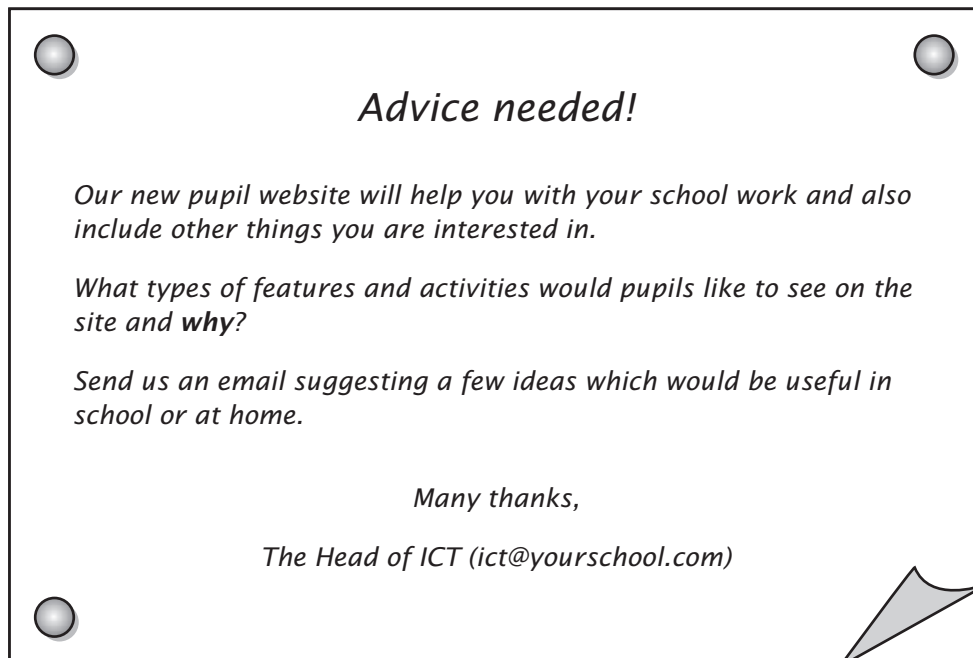
## Longer writing task Example 6 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>embedded clause contributes to succinctness (A6)</p> <p>range of sentence structures, sentence lengths and sentence types deployed (A6)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>in-sentence commas mark phrases and clauses to aid clarity and create emphasis (A6)</li> </ul>	<p><i>However, although the council have said this, local people who were affected by the spillage want to see some action. As of yet, the council haven't revealed a method of clearing the soap, as many drainage systems have been clogged by the recent floods. Many residents, such as Barry Hall, think that the mess must be cleared now. 'It is an utter disgrace that the council think we can just carry on regardless of hundreds of litres of washing up liquid in our town centre. The council have to find a solution now.'</i></p> <p><i>As of yet, no soap has been cleared from the streets of C_____. The public services are urging residents not to venture out into the centre of town, as the risk of slipping is very high. Still, even the best efforts of public services cannot get the soap cleared, and all heads turn to the council. Will the council agree on a solution for clearing the mess? Will an investigation be started to find the cause? Will the soap remain?</i></p>	<p>refers back to for coherence (B6)</p> <p>series of pertinent questions gives convincing open-ended conclusion (B6)</p>
	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>Skilfully integrates comment to engage the reader and arouse their sympathy, eg <i>chaos in our idyllic town</i> (C6)</li> <li>Offers complex perspectives on the incident, eg <i>tankers are checked ... drivers go through intensive testing and extensive training; drainage systems clogged</i>; clear understanding of role of council in final paragraph (C6)</li> <li>Range of referents for disruption: <i>congestion, havoc, threat, mayhem, disaster, delays, mess</i>; use of contrast in opening paragraph (C6)</li> </ul>	
<p><b>SSP summary</b></p> <p>Confidently controlled range of sentence structures contributes to a clear and convincing report. Succinctness created by well-managed noun and adverbial phrases. Punctuation well controlled, including parenthetical commas and punctuation of speech.</p>	<p><b>CE summary</b></p> <p>Newspaper report form skilfully exploited to position the reader from the start, managing the tone convincingly. A coherent viewpoint developed, communicating a range of realistic perspectives, both individual and general. Stylistic features confidently deployed to support the overall effect of a convincing report.</p>	<p><b>TSO summary</b></p> <p>Whole report is tightly structured. After the opening introduction to the problem, the reader is led to recognise the scale of the disruption, before hearing the official statement and then exploring a series of questions and issues. A range of deliberately used devices provides in-paragraph cohesion. All these qualities support the award of 8 marks.</p>
<p><b>Band A6 – 8 marks</b></p>	<p><b>Band C6 – 14 marks</b></p>	<p><b>Band B6 – 8 marks</b></p>

**Shorter writing task: Pupil website****Section B****Shorter writing task****Pupil website**

Your school is setting up a new website for pupils.

You see the following notice outside the hall:



**Write your email to the Head of ICT, giving advice about what should go on the new pupil website.**

*20 marks including 4 marks for spelling*

## Shorter writing mark scheme: Pupil website

D Sentence structure, punctuation and text organisation (SSPTO)		
Assessment focuses:		
Band	<b>AF5</b>	vary sentences for clarity, purpose and effect;
	<b>AF6</b>	write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;
	<b>AF4</b>	use cohesion within paragraphs.
<b>Marks available</b>		
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
D1	<ul style="list-style-type: none"> <li>Simple connectives (<i>and, so</i>) link clauses in the email (<i>Maths games is good but Science is hard and ...</i>). Sentence subjects may be repeated with simple verb forms, not always controlled (<i>I want ... I like ... I think games is a good idea</i>). Simple noun phrases (<i>fun games; good thing</i>) add limited detail. Within sections, some attempt to link ideas through content.</li> <li>Sentences generally correctly demarcated with some attempt to use other punctuation.</li> </ul>	0
D2	<ul style="list-style-type: none"> <li>Sentences generally grammatically sound with some variation in structure, eg simple subordination to give reasons for suggestions (<i>Pupils are happy because they are doing something they like</i>). Some variation in verb forms and tenses, eg modals for making recommendations (<i>You should have...</i>); imperatives (<i>put homework on the website</i>), though these patterns may be repeated. Noun phrases add relevant detail (<i>a sensible idea; lots of colours</i>). Within sections or paragraphs, content mostly organised around main ideas.</li> <li>Most sentences correctly demarcated with some use of other punctuation, eg dashes or colons to introduce lists.</li> </ul>	1, 2
D3	<ul style="list-style-type: none"> <li>Some range of sentence structures, with some variety of connectives, develops the suggestions (<i>... an agony aunt who gives helpful advice ... a calendar reminding pupils when ...</i>). Adaptation of verb forms mostly secure, eg conditional and modal to express possibility (<i>If you have music it would help ...</i>). Relevant detail built up through expanded noun phrases (<i>cartoon with a funny name</i>). Within paragraphs or sections, main suggestions developed by some supportive detail (<i>... a help page ... you could get advice from teachers ...</i>), with some attempt to make effective links between sentences, eg referring back using pronouns (<i>this, that</i>).</li> <li>Almost all sentences correctly demarcated with some use of a range of other punctuation, eg brackets, exclamation marks.</li> </ul>	3, 4
D4	<ul style="list-style-type: none"> <li>A range of structures used to vary the length and focus of sentences and to develop the advice, eg fronted phrases for emphasis (<i>As a hardworking student, I ...</i>). Movement between tenses and verb forms is mostly secure, establishing shades of meaning, eg including modals and passive constructions (<i>I recommend that educational websites should be approached</i>). Adverbials add force to the advice (<i>extremely helpful</i>) or add detail economically (<i>at the bottom of every page</i>). Within paragraphs, ideas sequenced or linked by range of devices, eg stacking up points for emphasis; controlled use of related connectives (<i>One thing ... another ... something else ...</i>).</li> <li>A range of punctuation used mostly securely, to mark the structure of sentences and to give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>Range of sentence structures deployed to give clarity and emphasis, and make the advice in the email convincing. Shifts between a range of verb forms are managed confidently, eg interweaving present tense with an effective combination of modals (<i>I suggest you include a careers questionnaire on the website which pupils might complete to see the qualifications they will need</i>); incorporating impersonal constructions and passives to suggest authority (<i>It is always useful to have work marked quickly ... an answer page should be created</i>). Within paragraphs a range of devices is used deliberately to support cohesion, eg summarising (<i>So you see, learning can be fun</i>); highlighting a problem, then suggesting solutions (<i>To save money you could ... Or why not ...</i>).</li> <li>A range of punctuation used correctly, for clarity and sometimes for emphasis or effect.</li> </ul>	6

**E Composition and effect (CE)**

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 features of a form appropriate for the email are evident, eg gives a few suggestions for the website.</li> <li>Writing shows evidence of a simple viewpoint (<i>I want a blog page</i>) though it may be limited to a personal preferences.</li> <li>Some awareness of appropriate style for an email to an ICT Head, eg through choice of vocabulary (<i>computer; homework</i>) though not always sustained.</li> </ul>	0
E2	<ul style="list-style-type: none"> <li>A form appropriate for the email is maintained, showing some awareness of purpose and reader, eg opening establishes purpose of the email simply (<i>I think the website idea is a good idea</i>); a few relevant ideas proposed for the website.</li> <li>A viewpoint is established and generally maintained, eg showing some awareness of the positive value of the website (<i>games so you learn and have fun</i>).</li> <li>Some straightforward stylistic features support purpose of email, eg ending with a polite comment (<i>Thank you for reading this</i>).</li> </ul>	1, 2, 3
E3	<ul style="list-style-type: none"> <li>Aspects of a form appropriate for the email are adapted to gain the attention of the Head of ICT, showing awareness of reader and purpose, eg an appropriate tone (<i>I think it's great ...; Thank you for allowing me to have an input</i>); selection of relevant ideas with reasons.</li> <li>A clear and consistent viewpoint is established and controlled, eg suggestions supported by relevant reasons (<i>A free music site would be good so pupils can relax when they work</i>); referring to the needs of different groups of pupils (<i>Y7 pupils want ... older pupils prefer ...</i>).</li> <li>Some appropriate stylistic features add emphasis or interest to the advice, eg use of repetition (<i>Remember to ... and remember that ...</i>); rhetorical questions (<i>Why not have a competition?</i>); personal comment to support the advice (<i>... many pupils would use it. I know I would!</i>); technical language (<i>links to other sites</i>).</li> </ul>	4, 5, 6
E4	<ul style="list-style-type: none"> <li>The email is adapted, with content well-focused on engaging the interest of the Head of ICT, eg by using an effective business-like tone (<i>If this was possible Sir, many of the students would get more involved ...</i>); through the selection of feasible, supported ideas likely to convince.</li> <li>The viewpoint is well controlled, eg through consideration of a variety of pupil needs (<i>For all the athletic students ... Students who are more academic ...</i>); taking account of whole school issues (<i>parents and pupils would find online the school policy on bullying ...</i>); considering some of the security implications (<i>we must have passwords so ...</i>).</li> <li>A range of stylistic features supports the email's purpose, eg balanced recommendations (<i>you must not ... instead you should ...</i>); hyperbole (<i>vital ... really critical</i>); humour (<i>blogging gives us a chance to practise our writing skills!</i>).</li> </ul>	7, 8, 9
E5	<ul style="list-style-type: none"> <li>The email is deliberately adapted to convince the Head of ICT that the advice is sensible and worth taking, eg by the use of a consistently authoritative tone (<i>... has to appeal to all tastes, so I suggest a simple coloured background</i>).</li> <li>The viewpoint takes account of some of the complexities involved in running a website, eg anticipating practical problems (<i>Activities must be updated frequently</i>); addressing wider issues (<i>a discussion forum would keep pupils out of chat rooms, and parents could feel assured ...</i>); and exploring wider implications (<i>save printing costs and the environment; put the newsletter on the site</i>).</li> <li>A range of well-judged stylistic features supports the presentation of convincing advice, eg adopting the style of a virtual tour (<i>First you click on ... You are faced with a choice, so select from the drop-down menu...</i>), or acting as a spokesperson (<i>I think I speak for all pupils when ...</i>).</li> </ul>	10

F Spelling		
Assessment focus:		Marks available
Band	<b>AF8</b> use correct spelling.	
Main criterion: the spelling of simple and common polysyllabic words is usually accurate.		
Likely patterns of error:		
F1	<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 simple words with complex regular patterns is usually accurate.		
Likely patterns of error:		
F2	<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; physicy; basicly</i>).</li> </ul>	2
Main criterion: most spelling, including that of irregular words, is usually correct.		
Likely patterns of error:		
F3	<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 (SSPTO)		
<p><b>Sentence Structure</b></p> <p>expanded noun phrase attempts to provide relevant detail (D2)</p> <p>subordination develops a reason for the suggestion (D3)</p> <p>noun phrase adds relevant detail (D2)</p> <p>some variation in verb forms including modals (D2)</p>	<p><i>Advice Needed!!</i></p> <p><i>Dear Head of ICT</i></p> <p><i>I am writing to you to surgest a few ideas for the school pupil website.</i></p> <p><i>My first idea would be a online chat room about school work only, this is because if your teacher has set homework and you don't really under stand it you can ask other pupils in your set.</i></p> <p><i>My second idea is to have brain teasers which you could print of and do to get your brain working, or just to do for fun, this would also be handy for teacher to do as a starter activerty.</i></p> <p><i>My third and final surgestion is homework sheets, which are printable sheets which teachers have set as homework reciantly this would be good if you have lost your homework you can just print a new one out.</i></p> <p><i>I hope you take my points in to considoration.</i></p> <p><i>Many thanks</i></p> <p><i>L___ W_____</i></p>	<p><b>Punctuation and Text Organisation</b></p> <p>content organised around main idea with a little detail (D2)</p> <p>related connective phrases link ideas (D3)</p> <p>comma marks clause (D3)</p>
<b>SSPTO summary</b>	<b>COMPOSITION and EFFECT (CE)</b>	<b>SPELLING</b>
<p>Sentences are generally grammatically sound, and provide some variety in structures and lengths. There is also some variation in verb forms, including modals, but the patterns are repeated. Some attempts to develop and link ideas, but lack of in-sentence punctuation, and evidence of comma splicing, indicate a mark of 2 at top of Band 2.</p>	<ul style="list-style-type: none"> <li>Opening sentence sets out the purpose of the email in a clear, straightforward way (E2)</li> <li>Offers relevant suggestions with simple, reasonable explanations (E2)</li> <li>Ends with a polite request and closing comment suitable for an email (E2)</li> </ul>	<p>Some common words are correct (<i>homework, starter</i>) and the less common <i>printable</i>. However, more complex words (<i>surgest, activerty, surgestion, reciantly, considoration</i>) are incorrect, leading to a mark of 1.</p>
	<b>CE summary</b>	
	<p>Response adopts a simple format and polite tone, showing some awareness of purpose and reader. It maintains a positive viewpoint and considers teachers' as well as pupils' views. Some appropriate stylistic features also adopted, so all Band 2 criteria are fulfilled and therefore this is awarded 3 marks.</p>	
<b>Band D2 – 2 marks</b>	<b>Band E2 – 3 marks</b>	<b>Band F1 – 1 mark</b>

## Shorter writing task Example 2

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure		Punctuation and Text Organisation
	<p><i>Advice for the new school website.</i>  <i>I think that the new school website should have interesting things, like games that help you in learning, and jokes.</i></p>	commas mark phrases (D3)
adaptation of modals and present tenses mostly secure (D3)	<p><i>Firstly the website should be attractive, filled with pictures and bright colours, but not too bright. It should include activities like games to play which exel you in your learning, also a sort of music player on it so whilst your on the website you can listen to music.</i></p>	
some variety of coordinating and subordinating connectives (D3)	<p><i>Secondly the website does belong to a school so it should have information like dates and time of school year. I also think that the website should include a year book, which contains pictures of pupils and what year they are in. It should include work and summaries of lessons to help pupils catch up with their work, incase they were'nt here.</i></p>	related connectives link ideas (D3)  main suggestion developed by some details (D3)
noun phrase adds relevant detail (D2)	<p><i>Thirdly the website should have fun zone for the pupils to go on, this should include things like music and film charts, free games to play, the latest fashion trends and things like that.</i></p>	
secure use of conditional and modal to develop suggestion (D3)	<p><i>If a pupil is at home and they want to visit the school website they should have a password to use so that a pupil will feel safe using the website at home. The website should include a feature that lets pupils save their school orhome work onto it so that it saves them time so that they don't have to keep bringing memory sticks or floppy discs to school, and the worry of it getting lost or stolen inside or outside of school will be gone.</i></p>	pronouns give some cohesion (D3)

continued over



## Shorter writing task Example 2 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure	<p><i>I think that <b>this is the right amount of advice</b> needed to get you started on your website.</i></p> <p><i>Whatever features you include in the website, I am sure it will be great. I cannot wait to see how the website will look.</i></p> <p><i>Good luck!</i></p>	<p>reference to previous advice links ideas (D3)</p> <p>comma marks off clause (D3)</p>
SSPTO summary	COMPOSITION and EFFECT (CE)	
<p>Suggestions are developed with some range of sentence structures and lengths. Adaptation of verb forms, including modals, is mostly secure, though lacking variety. Supportive details, and techniques such as pronouns and connectives, provide some cohesion. However, control over syntax and punctuation is lost at times, leading to a mark of 3 in Band 3.</p>	<ul style="list-style-type: none"> <li>Relevant ideas selected and reasons given, ending with friendly, polite tone, eg <i>Whatever features you include in the website, I am sure it will be great</i> (E3)</li> <li>Viewpoint offers suggestions supported by reasonable explanations, referring to needs of pupils in different situations, eg <i>catch up with their work incase they weren't here ... if a pupil is at home ...</i> (E3)</li> <li>Appropriate technical language (<i>sort of music player, password, memory sticks, floppy discs</i>) gives interest; personal comment (<i>I cannot wait to see ...</i>) supports advice (E3)</li> </ul>	
	CE summary	
	<p>Response shows awareness of reader and purpose through the use of an appropriate tone, whilst the viewpoint is clear and generally controlled. A few appropriate stylistic features confirm that all Band 3 criteria are met and so the response receives a mark of 6 at the top of the band.</p>	
Band D3 – 3 marks	Band E3 – 6 marks	SPELLING
		<p>Spelling of words with regular patterns is generally accurate (<i>interesting, summaries, memory, amount</i>). As there is no evidence of correct spelling of irregular words, a mark of 2 is awarded.</p>
		Band F2 – 2 marks



## Shorter writing task Example 3

SENTENCE STRUCTURE, PUNCTUATION and  
TEXT ORGANISATION (SSPTO)

## Sentence Structure

Punctuation and  
Text Organisation

mostly secure  
movement between  
verb forms including  
modal and infinitives  
(D4)

Hi,

My name is S\_\_\_\_\_ A\_\_\_\_\_ from Year 9.  
I think this new website is a good idea, to get  
pupils to revise and study and it would also  
help with our school work. I have come up  
with a few ideas that I think will encourage  
students to visit the website.

**Educational Games:**

subheading with colon  
introduces paragraph  
(D3)

modals used securely  
with conditional (D3)

Everyone likes to play games so straight  
away this would entice them to want to visit  
the website. But if they are educational also  
they would be learning at the same time. And  
perhaps while they are on the website they  
might go and take a look at other resources.

related connectives  
make effective links  
within paragraph (D4)

fronted phrase gives  
clarity (D4)

**School Experiences:**

Alongside the educational part of it there could  
be a gallery of photos taken on educational  
trips at school of students, or photographs of  
productions that have visited the school. This  
would make a lot of students want to visit the  
site, to see if they are on there or their friends.

comma marks off  
phrase (D4)

supportive details  
develop the main  
idea (D3)

continued over

## Shorter writing task Example 3 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>simple sentence followed by complex sentence with subordinating connectives to develop the suggestion (D3)</p>	<p><i>Guest book:</i></p> <p><i>Finally another important feature of the website would be a guestbook. <b>This</b> is where pupils who have visited the website can leave feedback to what they thought of the website, and ideas and opinions, as to what could be changed or added to make <b>it</b> more interesting. The students views on the website are important as we are the ones visiting it.</i></p> <p><i>Thank you for reading my views. I hope <b>it</b> helps to contribute to the making of the school website. I will definately visit it when it is done.</i></p>	<p><b>Punctuation and Text Organisation</b></p> <p>pronouns give cohesion (D3)</p>
<p><b>SSPTO summary</b></p> <p>Suggestions developed through a range of sentence lengths and structures, with verb forms generally adapted securely. A range of devices assists cohesion, but there are errors in the use of apostrophe and the comma, with some incomplete sentences. Despite some loss of control, the response fulfils all the Band 3 criteria and so is awarded 4 marks.</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>Engages reader's interest, eg opening immediately introduces the writer; uses business-like tone, (<i>I hope it helps to contribute to</i>) (E4)</li> <li>Viewpoint of student-user is controlled, with suggestions well-supported by references to students' needs, eg <i>we are the ones visiting it</i>. (E3)</li> <li>Stylistic features support purpose, eg subheadings followed by methodical argument; personal comment (<i>personally ...</i>) (E3)</li> </ul> <p><b>CE summary</b></p> <p>Email well focused on engaging interest, presenting clearly some feasible and supported ideas. Consistent viewpoint controlled and some appropriate stylistic features. Just enough evidence of Band 4 features to merit a mark of 7.</p>	<p><b>SPELLING</b></p> <p>There is some evidence of irregular words (<i>guestbook</i>) being spelt correctly, but common words (<i>definately</i>) incorrect, so this is awarded 2 marks.</p>
<b>Band D3 – 4 marks</b>	<b>Band E4 – 7 marks</b>	<b>Band F2 – 2 marks</b>

## Shorter writing task Example 4

SENTENCE STRUCTURE, PUNCTUATION and  
TEXT ORGANISATION (SSPTO)

## Sentence Structure

Punctuation and  
Text Organisation

Dear Head of ICT

fronted phrase adds  
emphasis and clarity  
(D4)

**As head of the school council** I thank you for  
coming to us for advice. Myself and the student  
council have carried out surveys and research.  
**This is our advise.**

connective sentence  
introduces following  
ideas (D4)

expanded noun  
phrases add detail  
economically (D4)

**First of all,** we would like to see a detailed  
time table of extra curricular activities. 60% of  
students in the school do not know the times or  
location of these activities. I feel strongly that  
all students should know about these activities  
and make the most of them.

connectives move  
reader on from one  
idea to the next (D4)

secure movement  
between verb  
forms (modals,  
past and present  
tenses, infinitives  
and passive voice),  
establishes shades  
of meaning (D4)

**Secondly,** we would like a page for each year  
group showing students, teachers and any  
important news. Mr Oliver, the Headteacher  
said **'I want my students to know my teachers  
and my teachers to know my students.'** I  
believe **this** is one way Mr Oliver's aim can be  
achieved.

correct use of comma,  
speech marks and  
exclamation marks (D3)

pronouns link  
sentences (D3)

statements  
followed by  
a question;  
compound, simple  
and complex  
sentences all add  
variety and develop  
the suggestions  
(D4)

**Furthermore,** the students would like to be  
more active and have their own page on the  
site. Ten schools in Cheshire have allowed  
**this** to happen. **It** would encourage maturity,  
responsibility and teamwork.

connectives move  
reader on from one  
idea to the next (D4)

**Also,** year 9, 10 and 11 who are all going  
through exams would like a revision page with  
games, help and links to revision websites. Our  
surveys show that 70% of students responded  
well to **this** when put on trial. Don't you wish  
you had access to **this** at our age?

pronouns link  
sentences (D3)

continued over

## Shorter writing task Example 4 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>expanded noun phrase adds detail economically (D4)</p> <p>adverbial adds force to advice (D4)</p>	<p><i>Finally, a page showing and explaining any large pieces of homework handed out 8 in 10 students and teachers think this would increase the <b>quality, accuracy and understanding of homework</b>.</i></p> <p><i>In conclusion we <b>all strongly</b> believe that the school can be improved if you include our ideas. Thankyou for this opportunity and please take our ideas into consideration.</i></p> <p><i>Yours sincerely R_____ C_____ (Head of student council)</i></p>	<p><b>Punctuation and Text Organisation</b></p>
<p><b>SSPTO summary</b></p> <p>The suggestions are developed through a varied range of sentence types, lengths and structures. Movement between a variety of tenses and verb forms is secure. Cohesion is achieved through various devices. Punctuation marks the structures of sentences and gives clarity despite a few omissions. All criteria for Band 4 are fulfilled, leading to the award of 5 marks.</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• Opening engages the interest of the Head of ICT by introducing the writer and his authenticity, thanking him / her and then indicating surveys have been carried out (E4)</li> <li>• Writer's viewpoint is well controlled and offers range of evidence to clinch arguments, including Head teacher's aims, other schools in the area, and views of other teachers (E4)</li> <li>• Stylistic devices which support the email's purpose include statistics from the imagined survey; quotation from Head; identifying self as leader of a larger body (<i>Myself and the student council ... we all strongly believe ...</i>) to create a sense of authority (E4)</li> </ul> <p><b>CE summary</b></p> <p>Well-selected, credible content is presented in an appropriate style and tone, so the response fulfils all criteria for Band 4, justifying the award of 9 marks.</p>	<p><b>SPELLING</b></p> <p>Some complex or irregular words correct (<i>curricular, responsibility, access, accuracy, opportunity</i>). However, <i>advise</i> is misused, and <i>acheived</i> is incorrect, so a mark of 3 is awarded.</p>
<b>Band D4 – 5 marks</b>	<b>Band E4 – 9 marks</b>	<b>Band F3 – 3 marks</b>

## Shorter writing task Example 5

SENTENCE STRUCTURE, PUNCTUATION and  
TEXT ORGANISATION (SSPTO)

## Sentence Structure

Punctuation and  
Text Organisation

To: ict@yourschool.com

From: n .r @stanway.ac

Dear Head of ICT,

I recently noticed the notice about the school website outside the hall. I think this is an **excellent initiative of yours** and will make it a lot easier for pupils to make **the correct link between home and school.**

refers back to the notice, creating link between ideas (D5)

expanded noun phrases combined skilfully for clarity and emphasis (D5)

You stated that you were in need of some **ideas for features and activities on the website** and I wish to inform you of some suggestions I have. I advise you to enable pupils to upload homework onto the website. This would save pupils from having to print so much work and allow staff to access work wherever they are. Furthermore, it would save paper and trees, meaning we would be a more environmentally friendly school. This feature would also mean pupils couldn't make the excuse that their printer has broken for missing homework! The website should be appealing and a fun place to visit; this is why I suggest you include some games on it – both educational and not so. School events should be posted on the website and school calenders should be available to download so pupils can be more organized and aware of things going on in the school community. **Moreover, I think the website should be a method of communication between pupils and staff** so homework can be set and discussed **without teachers talking to pupils in person.**

pronouns, connective and reference chain link ideas (D5)

apostrophe, exclamation mark, semicolon and dash deployed accurately to clarify and create effect (D5)

secure and effective combination of different modals, infinitives and passives convey subtleties of meaning (D5)

connective links ideas (D5)

condensed noun and adverbial phrases incorporated into complex sentence for succinctness and clarity (D5)

continued over

## Shorter writing task Example 5 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure	<p><i>Finally, I sincerely hope my ideas will be of use and some are included on the website. Please feel free to discuss any ideas with me to see how they may be developed. I look forward to seeing the final result!</i></p> <p><i>Yours sincerely,</i></p> <p><i>N _ R _</i></p> <p><i>A year 9 pupil</i></p>	<p>Punctuation and Text Organisation</p> <p>refers back to previous ideas, adding to cohesion (D5)</p>
	COMPOSITION and EFFECT (CE)	
	<ul style="list-style-type: none"> <li>Opening immediately sets context in a highly positive tone, eg <i>excellent initiative</i> and summarises the ideas which will follow (E5)</li> <li>Viewpoint responds to complexities, eg email takes account of the outside world's view of the school (<i>environmentally friendly school</i>); and of the needs and benefits for staff and wider community (<i>staff to access work whoever they are, calenders ... aware of things going on in the school community</i>) (E5)</li> <li>A range of supportive features applied, eg technical vocabulary integrated into email (<i>upload homework</i>); humour (<i>excuse that printer has broken for missing homework!</i>) (E5)</li> </ul>	
SSPTO summary	CE summary	SPELLING
Range of sentence structures confidently handled to give clarity and emphasis, and help make the advice convincing. Shifts between a wide range of verb forms are well controlled. A range of cohesive devices is in evidence and a range of punctuation is accurately and effectively employed. The response is awarded full marks for this strand.	The email is convincing in context and content; its viewpoint considers complex perspectives. The stylistic devices are well-judged and add force to the advice. All Band 5 criteria are met, so 10 marks are awarded.	Nearly all spelling is correct including that of complex irregular words ( <i>initiative</i> ; <i>access</i> ; <i>environmentally</i> ) Therefore, although <i>calenders</i> is incorrect, the response is awarded 4 marks.
Band D5 – 6 marks	Band E5 – 10 marks	Band F4 – 4 marks





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