

En

KEY STAGE

3

LEVELS

4-7

2003

English tests

Mark scheme

2003

KEY STAGE

KEY STAGE

KEY STAGE

KEY STAGE



Guarding standards

department for

**education and skills**

creating opportunity, releasing potential, achieving excellence

First published in 2003

© Qualifications and Curriculum Authority 2003

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

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

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

Qualifications and Curriculum Authority  
83 Piccadilly  
London W1J 8QA  
[www.qca.org.uk/](http://www.qca.org.uk/)

---

# Contents

<b>Introduction</b>	<b>3</b>
<b>Reading paper: <i>In Search of Treasure</i></b>	<b>4</b>
Introduction	4
Assessment focuses for the questions	6
Reading paper mark scheme	7
<b>Writing paper</b>	<b>21</b>
Introduction	21
Writing task	24
Writing paper mark scheme	25
Exemplar responses	28
<b>Shakespeare paper</b>	<b>40</b>
Introduction	40
<i>Henry V</i>	44
■ Writing task	44
■ Writing mark scheme	45
■ Writing exemplars	48
■ Reading task	53
■ Reading mark scheme	54
■ Reading exemplars	55
<i>Macbeth</i>	63
■ Writing task	63
■ Writing mark scheme	64
■ Writing exemplars	67
■ Reading task	73
■ Reading mark scheme	74
■ Reading exemplars	75
<i>Twelfth Night</i>	83
■ Writing task	83
■ Writing mark scheme	84
■ Writing exemplars	87
■ Reading task	92
■ Reading mark scheme	93
■ Reading exemplars	94

---

---

# Introduction

This document contains the complete set of mark schemes for the 2003 key stage 3 English papers – the Reading paper, Writing paper and Shakespeare paper. It includes guidance on the overall structure of the mark schemes and how they should be applied.

The markers of the 2003 key stage 3 tests will be trained to follow specific guidelines to ensure consistency of marking in applying the mark schemes.

From 2003 separate levels will be awarded for Reading and Writing. The individual Reading and Writing mark schemes are not level-related. The Reading level will be awarded on the basis of an aggregation of the marks achieved on the Reading paper and the Shakespeare reading task. Pupil performance across the two elements may vary and the marking criteria are designed to recognise and reward a range of qualities in each. Similarly, the Writing level will be awarded on the basis of an aggregation of the marks achieved on the Writing paper (longer writing task) and the writing section of the Shakespeare paper (shorter writing task), and again pupil performance across the two tasks may vary. Pupils will also receive an overall English level on the basis of the aggregation of the total marks for Reading and the total marks for Writing.

Final decisions about the 2003 level thresholds, ie for the separate Reading and Writing levels as well as the overall level for English, will be made on the basis of a review of a wide range of statistical and qualitative evidence. Level threshold tables, showing the mark ranges for the award of different levels for Reading, Writing and English, will be published on the QCA website on 23 June 2003.

---

# Reading paper: *In Search of Treasure*

## 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, fiction and non-fiction.

## Questions

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

## Assessment focuses

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

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

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

## Mark scheme

### Low-tariff questions

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

- answers the question;
- meets the assessment focus for the question.

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

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

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

grid	<i>Questions 3, 9, 12</i>	pupils can only gain credit if an answer is written in the appropriate space.
a) and b) part questions	<i>Questions 2, 4, 8</i>	pupils answers to a) or b) can only be credited if they are written in the appropriate space. An answer placed in the space for a) which is wrong for a) but correct for b) cannot be credited.
bullet points	<i>Questions 1, 2a, 5 and 11</i>	where more than one bullet is given to indicate the number of points to be made, answers can be credited if they fulfil the requirements of the marking key even if the points appear together after the same bullet.

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

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

### 5-mark questions

For 5-mark questions, a set of criteria is provided in three bands which describe the quality of answers expected. Marks should be awarded according to the criteria using the accompanying sample answers to confirm judgements. Responses which do not fulfil enough of the criteria for 1 mark should be awarded 0.

## Assessment focuses for the questions

<i>In Search of Treasure</i>						
	AF2	AF3	AF4	AF5	AF6	
	understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	deduce, infer or interpret information, events or ideas from texts	identify and comment on the structure and organisation of texts, including grammatical and literary features at text level	explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	
<b>Treasure-hunting</b>	1	2				
	2a	1				
	2b					1
	3			2		
	4				2	
	5		2			
<b>Total</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>10</b>
<b>Treasure Island</b>	6		1			
	7					1
	8				2	
	9		3			
	10			5		
<b>Total</b>	<b>0</b>	<b>4</b>	<b>5</b>	<b>2</b>	<b>1</b>	<b>12</b>
<b>Into the Tomb of Tutankhamun</b>	11			2		
	12					3
	13				5	
	<b>Total</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>5</b>	<b>3</b>
<b>Total</b>	<b>3</b>	<b>6</b>	<b>9</b>	<b>9</b>	<b>5</b>	<b>32</b>



## Reading paper mark scheme

Questions 1–5 are about Treasure-hunting (page 3 in the Reading booklet)

1. According to paragraph 1, what two desires motivate the majority of treasure-hunters?

(up to 2 marks)

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

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

- *(the desire) to get rich quick / the fulfilment of dreams;*
- *(the desire for) excitement.*

2.

a) From paragraph 2, give two examples of historical events or stories that are mentioned.

(1 mark)

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

Award **1 mark** for **any two** of the following events or stories:

- *(the burial chambers of) Tutankhamun;*
- *Shi Huangdi* (buried with models of his army) / Chinese emperor buried with models of his army;
- *(the eruption of) Vesuvius / Pompeii;*
- *(the sinking of) the Titanic.*

**Do not accept** the phrase *burial chambers* on its own.

b) Suggest one reason why the writer included a **range** of examples to support her ideas in paragraph 2.

(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 any **one** of the following reasons:

- to show that (lost) treasure can be found all over the world;
- to show that (lost) treasure has been associated with different times in history;
- to show that (lost) treasure can include big / important finds;
- to show the different kinds of (lost) treasure / different ways treasure can be lost;
- to enable readers to recognise at least one example.

3. Here are four sub-headings which could be used for the different paragraphs in this text.

Number each sub-heading 1–4 to show the order in which they should be placed in the text.

Number 3 has been done for you.

(up to 2 marks)

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

Award **1 mark** if **one** or **two** numbers are correct

Award **2 marks** if **three** numbers are correct

The mystery of pirate treasure

[3]

Why do people go treasure-hunting?

1

Getting ready to go

4

Adventure – with a sense of history

2

**Do not accept** any number which appears in more than one box.

4. Explain how the choice of language in the phrase *shrouded in ever-greater secrecy* (at the end of paragraph 3) creates a feeling of mystery about pirate treasure.

a) *shrouded* suggests:

b) *ever-greater secrecy* suggests:

(up to 2 marks)

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

a) Award **1 mark** for:

- *shrouded* suggests covered up / hidden / a link with death.

b) Award **1 mark** for:

- *ever-greater secrecy* suggests that the secrecy / mystery associated with the treasure keeps growing / becomes more and more (difficult to uncover).

**Do not accept:**

- an explanation of a meaning of a word which does not relate to the way the word is used in the text;
- the same explanation used for more than one word.

5. The overall impression this text gives is that treasure-hunting is an exciting pastime.

How do you get the impression that treasure-hunting has a **negative** or **less exciting** side?

Explain two different ways this negative impression is given and support each answer with a quotation from the text.

(up to 2 marks)

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

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

- people go on doing it (like the lottery), even though they know they won't find anything, eg *week after hopeless week*;
- very few people ever find treasure, eg *Treasure-hunters sometimes do strike lucky ...* implies that they mostly don't;
- people often put a lot more into it than they get out of it, eg *often the time, effort and money invested are greater than the material rewards*;
- treasure-hunting may be linked to other people's misfortunes, eg *the victims of the eruption of the volcano Vesuvius or the unfortunate people who went down with the Titanic*;
- treasure-hunting involves a lot of planning / the preparation for treasure-hunting can be dull or routine, eg *Careful planning is essential* or *researching the laws on different kinds of treasure*;
- some people let treasure-hunting take over their lives, eg *Some people ... end up devoting their lives to it*.

**Do not accept:**

- the same explanation more than once;
- a quotation without an explanation.

Questions 6–10 are about *Treasure Island* (pages 4–5 in the Reading booklet)

6. Give one detail from paragraph 1 which shows that the narrator and his companions are walking on high ground.

(1 mark)

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

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

- *lay a little downhill;*
- *under the shoulders of the Spy-glass Mountain;*
- *(ever wider) over the western bay.*

**Accept** a quotation or a close paraphrase.

7. In paragraph 2, how is the importance of the third pine tree emphasised?

Explain one 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 any **one** of the following points:

- by making it the third pine tree / the first two were 'wrong' / by writing more about the third pine tree than the other two;
- by emphasising the height / size of the tree (in a number of ways);
- by using nearly a whole paragraph / including a lot of detail to describe the tree;
- by explaining it could be seen from a long way out to sea / it was large enough to be a *sailing mark* / landmark for sailors.

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

8. In paragraph 3, explain how the choice of language in each of the following quotations shows the way the men are affected by the thought of the treasure.

a) *swallowed up their previous terrors* suggests that:

b) *Their eyes burned in their heads* suggests that:

(up to 2 marks)

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

a) Award **1 mark** for:

- *swallowed up their previous terrors* suggests that the terrors / fears the men had before have completely gone / disappeared.

b) Award **1 mark** for:

- *Their eyes burned in their heads* suggests that the look in their eyes was one of single-mindedness / determination / greed / anticipation.

**Do not accept** the men were excited in response to either part of the question.

9. In paragraph 4, what different impressions do you get of Long John Silver's state of mind?

Complete the following table by writing down two more quotations from paragraph 4 and explaining what each of the **three** quotations suggests about Long John Silver's state of mind.

(up to 3 marks)

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

Award **1 mark** for a comment on the given quotation, eg:

Quotation	What this quotation suggests about Long John Silver's state of mind
<i>his nostrils stood out and quivered</i>	– he is impatient / determined to get to the treasure / agitated  <b>Do not accept</b> excited

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

– <i>he plucked furiously at the line that held me to him</i>	– he is irritated at having Jim attached to him / he is in an angry mood
– <i>turned his eyes upon me with a deadly look</i>	– he feels hatred / murderous towards Jim
– <i>Long John Silver hobbled, grunting, on his crutch</i>	– he is determined to get the treasure (although he is finding it hard to move)

Pupils may choose other relevant quotations.

**Do not accept:**

- a quotation without an explanation;
- the same explanation of Long John Silver's state of mind more than once.

10. In the last section of the text, from the line *Shaken as I was ...* to the end, how is the reader prepared for the discovery that the treasure has gone?

You should comment on:

- how Jim and the men’s approach to the thicket is described;
- the gradual revelation that something is wrong;
- the way the text ends.

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for an explanation which shows some understanding, in relation to the prompts, of how the description of the approach to the thicket, the gradual revelation something is wrong and the ending of the text prepare the reader for the fact the treasure has gone. The text may be paraphrased or referred to and the answer may not address all the prompts. There may be some recognition of the structure of this section of the text but no comment on its effect.

Award **3 marks** for an answer which demonstrates some understanding of how the structure of this section of the text prepares the reader for the ending. Some relevant features, suggested by the prompts, are clearly identified, but all the prompts may not be equally fully addressed. Simple points are made about the sequence of ideas or use of language that show how selected details contribute to the build-up to the discovery that the treasure has gone. Reasonable references are made to support views.

Award **4 or 5 marks** for a response which explores explicitly how the reader is prepared for the discovery the treasure has gone. The increasing pace of the men, the ‘low cry’, the fact that Silver and Jim come to a dead halt and the detailed description of the excavation are identified and commented on. Appropriate references are precisely and concisely made and all the prompts should be addressed. Awareness of the perspective of Jim, or the impact of the final exclamation at the end of the text, may be shown.



**Question 10 Sample answers**

*They start to run as their approach to the thicket. The writer tells you something is wrong. They see a great excavation it is Flint.*

Identifies a simple point in relation to the first prompt. *The writer tells you ...* is a paraphrase of the second prompt rather than a point. The third sentence conflates the rest of the text, implying some understanding of what happens. Limited use of reference and not all the prompts are addressed.

**1 mark**

*Their approach to the thicket is a rush but as the writer gets on to describing that the treasure has gone it slows down and then ends with a short paragraph of that the treasure has gone.*

Shows some understanding of the men rushing at the start, and the significance of the pace slowing down. Some awareness of the structure of this section in the recognition that it *ends with a short paragraph*. All three prompts briefly touched on but there is no use of reference.

**2 marks**

*There approach to the thicket is describing the men as excited and they wan't to get to the treasure quick. Then they start to slow down as they realise something is wrong. They become tense and nervous. The passage end with them looking to where the treasure should be and seeing nothing but packing cases at the bottem. It ends with a statement so it is clear what happens.*

Essential points made in relation to each of the three prompts, showing understanding of how the reader is prepared for the fact the treasure is gone. No direct quotations but answer linked to the text. All three prompts addressed but points undeveloped.

**3 marks**

*The journey to the 'thicket' is described as being fast paced' 'with a sense of eagerness to get to the treasure. Long John Silver had be going so fast that Jim said 'it was hard for me to keep up with the rapid pace...now and again I stumbled'. Long John Silver was obviously very anxious and was leading Jim. Then the breaking of the news that something was wrong was when 'Suddenly....we beheld them stop' it must have been something wrong when a 'low cry arose'. The passage ends with the realisation that someone has beaten them to the treasure and they had not found their riches, that the 'seven hundred thousand pounds were gone.'*

Some exploration of how the reader is prepared for the discovery that the treasure is gone. Some key points in relation to the prompts are identified and some awareness shown of how sections are linked: *Then the breaking...; The passage ends*. Appropriate references selected, especially in relation to the first two prompts. All prompts addressed but comments on the third less fully developed.

**4 marks**

*The writer describes how they are all stumbling towards the treasure, running as fast as they can and speeding up to the spot, indicating a climax. Also, they all suddenly stop, indicating amazement and the word 'suddenly' shows something has gone wrong. The way Jim and Long John Silver get there is quite similar, 'Silver doubled his pace, digging away with the foot of his crutch like one possessed' shows further that something has gone wrong. Near the end, it shows how there is an excavation and that someone has beaten them to it, something was very wrong indeed. The description of the excavation says that the treasure has gone. Finally the writer reveals the fact that 'seven hundred thousand pounds were gone!'*

Focused response which identifies key points and comments on them. Ideas are linked and clear understanding is shown of how this part of the text is structured, indicated by *Near the end...* and *Finally*. Recognition is also shown of how linguistic features (*suddenly*) add to the impact. Appropriate references are precisely selected and all the prompts are addressed.

**5 marks**

Questions 11–13 are about *Into the Tomb of Tutankhamun* (pages 6–7 in the Reading booklet)

11. Explain two ways paragraph 1 creates an atmosphere of mystery and suspense at the beginning of the text.

(up to 2 marks)

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

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

- the writer says he can't see anything which creates a feeling of mystery / suspense;
- the writer says he gradually starts to see things which adds to the feeling of mystery / suspense;
- the fact that the writer sees *strange animals* creates an atmosphere of mystery because the reader wonders what was *strange* about them;
- reference to *gold* (which is repeated) emphasises a feeling of mystery because the reader wonders why there is so much of it;
- reference to *hot air; the flicker of the candle flame / mist* creates a mysterious or spooky scene.

**Accept** two answers linked to *hot air; the candle flame* or *the mist* provided the explanation is different for each one.

**Do not accept:**

- a quotation without an explanation;
- the same explanation more than once.

12. In paragraph 3, how does the writer try to make the reader feel involved in this part of the account?

Complete the following table.

(up to 3 marks)

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

Award **1 mark** for any **one** of the points linked to each of the features of the paragraph:

Feature of paragraph 3	How it helps the reader to feel involved
The way the paragraph begins	<ul style="list-style-type: none"> <li>the use of the imperative / command / word <i>imagine</i> at the beginning of the paragraph;</li> <li>the fact the writer addresses / writes to / speaks to the reader (directly) at the beginning of the paragraph;</li> <li>the writer asks the reader to put himself / herself in his position.</li> </ul>
The use of punctuation at the end of the paragraph	<ul style="list-style-type: none"> <li>makes the reader wonder what they could see / what is coming next;</li> <li>makes the reader realise they were lost for words;</li> <li>leaves the reader to make up the next bit.</li> </ul>
The use of dashes in the first sentence of paragraph 3	<ul style="list-style-type: none"> <li>makes the phrase in the middle seem like an aside / as though the writer is talking to the reader / takes the reader with the writer step-by-step;</li> <li>creates a dramatic pause / breaks up the reading and so adds to the suspense;</li> <li>allows the writer to give more information to the reader.</li> </ul>

13. In paragraphs 4 and 5, how does the writer's use of language suggest the different impressions he gets of the treasure?

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for an explanation which identifies one or two examples of what the writer says about his impressions of the treasure, such as his amazement or his awareness of the beauty. The text may be paraphrased or referred to but there may be more focus on the writer's impressions than on how they are conveyed. There may be some recognition of the language used but no comment on its effect.

Award **3 marks** for an answer which shows some understanding of the writer's use of language to suggest the different impressions he gets of the treasure, eg *the treasure is frightening and beautiful*. There is some comment on language, eg *he shows he thinks its beautiful because it's 'exquisitely painted'*. Relevant references are included though there may be only limited comment on them.

Award **4 or 5 marks** for a response which explores how the writer's use of language suggests the different impressions he gets of the treasure, eg *he is overwhelmed at first, then finds it impressive and exquisite, and full of gold*. There may be some recognition of the contrasting impressions the writer gets of the treasure, eg *it is impressive but also 'monstrous' and 'uncanny'* and appropriate references are precisely and concisely made.

**Question 13 Sample answers**

*The writer is constantly describing the things you saw with surprise. He explains that the objects that caught the eye first were reasonably big objects there.*

One or two simple points made in relation to the writer's impressions of the treasure, in general terms. Limited reference to the text but no explanation.

**1 mark**

*The writer's use of language suggest the different impressions he gets of the treasure saying how good they looked 'brilliant' to them being horrid and ugly 'heads throwing grotesque distorted shadows.'*

Identifies the fact the treasure looked *good* and *horrid* and *ugly*. These points, supported by references, amount to a little explanation, with some recognition of the language used.

**2 marks**

*He says that at times he thinks the treasure is quite scary. Also he says how 'beautiful' things by using words like 'glistening'. A lot of the treasure is golden. Also he is overwhelmed by the amount of treasure that he has found. He also says that to start with he noticed only the larger objects but then later noticed the smaller objects which he also found interesting.*

Selects some essential points showing general understanding of writer's impressions of treasure. Choice of references, eg *by using words like 'glistening'*, suggests some awareness of writer's use of language to suggest different impressions of the treasure.

**3 marks**

*I think the writer was obviously amazed because it says he refused to believe what he was seeing like it was really really amazing. And he was shocked by the way he used the adjective 'monstrous' about animals which could mean they were really big and elaborate or scary. The way he says the two gold statues held his attention could mean they were frightening or really amazing the way they sort of stare at you even though they're just statues. Countless other exquisitely painted objects shows he thought they were beautiful and obviously he thought the king was rich and powerful if he had this many belongings.*

Some exploration of how the writer shows different impressions of treasure. The writer's reactions, and how they range from amazement to shock to intrigue are focused on, but not very precisely. Ideas are sometimes linked and choice of references indicates awareness of writer's use of language.

**4 marks**

*The writers use of language suggests the different impressions he gets of the treasure because he use a lot of contrasting descriptions between the different things in the room. He describes the couches as 'monstrous' and throwing 'grotesque shadows', which contrasts with the 'exquisitely painted' caskets and the 'beautiful' lotus shaped cup. This shows the different impressions he gets because uses lots of different words that mean exactly the opposite of each other, showing how varied his impressions of the treasure. He also contrasts how the objects look individually with how they are arranged in the room. He describes a 'confused pile of overturned chariots, glistened with gold' which contrasts the richness sharply with the mess and clutter associated with the word 'confused'.*

Focused response which explores how different impressions of the treasure are shown. Notion of contrast is effectively tracked through the text, linked to particular ideas or words. References are selected with some precision and some linguistic features are commented on.

**5 marks**



---

# Writing paper

## Introduction

The Writing paper is a test of extended writing. There is one writing task linked to one of the writing purposes triplets in the English order, in this case *inform, explain, describe*.

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

## Assessment focuses

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

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

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

## Mark scheme

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

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

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

A set of criteria is provided for each strand, based on a common generic mark scheme which, from 2003, will be used across all key stages and all tasks. The criteria have been customised to relate specifically to the writing task in this paper and to take account of evidence from pre-testing.

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

---

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

### **A Sentence structure and punctuation**

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

*Second bullet:* variety and accuracy of punctuation

### **B Text structure and organisation**

*First bullet:* coherence

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

*Second bullet:* cohesion

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

### **C Composition and effect**

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

*Second bullet:* viewpoint

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

*Third bullet:* style

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

#### **Marking procedures**

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

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

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



---

*Table showing marks awarded to exemplar responses*

<b>Example</b>	<b>A: Sentence structure and punctuation (SSP)</b>	<b>B: Text structure and organisation (TSO)</b>	<b>C: Composition and effect (CE)</b>	<b>Page</b>
<b>1</b>	<b>0</b>	<b>2</b>	<b>2</b>	<b>28–29</b>
<b>2</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>30–31</b>
<b>3</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>32–33</b>
<b>4</b>	<b>5</b>	<b>6</b>	<b>9</b>	<b>34–35</b>
<b>5</b>	<b>7</b>	<b>7</b>	<b>10</b>	<b>36–37</b>
<b>6</b>	<b>8</b>	<b>8</b>	<b>14</b>	<b>38–39</b>

## Writing task

### An act of bravery!

You are a journalist for the local newspaper. You have just received the following e-mail from your editor:

**From:** The Editor, Mannbridge Weekly News  
**Sent:** 2 May 10.29 a.m.  
**Subject:** Front page report

---

A teenager at Mannbridge School has just rescued someone. For goodness' sake get out there and write a front page report about it that will sell some papers!

Make sure you get comments from all the relevant local people – teachers, neighbours and parents.

Keep it upbeat – people like to be told about good news.

**Write the report about the teenager for the front page of the newspaper.**

*You should include a headline but do not set your report out in columns.*

**30 marks**

## Writing paper mark scheme

Band	A Sentence structure and punctuation	Marks available
<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p>		
A1	<ul style="list-style-type: none"> <li>■ Simple connectives (<i>and, but, so</i>) link events in the newspaper report (<i>He was fishing down at the river and then ... and then he ...</i>). Mostly simple past tense to recount events. Variation in tenses is not always controlled. Noun phrases simply expanded provide limited detail (<i>the little boy, some local people</i>).</li> <li>■ Sentences generally correctly demarcated. Some attempt to use other punctuation, such as some use of inverted commas.</li> </ul>	0
A2	<ul style="list-style-type: none"> <li>■ Subordinating connectives (<i>when, if, because</i>) establish links between what happened, when and why (<i>The teenager noticed this hurt dog when ...</i>). Some variation in subjects of sentences relating mostly to people involved in the incident (<i>An old lady ... James a young lad ...</i>). Different points in the past signalled, mostly accurately, by varied past tense forms. Expanded noun phrases (<i>quite a calm voice</i>) add appropriate detail, and adverbial phrases (<i>after a few minutes</i>) give clarity to the account.</li> <li>■ Most sentences correctly demarcated with some use of other punctuation, such as inverted commas to mark direct speech.</li> </ul>	1,2
A3	<ul style="list-style-type: none"> <li>■ Sentence structure supports coherent account of events, eg connectives used to focus attention (<i>Although smoke was pouring out of the house, Jeff went upstairs and ran into the baby's room ...</i>). Adaptation of verb forms to purpose generally secure, eg tenses to distinguish between current situation and reported events (<i>The little boy, David, is now in hospital. He and his mother were ...</i>), or modals to suggest possibility or consequence (<i>could cause an accident ...</i>). Placing of adverbial phrases gives emphasis (<i>Without thinking of the consequences ...</i>).</li> <li>■ Almost all sentences correctly demarcated, with some use of a range of other punctuation, such as the full punctuation of direct speech.</li> </ul>	3,4
A4	<ul style="list-style-type: none"> <li>■ Subordination elaborates and develops sequence of events or relationship between cause and effect (<i>The fire was so fierce that firefighters were unable to approach ...</i>). Movement between tenses, modals and indirect speech to clarify the shifts between events and comment is handled, mostly accurately (<i>Jess rescued the dog safely but it could all have ended in tragedy</i>). Objectivity conveyed by impersonal constructions (<i>it was an act of bravery ...</i>) and information given economically by expanded noun phrases (<i>the unconscious figure of John</i>).</li> <li>■ Range of punctuation used, generally securely, to mark structure of sentences and give clarity.</li> </ul>	5,6
A5	<ul style="list-style-type: none"> <li>■ Variety of sentence structures used for emphasis and effect (<i>As Simon approached the river, he started to get concerned because he could not see Andrew anywhere. 'I thought the worst,' said Simon</i>). Secure shifts between tenses show links between the past, present and future (<i>Jodie is a happy, confident little girl but this wasn't always the case ... She will always be grateful ...</i>). Complex verb forms, including modals, qualify meaning and convey attitude (<i>If it hadn't been for Chris, this toddler might have drowned ...</i>). Passive constructions foreground particular aspects (<i>Miss Leeves and Peter have both been treated for smoke inhalation ...</i>) or indicate what is claimed rather than known (<i>and they are said to be ...</i>). Embedded phrases and clauses and expanded noun phrases contribute to succinctness.</li> <li>■ Wide range of punctuation gives clarity, and is sometimes used for effect, such as semicolons to balance ideas within a sentence.</li> </ul>	7
A6	<ul style="list-style-type: none"> <li>■ Wide range of sentence structures deployed to control content of the report and to impact on the reader. These may include short, simple sentences / complex / embedded sentences (<i>Ben, because he acted so bravely, has become a real hero in the town</i>), active / passive, reported / direct speech.</li> <li>■ Wide range of punctuation deployed to enhance meaning and create particular effects.</li> </ul>	8

## B Text structure and organisation

Marks  
available

Band

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

B1	<ul style="list-style-type: none"> <li>Simple overall structure of newspaper report with beginning and ending signalled, eg by headline or opening reference to teenager, though may be narrative in approach (<i>A fourteen year old girl was walking home from school with her friend ...</i>). Sections or paragraphs sometimes used to clarify main ideas.</li> <li>Within sections, ideas mainly linked through chronological account of events. Some confusion over pronouns (<i>The boy tried to stop the man and he kept on running</i>), and cohesion may break down at times.</li> </ul>	0
B2	<ul style="list-style-type: none"> <li>Newspaper report has clear structure with some use of paragraphs or sections to give an account of what happened and some limited comment, though there may be a lack of balance between the two.</li> <li>Paragraphs often introduced by topic sentences (<i>The bus driver lost his job ...</i>). Some development of ideas, eg detail in description (<i>the girl had slipped down the bank of the fast flowing river ...</i>). Shifts between the account and comment or reflection may be awkward (<i>These are some of the people I talked to ...</i>).</li> </ul>	1,2
B3	<ul style="list-style-type: none"> <li>Paragraphs support structure of newspaper report, eg distinguishing between the account and comment on the events. Some attempt to link paragraphs, eg by adverbials (<i>Ten minutes later ...</i>), or use of textual connectives (<i>Although rescue did come at last ...</i>).</li> <li>Within paragraphs or sections, main ideas developed by relevant detail or comment, perhaps from different sources (<i>Jon is embarrassed by his fame. His mum says ...</i>). Some attempt to establish effective reference chains, eg through connectives (<i>Many of them panicked. But Clare ...</i>), pronouns (<i>His mother and father usually went ... They ...</i>) and adverbials (<i>At the other end of the playground ...</i>).</li> </ul>	3,4
B4	<ul style="list-style-type: none"> <li>Across the whole newspaper report paragraphs or sections vary in length and structure and are linked in a variety of ways, including temporal (<i>It was a few minutes later when ...</i>), causal (<i>Because of this ...</i>) or contrast (<i>But, just as they thought it was safe ...</i>) to produce an integrated piece.</li> <li>Ideas within paragraphs are linked using cohesive devices such as building up points for emphasis (<i>Mr Jones slipped on a broken pavement. A council spokesman said that it was due to be repaired. Local residents claimed ...</i>). Reference chains establish effective links between sentences and develop the explanation (<i>A young boy from ... This 15-year old pupil at ...</i>).</li> </ul>	5,6
B5	<ul style="list-style-type: none"> <li>The whole newspaper report is shaped to give clarity and emphasis to meaning, eg ending refers back to beginning or provides summative or reflective comment on events reported (<i>What was an ordinary day for teenager Will turned out to be far from that ...</i>).</li> <li>Range of devices supports cohesion within paragraphs, eg summarising, moving from a generalised statement to a specific comment (<i>Anxious pupils, parents and teachers watched ... One parent said: 'He was as brave as brave ...'</i>). Variety of effective links between sentences, eg through adverbials, connectives, pronouns, gives fluency and accuracy.</li> </ul>	7
B6	<ul style="list-style-type: none"> <li>The whole newspaper report is shaped and controlled to achieve particular effects through deliberately focusing the reader's attention on the selected aspects reported.</li> <li>Within paragraphs, a range of devices, eg concluding questions, interweaving of report, comment and reflection, contributes to effective cohesion. Varied sentence links achieved with economy and precision (<i>Early this morning a statement was issued by the hospital. This was the first comment from doctors at Mannbridge Hospital, which is currently at the bottom of league tables for hospitals ...</i>).</li> </ul>	8

<b>C Composition and effect</b>		<b>Marks available</b>
<b>Band</b>		
	<b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b>	
C1	<ul style="list-style-type: none"> <li>■ Main features of form of newspaper report signalled for reader, although content often predominantly narrative (<i>A fifteen year old teenager was with his family having a picnic</i>), with little focus on significance of story.</li> <li>■ Some attempt to adopt reporter's role but not sustained (<i>I've spoken to John and this is what he had to say ...</i>).</li> <li>■ Some awareness of appropriate style for a newspaper report, eg focus on facts rather than thoughts or feelings, or limited comment (<i>It was amazing</i>).</li> </ul>	0
C2	<ul style="list-style-type: none"> <li>■ Main features of form established, eg headline, opening paragraph, conclusion. Selection of content relevant. Some awareness of public readership in its presentation.</li> <li>■ Reporter's role adopted and maintained, eg in the opening (<i>It was reported yesterday afternoon ...</i>), or in obvious journalistic comment (<i>This is an incredible story. I hope it will not be forgotten for a long time</i>).</li> <li>■ Some appropriate stylistic features of a newspaper report, eg comments from witnesses, exaggerated language, but not sustained.</li> </ul>	1,2,3
C3	<ul style="list-style-type: none"> <li>■ Maintains features of newspaper report form to engage reader's attention, eg in summary of main facts of the incident. Appropriate selection of detail establishes context and significance of events reported.</li> <li>■ Journalistic viewpoint established to present a particular slant on the story.</li> <li>■ Stylistic features add emphasis and interest to newspaper report, eg contrast between style used for reporting and more colloquial / emotional style of individual comments (<i>Tim and I are very, very grateful – I don't know what else I can say ...</i>).</li> </ul>	4,5,6
C4	<ul style="list-style-type: none"> <li>■ Exploitation of some aspects of form to engage reader's interest, eg by offering an attention-catching opening and then withholding information.</li> <li>■ Chosen journalistic viewpoint sustained by integrating account of events and comment.</li> <li>■ Range of stylistic features used to establish the significance of the events reported, eg rhetorical questions, exaggeration (<i>Could this terrifying ordeal have been avoided?</i>).</li> </ul>	7,8,9
C5	<ul style="list-style-type: none"> <li>■ Form adapted to manipulate reader, eg by deliberate selection and sequencing of material to lead to focused ending.</li> <li>■ Chosen journalistic viewpoint developed throughout newspaper report, reflecting an individual voice, eg humour / moral stance (<i>Jonny was late for school but this time he didn't get a detention for it! The bravery of this young person shines like a light in the darkness ...</i>).</li> <li>■ Appropriate style used to present chosen view of the incident. A well-judged range of stylistic features used for effect, including shorthand descriptions (<i>Anxious mother ...</i>) and emotionally loaded phrases (<i>It was a devastating experience for ...</i>).</li> </ul>	10,11,12
C6	<ul style="list-style-type: none"> <li>■ Skilled adaptation of form achieves purpose of the task, eg juxtaposition of account, comment and reflection, and sequencing of information and ideas. Selection and ordering of material shows some sophistication or originality to engage reader.</li> <li>■ Chosen journalistic viewpoint effectively sustained to make newspaper report sound authoritative and convincing, offering a clear perspective on events reported.</li> <li>■ Particular style, eg campaigning / human interest / light-hearted, well sustained, and a range of stylistic / rhetorical devices used to explore the incident and support chosen viewpoint.</li> </ul>	13,14

## Exemplar responses

### Longer writing task Example 1

SENTENCE STRUCTURE and PUNCTUATION (SSP)	<i>What was turning out to a normal Saturday morning has turned into an heroic story.</i>	TEXT STRUCTURE and ORGANISATION (TSO)
mostly simple past tense to recount events (A1)	<p><i>Many people gathered today around the Mannbridge market, as Mrs Earnist was coming back home her tyre burst and the car went plouging into a wall. The car imediatly burst into flames, as Mrs Earnist clambered out her 2 year old son was still in the back of the car.</i></p>	straightforward account of events (B2)
simple connective links events (A1)	<p><i>It was only a matter of time until the car exploded, as all the school children came around, one teenager came out towards the car. (As) the teenager made a run for the car the flames got stronger, he carried on running out and opened the back door and pulling he baby out.</i></p>	some detail in description (B2)
variation in tenses lacks control and sentence demarcation confused (A1)	<p><i>The teenager Bob Higguns is known as a hero, the whole of the Mannbridge school was cheering. As all the school and the crowd were deligted. The headmaster of Bobs school had said "It was very thoughtful of him and caring to risk his life for that child." Most of the Neighbours of Bobs had congratulated him.</i></p>	paragraph introduced by topic sentence (B2)
	<p><i>"It was the nicest deed I'd seen in ages"</i></p> <p><i>The main person the boy has had praise is from the mother of the child. "I was so worried about him, and then that boy came out and saved him."</i></p>	cohesion breaks down because of confused word order (B1)

*continued opposite*

Longer writing task Example 1 continued

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

uncontrolled variation in tenses (A1)

simple noun phrase provides limited detail (A1)

*Another of the people to be surprised) was Bobs parents, who were thrilled when they heard his reactions. "Its just like him he helps others no matter what the consiquences." As the fire brigade have reached the scene they have started to put out the fire. There has been news that the child has suffered (very little injurys.)*

*As now many depart away from the scene many people will remeber Bob Higguns' name and what a great deed that had been done today.*

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

attempt to link paragraphs by noun phrase (B3)

cohesion breaks down as narration of events is re-introduced (B1)

**Punctuation:**

- most sentences correctly demarcated (A2)
- some correct use of other punctuation: commas, an apostrophe, capital letters for proper nouns and inverted commas (A2)

**SSP Summary**

The lack of consistent control over tenses, combined with the overuse of the connective 'as', prevents the response being placed in Band 2. In addition, although the response sometimes uses punctuation within sentences correctly, the errors in demarcation indicate that it should be placed in Band 1.

Band A1 – 0 marks

**COMPOSITION and EFFECT (CE)**

- main features of form for a report used, with an appropriate opening and conclusion (C2)
- journalistic viewpoint attempted with events and reactions juxtaposed (C2)
- some stylistic features appropriate to a report – heightened language (*heroic, ploughing, great deed*) and inclusion of witness comments (C2)

**CE Summary**

The response, although without a headline, establishes a sense of being a newspaper report, especially through its use of comments from witnesses. However, the reporter's role is not maintained consistently strongly throughout. Also, exaggerated language is used but not sustained sufficiently for the piece to be given a mark higher than 2, within Band 2.

Band C2 – 2 marks

**TSO Summary**

As a whole, the response has a straightforward structure offering a sequence of events with limited comment. The attempts to link paragraphs, which would suggest Band 3, are counterbalanced by the lack of detailed development, so that the response merits a mark at the top of Band 2.

Band B2 – 2 marks

Longer writing task Example 2

SENTENCE  
STRUCTURE and  
PUNCTUATION (SSP)

subordination helps  
establish main topic (A2)

expanded noun phrase  
provides detail (A2)

adverbial clause clarifies  
meaning (A2)

subordination establishes  
temporal sequence (A2)

modals suggest  
possible consequence  
(A3)

*Young Boy Saved By Brave Teenager!*

*Yesterday a young boy was swimming in the sea at Western Super Mair when he got carried out to sea by waves.*

*A onlooker said "The boy was fine at first he looked as if he was having fun but it soon changed, when he looked back and saw how far out he was, he started to panic", another onlooker said "There was a family of two*

*teenage boys) sitting next to us when the eldest of about 14 years old said to his mother how far out the boy was, his mother replied he must not be a young boy as he seems to far out". The boy then appeared to be struggling to stay above the water When his mother shouted somebody help*

*my young son. (As soon as the mother said this three men and a teenage boy jumped in the sea and started swimming, the three men were far ahead for a while but it was the teenage boy who got to the youngster first. On lookers said "I could not believe my eyes!"*

*The teenager was later named as Robbin Dobbson from Dudley in the West Midlands. The boy was soon pulled to safety but had to be given mouth to mouth to revive him all of this was done by Robbin. We spoke to the boy after his fabulous rescue and he told us "It was nothing really, I saw the boy was in trouble and so thought I could help him!" we asked him How did you know what to do in that situation? "I have just finished my life savers course at my local swimming baths last week and so I was lucky really I knew what to do. We asked "Did you think about what (could have happened) to you?"*

*"no not really, all I thought was that boy needs help and when the men who were trying to help to were slowing down, I was still going strong. So I carried on and carried out the normal rescue pracidures".*

TEXT  
STRUCTURE and  
ORGANISATION (TSO)

straightforward structure  
with clear opening (B2)

clear structure, if overlong  
with sections to give  
account of what happened  
(B2)

ambiguity impedes cohesion  
(B1)

continued opposite



Longer writing task Example 2 continued

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

subordinating connective adds variety to sentence structures and gives more detail (A2)

modals suggest possibilities (A2)

*With a grant we could buy them a new playing field where they could play all of their games. If we build a community centre it could benefit everyone. The children could go to a youth club and play sport and parents and other people could use it as a meeting place.*

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

paragraphs linked by referring back to previous sentence (B3)

**Punctuation:**

- most sentences correctly demarcated (A2)
- commas separate clauses (A2)

SSP Summary
Some variation in the subjects of sentences and verb forms, and the use of inverted commas indicate this response is at the top of Band 2. It is kept in this band by repeated lapses in sentence demarcation and the fact that connectives largely indicate time sequence and place, rather than focus attention (Band 3).
Band A2 – 2 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• appropriate form established, but lapses as information about the rescue is delayed until midway through the second paragraph; eye-witness accounts add contextual detail (C3)</li> <li>• journalistic viewpoint established, but not always well controlled (C3)</li> <li>• stylistic features effectively used – a mix of reported comments, narration and interview (C3)</li> </ul>
CE Summary
Reasonable attempt at objective position and some awareness of purpose and audience. However, the piece is presented mostly as a narrative rather than report. This keeps the response at the bottom of Band 3, with a mark of 4.
Band C3 – 4 marks

TSO Summary
Introduction, development and conclusion are logical and interviewees' comments are incorporated with some success. Therefore, although the lengthy second paragraph lacks clear organisation and cohesion breaks down in places, the response gains a mark at the top of Band 2.
Band B2 – 2 marks

Longer writing task Example 3

SENTENCE STRUCTURE and PUNCTUATION (SSP)	GIRL, 4 RESCUED BY 14 YEAR BOY IN THE ZOO!!	TEXT STRUCTURE and ORGANISATION (TSO)
variety in tenses clarifies sequence of events (A3)	<i>What seemed like a ordinary day at London Zoo for everyone turned into a nightmare.</i>	topic of paragraph developed by appropriate selection of detail (B3)
sentence structures focus attention on significance of event; control of tenses shows secure adaptation of verb forms to purpose (A3)	<i>Mannbridge School, East London had decided to take some boys from a year 9 English group on a trip after finishing their tests. Three days ago on Monday 17th June the class went on a trip to London Zoo with thirty pupils. They arrived at 10.30am and had been there for 10 minutes when ... a pupil strolled off. No one had seen him leave.</i>	paragraphs clearly direct reader through major events in the report (B3)
noun phrase in apposition conveys information succinctly (A3)	<i>Later on during the day Ms Clayton realised there was a pupil missing after doing afternoon register. She decided not to alarm the other pupils but told the other teachers. Ms Clayton went off to look for Jamie Simon, 14 (the missing pupil).</i>	sequencing of the report supported by adverbial link (B3)
	<i>Ms Clayton had looked everywhere. This is what she told us "I was terrified. I had looked everywhere even in the mens toilets. What made it worse was that it was a very busy day."</i>	attempt to direct reader's attention by means of paragraph structure (B3)
	<i>The zoo manager said "I saw him a few times before the incident"</i>	

continued opposite

Longer writing task Example 3 continued

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

connective used to focus attention (A3)

secure adaptation of verb form to purpose (A3)

**Punctuation:**

- almost all sentences correctly demarcated (A3)
- use of a range of other punctuation: commas, speech marks, apostrophes for omission and possession (A3)

*(Whilst Ms Clayton was looking for Jamie) Jamie came across a little girl walking into a lions cage. Jamie talked us through it and said "I didn't think when I saw her walking in. I just suddenly ran over and went in. The lion was awake and looking at her and licking his lips. I saw the meat left for the lion out side, I picked up two peaces and went straight in the lions face. By this time the girl (had found) her doll and was on her way out not noticing what was going on. The lion ran and jumped on her back, I ran over kicked the lion off her and picked her up and ran out. I locked the gate be hind me just in the nick of time. Everyone was aplauding me I was a hero!!"*

*The little girl's mum who will not be named said "He was outstanding"*

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

sequencing of the report supported by adverbial clause (B3)

within the paragraph, ideas developed by relevant detail (B3)

SSP Summary
The response gives a coherent account of events, using subordination and sentence structures effectively. As all the criteria for Band 3 are met, this response merits the higher of the Band 3 marks. It narrowly misses Band 4, as it includes subordination to clarify, but lacks the greater range of structures and punctuation required.
Band A3 – 4 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• headline and opening paragraph used to gain reader's attention; appropriate selection of detail presents the context (C3)</li> <li>• reporter's viewpoint adopted in bringing focus to bear on the rescuing hero (C3)</li> <li>• stylistic features effectively convey information, eg the economical presentation of essential information for clarity and emphasis in paragraph 2; the appropriate style of eye-witness accounts (Ms Clayton's comments) (C3)</li> </ul>
CE Summary
This response attempts to create a newspaper report and engages the reader, especially at the start, by using the necessary style and content. However, this is not sustained (eg slips into TV report style, <i>talked us through it</i> ) which prevents the response moving into the top of Band 3; instead it is awarded a mark in the middle of that band.
Band C3 – 5 marks

TSO Summary
Paragraphs generally used effectively to support the organisation of the report, with the main ideas supported by relevant detail, placing it firmly in Band 3.
Band B3 – 4 marks

Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	YOUNG GIRL RECEIVES BRAVERY AWARD	TEXT STRUCTURE and ORGANISATION (TSO)
subordination clarifies events (A4)	<p><i>(A young girl from the Boston area) has just received a bravery award. (The 13 year old pupil who attends Mannbridge School, Boston rescued one of her fellow classmates who was trapped when the school went up in flames.</i></p>	cohesion within paragraph supported by device of reformulation (B4)
impersonal construction establishes objective tone (A4)	<p><i>The fire started mid afternoon in the cookery rooms where there was a pan fire. As the fire was quite big it spread quickly and within minutes most of the kitchen areas were in flames. Peoples (were evacuated) from the school for safety and (were ordered) to wait on the field opposite the cookery rooms.</i></p>	paragraphs linked by references to the passing of time (B4)
confident movement between tenses (A4)	<p><i>While the pupils were waiting (a register was taken) for each class in the school to ensure everyone was out of the building. After 5 minutes teachers realised 1 pupil was trapped, Sarah Mason was trapped in the cookery room and was calling for help.</i></p>	
subordination develops sequence of events (A4)	<p><i>The fire brigade had been called but still hadn't arrived 10 minutes had passed. Danielle West aged 13 went into the burning room to rescue her friend. Teachers were unaware of Danielle entering the building and at first didn't notice her absence.</i></p>	paragraphs varied in both length and structure (B4)
successful movement between tenses and modals clarifies shift between events and comment (A4)	<p><i>Danielle says, 'I knew Sarah was trapped and that the fire brigade were taking a while (so I just had to try and get her out.) I saw that the back entrance to the cookery room was open so I got in through there. I saw Sarah straight away but there were flames separating us so I grabbed the fire extinguisher from the canteen and put the flames out that were separating us enough so that I could get to Sarah. Once most of the flames were out between us I made a run for it</i></p>	within the paragraph, cohesion achieved by narrating events and then commenting on them (B4)

continued opposite

Longer writing task Example 4 continued

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

*dodging the flames that weren't quite out. I immediately grabbed Sarah and dragged her out through the back entrance. She was ok. At first I couldn't believe I had gone in there but completely.*

*It was Danielles teacher who first recognised Danielles bravery she says,*

*'Danielle is a very brave girl, we are all proud of what she has done although dangerous and risking her own life, she saved Sarah. Sarah could have died but thanks to Danielle shes still alive. Congratulations on receiving this award you deserve it, well done!'*

*Danielle received her bravery award a week after the fire. Presenting the award was Chief firefighter Mark Davies. Mark says, 'I was honoured to present an award like that to a young girl with such bravery, she deserves it!' From all of us at the Standard office we would all like to say well done!*

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

ending links with opening to produce integrated piece (B4)

**Punctuation:**

- almost all sentences correctly demarcated (A3)
- use of direct speech, exclamation mark, apostrophe for omission and commas within sentences (A3)

**SSP Summary**

In this response, subordination clarifies and develops both events and the relationship between various elements. However, there is some insecure demarcation of sentences with comma splicing as well as a lack of apostrophes, and commas to mark clauses within sentences. The errors in punctuation would suggest the response merits a mark at the bottom of Band 4.

Band A4 – 5 marks

**COMPOSITION and EFFECT (CE)**

- appropriate newspaper format established at outset and confirmed at end; build-up of detail and eye-witness accounts engage reader interest (C4)
- journalistic viewpoint maintained with events and interpretation integrated successfully (C4)
- range of features evident: information, quotation and concluding reflections and comment (C4)

**CE Summary**

The response fulfils all the criteria for Band 4, engaging the reader's interest throughout, eg by building up suspense through the references to the passing of time. It is successful in convincing the reader of its newspaper style though it does not reflect an individual voice as required for Band 5. Consequently it gains the highest mark in Band 4.

Band C4 – 9 marks

**TSO Summary**

At whole-text level, links are established and maintained effectively. However, cohesion within paragraphs is dependent on content and narration rather than on more sophisticated devices. On balance, the response is placed at the top of Band 4.

Band B4 – 6 marks

Longer writing task Example 5

SENTENCE  
STRUCTURE and  
PUNCTUATION (SSP)

SCHOOL BOY SAVES THE DAY!!!

TEXT  
STRUCTURE and  
ORGANISATION (TSO)

expanded noun phrase  
gives emphasis (A5)

*Yesterday, Friday 7<sup>th</sup> June, Darren Smith, a pupil from Mannbridge School, carried out a couragous act of bravery.*

complex modal conveys  
both consideration of  
possibility and a reflective  
comment (A5)

*A school trip to the Lake District could have ended in disaster had it not been for Darren Smith.*

*Darren rescued his school friend Andrew Davies, from a small lake, after he slipped and fell in.*

embedded adjectival clause  
conveys information  
effectively and concisely  
(A5)

*Darren, who knew Andrew was not a strong swimmer, saw that he was in trouble and pulled him to safety. Andrew was taken to the nearby hospital but was later discharged.*

*Andrew said later, "I can't thank Darren enough for what he did. If he hadn't been there, who knows what may have happened."*

expanded noun phrase,  
with accompanying  
adjectival phrase, gives  
information economically  
(A4)

*The group of about twenty school children, accompanied by two teachers, were on a field trip to take a look at the famous lakes.*

*One of the teachers, Mrs Langton, who accompanied the group said, "I heard a splash and then turned around. I couldn't believe my eyes when I saw Darren pulling Andrew out of the lake. Darren didn't panic, but took control of the situation. Well done!"*

*When asked about his act of bravery Darren said,*

report shaped for clarity and emphasis, by foregrounding important information (the immediate context and rescue) and withholding additional information until the eye-witness response (B5)

continued opposite

Longer writing task Example 5 continued

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

*"I just did what I hope anyone would do. I didn't really think about what I was doing, I just did it."*

secure shifts between tenses (A5)

*Too many people have accidents around lakes. We just hope that Darren's act of bravery will inspire others to do the same, if they ever find themselves in that situation.*

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

sense of a shaped article, created by closing, reflective comments which relate back to the opening (B5)

**Punctuation:**

- wide range of punctuation used to give clarity, eg commas to mark clauses, apostrophes, exclamation mark and punctuation of speech (A5)

SSP Summary
The response uses a variety of sentence structures for effect, eg in the final paragraph, and also reveals a confidence in handling a variety of tenses and verb forms. Punctuation is accurate and used to create clarity in different ways, justifying a mark in Band 5.
Band A5 – 7 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• conscious and sustained adaptation of newspaper report format (C5)</li> <li>• journalistic view sustained, with an individual voice at end (C5)</li> <li>• compact style interweaving information and reaction effectively, to present a clear view of the event (C5)</li> </ul>
CE Summary
The response, from its attention-seeking headline to its more objective commentary in the concluding paragraph, is designed to attract and convince the reader. The concise style is effective though the lack of developed detail indicates that the piece merits a mark at the bottom of Band 5.
Band C5 – 10 marks

TSO Summary
The report is consciously shaped for clarity, emphasis and some aspects of text coherence, eg the selection and foregrounding of relevant information in the first four paragraphs, which makes it close to Band 6. However, the limited length of paragraphs restricts the opportunities to apply a range of devices to support cohesion, and thus keeps the response in Band 5.
Band B5 – 7 marks

Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	Mannbridge Weekley News      2 <sup>nd</sup> May 2003	TEXT STRUCTURE and ORGANISATION (TSO)
	<b>TEENAGER SAVES NEPHEW</b>	
range of sentence structures evident: concise opening sentence followed by more expansive complex sentences (A6)	<p>Yesterday in an act of great bravery local teenager, Lizzie (16), saved her nephew, Alexander (2), from the wreckage of W H Smith in Mannbridge Road.</p>	
expanded noun and adverbial phrases add detail and create variety (A6)	<p>The store was set ablaze and destroyed by a gas explosion in a pipe across the road outside Argos. Miss Barnes and her nephew were shopping in Smiths as she had a day off for study leave. (At approximately 10.20am yesterday) Miss Barnes and her nephew were in the rear of the store when the pipe burst. The explosion, which police say was the result of a slow gas leak, ripped through Argos, W H Smith and the surrounding shops resulting in 11 deaths and 42 major injuries.</p>	variety of length, structure and content of paragraphs controlled for effect (B6)
skilful juxtaposition of embedded quotations and comments, clearly indicated by punctuation (A6)	<p>Falling debris from the surrounding buildings meant the emergency exits for the store were blocked making escape even more difficult for Miss Barnes. After a great struggle with piles of masonry, concrete and brick Miss Barnes managed to get herself, and her nephew and 4 others out of the building and to safety.</p> <p>Eyewitnesses say that the girl showed "extreme courage" and "acted more calmly than others may have done in her situation." When interviewed the store's manager said "Myself and my staff are eternally grateful to Lizzie. She may not have moved tons of anything major but she did open the exit and got us out. That is the difference between us being here and me and my staff all being dead".</p>	position of summative, reflective comment for emphasis and to support overall direction of report (B6)

continued opposite



Longer writing task Example 6 continued

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

well-controlled integration of report and quotation (A6)

*Miss Barnes is in Mannbridge County Hospital under close observation after her terrifying ordeal. A family friend described her mood as "upbeat, considering what she has been through in the past couple of days".*

well-controlled and complex passive construction used to lend further authority to notion of formal investigation (A6)

*The police have launched a formal investigation into the explosion. It is hoped whoever is responsible for this appalling tragedy will be held accountable for the deaths of all eleven lives claimed.*

incomplete sentence structure creates dramatic effect (A6)

*After this great tragedy a small glimmer of touching bravery shines through. The story of a young teenager and her basic instincts to preserve the life of her sister's toddler son.*

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

interweaving of report and comment (B6)

counterpointing of ideas used for emotive effect in topic sentence (B6)

closing comment deliberately and carefully positioned for maximum effect on the reader (B6)

**Punctuation:**

- range of punctuation used accurately and for particular effect, eg commas and brackets to stack information in opening paragraph concisely; commas to help clarify complex sentences (A6)

SSP Summary
A wide range of sentence structures conveys ideas succinctly for emphasis and impact. Punctuation is used accurately to clarify the meaning of complex sentences especially when giving quotations from witnesses. It is therefore placed in the top of Band 6.
Band A6 – 8 marks

COMPOSITION and EFFECT (CE)
<ul style="list-style-type: none"> <li>• low-key but effective headline and opening made more memorable when enhanced by conclusion; report builds carefully and leaves reader to reflect at end (C6)</li> <li>• convincing journalistic style, authoritative with a clear viewpoint (C6)</li> <li>• style sustained throughout with convincing combination of reportage, quotation and reflection (C6)</li> </ul>
CE Summary
A response which both convinces and engages the reader throughout. The last paragraph with its metaphor, exaggerated language and its dramatic incomplete final sentence completes the effect of a newspaper report. It therefore gains full marks at the top of Band 6.
Band C6 – 14 marks

TSO Summary
The response is totally controlled with structure enhancing meaning throughout. Comment on quotation has been interwoven with reporting of events to give variety to the report. Throughout this response, length, structure and content of the paragraphs have been deliberately controlled to create authenticity and maximum emotive effect. It merits the highest mark.
Band B6 – 8 marks

---

# Shakespeare paper

## Introduction

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

## Writing task

The Writing task on the Shakespeare paper is designed to elicit succinct responses. Each Writing task relates to themes and ideas arising from pupils' study of one of the set plays and is linked to one of the designated writing purposes triplets in the English Order. For 2003 the Shakespeare Writing tasks relate to the following triplets:

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

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

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

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

## Writing task mark scheme

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

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

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

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

---

A set of criteria is provided for each strand, based on a common generic mark scheme which, from 2003, will be used across all key stages and all tasks. The criteria have been customised to relate specifically to the writing tasks in the paper and to take account of evidence from pre-testing.

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

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

## **D Sentence structure, punctuation and text organisation**

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

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

*Second bullet:* variety and accuracy of punctuation

## **E Composition and effect**

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

*Second bullet:* viewpoint

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

*Third bullet:* style

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

## **F Spelling**

use correct spelling

### **Marking procedures**

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

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

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

---

### **Reading task**

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

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

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

In 2003, the areas targeted for assessment are:

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

### **Reading mark scheme**

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

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

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

A response which does not fulfil enough of the criteria for Band 1 should be awarded 0.

Table showing marks awarded to exemplar responses

**Writing**

	<b>D: Sentence structure, punctuation and text organisation (SSPTO)</b>	<b>E: Composition and effect (CE)</b>	<b>F: Spelling (SP)</b>	<b>Page</b>
<b>Henry V</b>				
Example 1	0	1	1	48
Example 2	4	5	2	49
Example 3	5	7	3	50–51
<b>Macbeth</b>				
Example 1	2	1	1	67
Example 2	4	6	3	68–69
Example 3	6	10	4	70–71
<b>Twelfth Night</b>				
Example 1	1	2	1	87
Example 2	3	5	3	88–89
Example 3	5	8	4	90–91

**Reading**

	<b>Mark</b>	<b>Page</b>
<b>Henry V</b>		
Example 1	2	55
Example 2	5	56–57
Example 3	8	58–59
Example 4	13	60–61
<b>Macbeth</b>		
Example 1	4	75
Example 2	9	76–77
Example 3	11	78–79
Example 4	17	80–81
<b>Twelfth Night</b>		
Example 1	1	94
Example 2	6	95
Example 3	11	96–97
Example 4	14	98–99

**Section A – Writing**

In *Henry V*, Henry gives a number of speeches to encourage his troops into battle.

**Give it all you've got!**

Imagine you are:

- the captain of a sports team facing an important match;
- or*
- the director of a school play;
- or*
- responsible for organising a big charity event.

You want to speak to everyone just before the event starts, to persuade them to do their best. These are your notes:

- *this is the big day .....*
- *do your best .....*
- *last-minute advice .....*
- *thank you .....*

**Write your speech.**

*20 marks including 4 marks for spelling*

Henry V Writing mark scheme

Band	D Sentence structure, punctuation and text organisation	Marks available
D1	<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p> <ul style="list-style-type: none"> <li>■ Simple connectives (<i>and, but, so</i>) link clauses to support straightforward assertions (<i>Today is going to be a great day and we are going to enjoy it ...</i>). Mostly present tense (<i>now is the time ...</i>) and imperatives (<i>Play your best ...</i>), not always controlled, to encourage / exhort group. Simple expansion of noun phrases adds limited detail (<i>the big moment, your last match</i>). Within sections or paragraphs, some attempt to maintain links between ideas.</li> <li>■ Sentences generally correctly demarcated. 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 to develop points, eg subordinating connectives to express what to do in possible circumstances (<i>If you make a mistake, just carry on</i>), or related to time (<i>Before you go out there ... when it's all over ...</i>). Tense changes convey what lies before or after the event (<i>after all the hard work you have done ...</i>). Within sections or paragraphs, content is organised, eg around a key message of the speech.</li> <li>■ Most sentences correctly demarcated with some use of other punctuation.</li> </ul>	1,2
D3	<ul style="list-style-type: none"> <li>■ Some range in sentence structures varies the appeal made to the group, eg simple commands (<i>beat the opposition</i>), subordination to develop exhortation (<i>You will go out and win because you are the best</i>). Variation in verb forms gives clarity and emphasis, eg modals to express determination (<i>we will win ...</i>) or to convey intention (<i>I would just like to say ...</i>), obligation or possibility. Within sections or paragraphs, main ideas developed by example or detail.</li> <li>■ Almost all sentences correctly demarcated with some use of other punctuation within sentences.</li> </ul>	3,4
D4	<ul style="list-style-type: none"> <li>■ Length and structure of sentences varied to support the appeal made to the group, eg short sentences for impact, variation in word order to foreground particular points (<i>Winning this last game of the season ...</i>), changes in subject for contrast (<i>I've always believed ... You know you ...</i>). Within paragraphs, ideas linked or sequenced to give force to the exhortation.</li> <li>■ Punctuation used, generally securely, to mark structure of sentences and give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>■ Range of sentence structures contributes to impact of speech. Variety of verb forms, including imperatives, tense changes and modals, underlines the significance of the occasion, eg by emphasising shifts between past efforts and future consequences / intention (<i>it's been hard work ... we must prove we can do it ... if you ... this show will be a success ...</i>). Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs a range of devices supports links between ideas, eg connectives, summarising, reformulating.</li> <li>■ Range of punctuation used to clarify meaning and create particular effects.</li> </ul>	6

Band	E Composition and effect	Marks available
E1	<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p> <ul style="list-style-type: none"> <li>■ Some awareness of purpose and audience evident in some features of spoken language and presentation of relevant key messages (<i>Right everyone, this is your big day</i>).</li> <li>■ Some attempt, not always sustained, to adopt the role of leader / captain / director, though some awkwardness apparent (<i>hello, I'm going to talk to you</i>).</li> <li>■ Shows awareness of appropriate style to encourage, though often limited to cliché. Vocabulary generally relevant to topic (<i>big match, first night</i>).</li> </ul>	0
E2	<ul style="list-style-type: none"> <li>■ Appropriate tone mostly maintained with selection and presentation of relevant material, eg key messages are clear (<i>I want to say first ...</i>). Attempt to engage audience's interest shown in direct address (<i>You're all here today to do your best ...</i>).</li> <li>■ Adopted role maintained, mostly consistently. Speaker's attitude to event / occasion clearly conveyed, eg in the opening (<i>At last this big day has come for us all ...</i>).</li> <li>■ Some appropriate stylistic features help convey key messages, eg repetition (<i>Do it for your mums, for your dads ...</i>).</li> </ul>	1,2,3
E3	<ul style="list-style-type: none"> <li>■ Speech maintains appropriate tone for purpose, eg by establishing level of formality appropriate to context and audience (<i>I know you guys will ...</i>), maintaining clear focus on key messages.</li> <li>■ Role of leader maintained consistently and an appropriate voice used to convey significance of the occasion for him/herself and others (<i>I just want to say again, and you've heard this before ...</i>).</li> <li>■ Appropriate stylistic devices support the purpose of the talk, eg exaggeration (<i>This is the biggest moment of your life ...</i>).</li> </ul>	4,5,6
E4	<ul style="list-style-type: none"> <li>■ Audience's interest sustained by variation in tone and level of formality, eg through an arresting opening (<i>It's the day and the moment we have been working towards ...</i>).</li> <li>■ Chosen voice is effectively controlled to create rapport with the audience and establish convincing leadership (<i>You have been the best group of people to work with. You all know how ...</i>)</li> <li>■ Range of stylistic devices varies the appeal and gives emphasis, eg aphorisms (<i>it's not winning, but ...</i>), emotive language (<i>You're just stars</i>), building to a climax.</li> </ul>	7,8,9
E5	<ul style="list-style-type: none"> <li>■ Purpose of task fulfilled with tone adapted to manipulate audience, eg by anticipating fears or objections of audience, personal appeal (<i>I know you are all both nervous and excited ... All I ask of you is ...</i>).</li> <li>■ Voice used conveys sense of urgency or significance of occasion, taking into account different perspectives on potential outcomes (<i>Now, on the day, at this moment we've all worked for, you may think that winning is the only ...</i>).</li> <li>■ Appropriate and individual style deployed to match the occasion and audience, eg rhetorical questions, humour.</li> </ul>	10



Henry V

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

Henry V Writing Example 1

**SENTENCE STRUCTURE**

regular use of simple connectives (D1)

tense variation indicates background and immediate context (D2)

*Congratulations! You have worked so hard for this play and the time you have spent has gone so quickly. Now this is the moment we have all been waiting for and just rember to practise evethink we have leanted and to do your best. Now if you forget anythink at all just think of somethink that make sence. I want to thank you for all the hard work and effort you have put in to this event you have given up most of your time these last couple of weeks so go out there and show them what your made off.*

**PUNCTUATION and TEXT ORGANISATION**

full stops used correctly, apart from one omission. No use of commas. One occurrence of exclamation mark, used correctly (D1)

some attempt to link ideas (D2)

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

Sentence structure shows some fluency, with simple connectives favoured. Tense variation evident, but punctuation confined to full stops and single exclamation mark so overall this response falls into Band D1.

Band D1 – 0 marks

**COMPOSITION and EFFECT (CE)**

- some features of spoken language evident, but not developed; awareness of audience is clear (E2)
- role adopted, but without much development; speaker's feelings conveyed to some extent (E2)
- some appropriate stylistic features (empathetic opening, repetition of 'now' and focusing closure) (E2)

**CE summary**

This response is clear with a degree of immediacy and an appropriate tone which suggests it merits a mark in Band 2. It is undeveloped which is why it gains a mark at the bottom of that band.

Band E2 – 1 mark

**Spelling**

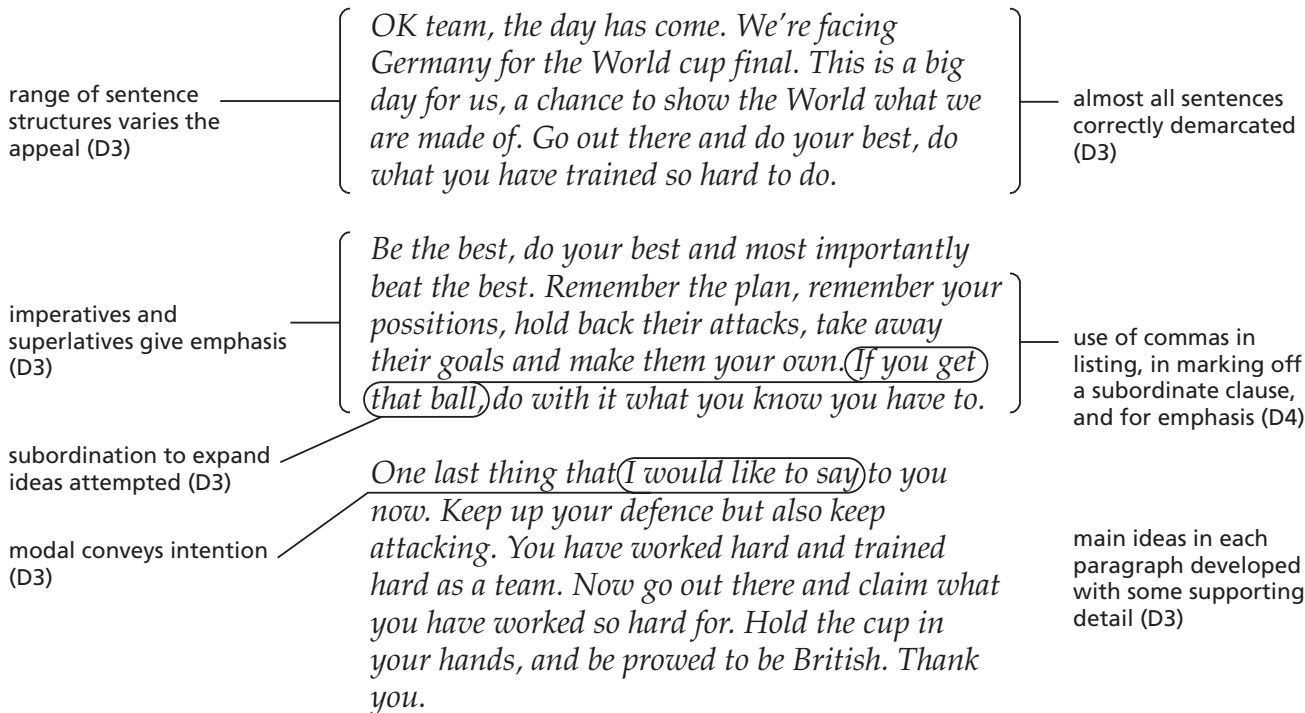
Omission of phoneme, eg: *rember*, errors in common words, eg *somethink*, and simple homophones, eg *your / you're, of / off*, mean this response gains a mark in Band 1 for spelling.

Band F1 – 1 mark

Henry V Writing Example 2

SENTENCE STRUCTURE

PUNCTUATION and TEXT ORGANISATION



<b>Sentence structure, punctuation and text organisation summary</b>
A range of sentence structures and verb forms creates an urgent sense of appeal. Structure aided by the secure use of the full stop and commas within sentences. All the criteria for D3 are fulfilled so the higher mark in the band is awarded.
Band D3 – 4 marks

<b>COMPOSITION and EFFECT (CE)</b>
<ul style="list-style-type: none"> <li>audience and purpose clearly established, with delivery of forceful, rather than well-considered messages (E3)</li> <li>role of leader consistently held, and significance of the event emphasised but not convincingly established (E3)</li> <li>appropriate stylistic devices – repetition, building up to a climax – support purpose (E3)</li> </ul>
<b>CE summary</b>
A consistent attempt to motivate the team by focusing on key messages ( <i>do your best, be proud to be British</i> ), in a style of emphatic exhortation. Some stylistic devices add an extra dimension, placing it firmly in Band 3.
Band E3 – 5 marks

<b>Spelling</b>
Secure in simple, and common polysyllabic forms, but uncertain with the more complex, eg <i>possession</i> , and irregular, eg <i>proud</i> , forms which indicates Band 2.
Band F2 – 2 marks

Henry V Writing Example 3

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
changes in subject for contrast (D4)	almost all sentences correctly demarcated (D3)
structure of sentences varied to support appeal (D4)	
well-judged use of imperative (D4)	linked ideas give force to exhortation (D4)
inversion of word order to foreground a particular point (D4)	exclamation marks reinforce humour (D4)
length and focus of sentences quite varied (D4)	

continued opposite

SENTENCE  
STRUCTURE  
continued

PUNCTUATION and  
TEXT ORGANISATION  
continued

*Once again thankyou for letting this dream come true and giving me the pleasure of introducing our play to the public. Thankyou! Now lets get everything rolling!*

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

Sentence structure shows some variety to support the appeal made to the group. Ideas are linked effectively and punctuation is used accurately, and sometimes for effect, but not specifically to aid clarity. Overall this response merits a mark in Band 4.

Band D4 – 5 marks

**COMPOSITION and EFFECT (CE)**

- sustains audience’s interest by variation in tone from humorous to emotive (E4)
- consistently positive, reassuring voice (E4)
- some awkwardness of expression undermines the informality of the appeal (E3)

**CE summary**

This response does attempt to sustain interest through adoption of a particular voice and variation of tone, which suggests it should be placed in Band 4. The weaknesses in style / precision (*like the scientific tests say*) keep it at the bottom of the band.

Band E4 – 7 marks

**Spelling**

Most spelling, including *opportunity, experience, scientific*, is accurate. Errors with unstressed vowel, eg *preperation*, and consonant doubling, eg *Millenium*, place this response in Band 3.

Band F3 – 3 marks



**Section B – Reading**

**Henry V**

Act 1 Scene 2, lines 234 to 297

Act 4 Scene 3, lines 88 to 125

**In these extracts, how is the idea of strong leadership explored through the character of Henry?**

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

**18 marks**

## Henry V Reading mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Henry says or does in these extracts, eg in the first, <i>he has an answer for the Dauphin</i> , and in the second, <i>he sends Montjoy away</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the more obvious ways in which Henry is a strong leader, eg in the first extract, <i>he stands up to the French</i> , and in the second, <i>he does not agree to be ransomed</i> . Comments relevant, but mainly at the level of plot, eg <i>Henry is not afraid to fight for his country</i> . Some broad references to how Henry speaks, eg in the first extract, <i>he speaks calmly</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of Henry's strong leadership, eg in the first extract, <i>he says the Dauphin will regret his mockery</i> , and in the second, <i>he speaks of his men as heroes</i> , although points may be undeveloped. Some limited awareness of the language Henry uses, eg in the first extract, <i>he does not show any anger when he's given the insulting gift of tennis balls</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how the idea of strong leadership is explored through the character of Henry, eg in the first extract, <i>he shows his strength through his control and confidence</i> , and in the second, <i>he is unafraid and able to make a bad situation sound positive</i> , though the same quality may not be evident throughout. Awareness of Henry's use of language and its effects, eg in the second extract, <i>he speaks proudly to raise the spirits of his army</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how the idea of strong leadership is explored through the character of Henry in these extracts, eg in the first, <i>he is calm and determined in his response to the Dauphin's insult</i> , and in the second, <i>he is proud and not afraid to face death in battle</i> . An understanding of Henry's use of language, eg in the first extract, <i>he uses his wit to turn the insult of the tennis balls back onto the sender</i> , and in the second, <i>he refers to himself and his men as 'we' to show support and strength</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of the idea of strong leadership showing insight into how the idea is explored through the character of Henry, eg in the first extract, <i>his calm self-control makes his declaration of war more threatening</i> , and in the second, <i>his imagination is capable of presenting his soldiers as a threat to France even when dead</i> . Appreciation of the effects of language in presenting strong leadership, eg in the first extract, <i>his repetition of 'tell the Dauphin' emphasises his superiority and strength</i> , and in the second, <i>his politeness to the herald actually emphasises his contempt</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18



Henry V Reading Example 1

*Strong leadership is explored through the character of Henry by Henry making good decision's about what to do, and handling situations well. He turns the Dauphins gift into more of a joke than anything spiteful. He declares war but doesn't go flying of the rails and demands everything, he sends a message to the army to prepare for war.*

generalised recognition of features of Henry's behaviour, with attempts at supportive illustration

some misunderstanding — *After war Henry talks of the he died fought well, (but doesn't want them to have to be buried on the battle field where French will be.*

response moves out of focus

*He gives long but encouraging speeches that get his men hyped up for battle.*

*He encourages his men and doesn't always act like he's better than them.*

simple comments not clearly rooted in text

**Summary**

This response has some simple observations about Henry's worth, but is only partly relevant. Task and textual focus limited, particularly in relation to the second extract, and there is some misunderstanding. The provision of only very generalised comments keeps this response in the middle of Band 1.

Band 1 – 2 marks

Henry V Reading Example 2

Henry has been challenged in Act 1 scene 2. As the Ambassador speaks, (Henry is challenged to not let his country down.) The first clash between Henry and the Ambassador is when Henry says, 'Your greeting is from him, not from the King.'

recognition of the challenge Henry faces as a test of his leadership  
selection of a quotation, with a little explanation

some general awareness of Henry's situation

This paragraph tells us that the Dauphin thinks his just as important, because he is the same age as Henry, but he is not as important because Henry is a King.

In the next section where the King replies to the Ambassador, (Henry refers to a 'christian King.' This shows us that Henry gets his leadership from God.) If a King was not a Christian, he was referred to as a bad king. This tells us that Henry is a strong leader.

appropriate quotation with a little explanation

quotations not well selected

Later on in the passages, Exeter says to Henry as a reply of ('what treasure, uncle?')

'Tennis balls, my liege'

This sentence makes you think that Henry is going to explode, instead, he replied calmly, 'We are glad the Dauphin is so pleasant with us ...

broad references to how Henry speaks

We will in France, by God's grace, play a set.' This sentence is unbelievable, no-one can act as calm as this!!!

recognition of a relevant point, but failure to provide appropriate support

In Act 4 scene 3 Henry proves that he does not give up easily, Montjoy asks him about being ransomed, he does not say much about being ransomed instead he gives examples,

continued opposite

Henry V Reading Example 2 continued

*'There is not a piece of feather in our host ...'*

selected quotation  
not explained

*Then on the last sentence he says, 'Tell the constable.'*

*Henry has proved he is a good leader especially when he says, 'Come thou no more for ransom, gentle Herald. They shall have none, I swear but these my joint' ...*

point not explained

**Summary**

This response shows some awareness of the more obvious ways in which Henry is a strong leader. The selection of quotations is not always appropriate, but the response offers enough explanation and broad reference to language to place it in the middle of Band 2. Awareness is not sustained in response to the second extract, where one generalised point is made, followed by quotations that lack explanation, which leads to the response being given a mark of 5 rather than 6.

Band 2 – 5 marks

Henry V Reading Example 3

*In Henry V, Henry is given a strong sense of leadership, how does Shakespeare do this?*

*In act 1 scene 2, Henry is presented with a "present" from the Dauphin. The present is a tun of tennis balls, which is presented in a way as to mock and antagonize the king and get a bad reaction.*

*But Henry doesn't "lose it", he responds in a way that shows how calm he can stay, and this proves what a good leader Henry is. "we thank you" he thanks the Dauphin his speech in lines 259-297 and manages to portray the Dauphin as being an immature schoolboy.*

clear point but not fully developed

general understanding of how Henry shows strong leadership  
limited awareness of the language Henry uses

*The French do not see Henry as a great leader, but he is just biding his time before he proves to France what a good leader he is. "Tell the Dauphin, I will keep my state, be like a king, and show my sail of greatness." "but I will rise there with so full glory. The king's people are astounded at his ability to stay calm," while he has all eyes on him waiting for a reaction.*

limited awareness of Henry's use of language

relevant references but comments undeveloped

**Henry V Reading Example 3 continued**

recognition that Henry addresses his men as much as Montjoy

some awareness of language and its effect

*In Act 4 Scene 3, Henry “comforts” his men before the battle of Agincourt. “Let me speak proudly. Tell the constable we are but warriors for the working day.” (He speak’s proudly of his warriors, this makes his warriors feel proud that he is proud of them,) and in this way he shows a great sense of leadership. (He try’s to relieve the soldiers of some there tension.) Montjoy has come to ask the king if the will be ransomed and even though Henry know’s the chances of winning the war are very slim, he will not allow himself to be ransomed because he values his men to much. This also shows how responsible and reliable the king is and how good a leader he is.*

expanded point with appropriate quotation and supportive comment

plot-based summative comment

Summary
<p>This response shows a general understanding of some aspects of Henry’s strong leadership in these extracts. It recognises the nature of the Dauphin’s present and Henry’s reaction to it in the first extract and that Henry’s speech is addressed to his army in the second extract, although points are mostly undeveloped. Awareness of language and its effects is limited, with points illustrated but not discussed. Overall the response depends on some retelling of the extracts but demonstrates sufficient general understanding of key points to be placed in the middle of Band 3.</p>
<p>Band 3 – 8 marks</p>

Henry V Reading Example 4

When Henry meets the ambassador (he has no bias against the dauphin) "Our fair cousin Dauphin" before he gets the message from the ambassador showing (he is fair, a good quality for a leader.) Henry says (he isn't a tyrant, but a christian, showing his faith,) which in Shakespears time was a good sign of leader, someone with beliefs.

clear focus on qualities of leadership, with supporting references

clear understanding of Henry's language

Henry shows he just wants to get down to the point and (doesn't like his time to be wasted by saying "Frank and with uncurled plainness".) The Dauphin and other characters think Henry is still a young boy and can't really controll Britain, this show how far Henry has grown into his role as king of England since being a "nimble galliard" in his "youth".

clear awareness of the overall effect of Henry's speech

Henry shows his strength and power in his speech, as well a qualities, such as defeating an army with words and terrifying people. This is shown when he says "All the courts of France will be disturbed" and "Mock mothers from their sons, mock castles down". (He shows his quick thinking and wit with sarcasm and metaphors such as) "We are glad the Dauphin is so pleasant with us" and "play a set shall strike his father's crown into hazard". He shows his brutal and uncompromising side by threatening to kill mothers, children and destroy France, "thousand widows"

initial idea developed

understanding of Henry's use of language

well-chosen references

exploration of aspects of Henry's character, with appropriate quotation

He shows his religious side again with "within the will of God" and "by God's grace", in the next section he shows it again with "if God please".

commentary lacks full development

Henry V Reading Example 4 continued

focused, accurate summary ————

clear point with well-chosen supporting reference

*He shows his humility by saying he doesn't want to be ransomed and would rather die fighting. "Bid them achieve sell my bones".* The French will have to win the battle for him to give up fighting. He calls his men valiant, famed, valour in this and honoured. He also calls France a dunghill and that any English dead will cause a plague in France. "The smell whereof shall breed a plague in France." This shows his respect for his men and disrespect for France, more so the arrogant French.

ideas only partially explored ————

He calls his soldiers poor and just here working, but they still are proud, and happy even marching through rain on muddy fields "We are but warriors ... in the painful field". (lines 109-111)

He shows he is a good leader when he says this because he and his men are in the battle together. } clear summation

Summary
This is a clearly focused response, its more telling points made in relation to the first extract, with ideas developed and well supported. There is some exploration of Henry's character and powers of leadership as well as an understanding of aspects of Henry's use of language. Focus is not so sharp in the second extract but its general effect is grasped. In addition, a selection of well-chosen references and arrival at a conclusion convey a reasonably confident response to the task. However, textual referencing, though well managed, is not always accompanied by sufficiently detailed comment. Hence the response achieves a mark of 13, just within Band 5.
Band 5 – 13 marks





**Section A – Writing**

In real life, no one wants to meet a villain like Macbeth, but in books, on stage or on screen, villains can be strangely compelling. After all...

**We all love to hate a villain!**

Your English teacher has received the following request:

*Zenith Publishers  
May 2003*

*Dear English teacher*

*We are planning to publish a light-hearted book about villains.*

*For one section, we want short pieces that analyse why villains, despite being threatening, can be so enjoyable to watch or read about.*

*We would welcome contributions from your pupils, perhaps commenting on a couple of particular villains!*

*Yours sincerely*

*Ros Payne  
Commissioning Editor*

**Write a contribution for this book.**

*20 marks including 4 marks for spelling*

**Macbeth Writing mark scheme**

Band	<b>D Sentence structure, punctuation and text organisation</b>	Marks available
	<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p>	
D1	<ul style="list-style-type: none"> <li>■ Simple connectives (<i>and, but, so</i>) link clauses to express opinion. Mostly first person and present tense with some third person, not always controlled, to explain views of villains. Simple expansion of noun phrases adds limited detail (<i>an evil man, a good film</i>). Within sections or paragraphs, some attempt to maintain links between ideas.</li> <li>■ Sentences generally correctly demarcated. 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 subordinating connectives to explain ideas (<i>As you watch a film it is good seeing ...</i>) or different subjects of sentences to develop or clarify points made (<i>Macbeth is ... I think that ...</i>). Different verb forms support explanation of ideas (<i>When villains are acting innocent, you know they will ...</i>). Within sections or paragraphs, content organised around a main idea or topic sentence, eg a chosen villain.</li> <li>■ Most sentences correctly demarcated with some use of other punctuation.</li> </ul>	1,2
D3	<ul style="list-style-type: none"> <li>■ Some range in sentence structures supports development of the argument, eg linked connectives to hypothesise (<i>If there were no villains, books would be very dull and so ...</i>), modals to suggest possibility or consequence (<i>It would be more exciting ...</i>) or to qualify opinions. Expanded noun phrases (<i>any special gadgets, an irritating hero</i>) add relevant detail or convey attitude. Within sections or paragraphs, main ideas in the argument supported by evidence and example.</li> <li>■ Almost all sentences correctly demarcated with some use of other punctuation within sentences.</li> </ul>	3,4
D4	<ul style="list-style-type: none"> <li>■ Length and structure of sentences varied to develop analysis, eg subordination to qualify ideas (<i>Although villains are evil and wicked they are also entertaining ...</i>), fronted clauses to emphasise an aspect of the argument (<i>Despite the fact that Macbeth knew he would die ...</i>), impersonal constructions to convey objectivity (<i>One argument is that ...</i>). Within paragraphs ideas linked by a range of devices, eg contrast or stacking points up for emphasis (<i>Villains ... Another way in which ... There is also ...</i>).</li> <li>■ Punctuation used, generally securely, to mark structure of sentences and give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>■ Range of sentence structures gives pace to the argument. Variety of verb forms, including tenses, modals, impersonal constructions, develops the analysis and comment. Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs a range of devices clarifies links between ideas, eg connectives, generalising or summarising.</li> <li>■ A range of punctuation is used to clarify meaning and create particular effects.</li> </ul>	6

Band	E Composition and effect	Marks available
<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p>		
E1	<ul style="list-style-type: none"> <li>■ Some awareness of purpose and audience shown in selection of relevant example(s) though comment often limited to simple likes and dislikes.</li> <li>■ Simple viewpoint conveyed, eg personal view of well-known villain(s), though with little elaboration.</li> <li>■ Shows awareness of appropriate style for light-hearted collection, eg through vocabulary choice (<i>baddie</i>), though not always sustained.</li> </ul>	0
E2	<ul style="list-style-type: none"> <li>■ Attempt to engage the reader’s interest through appropriate tone, eg by direct address (<i>You know when a villain comes on ...</i>).</li> <li>■ Consistent viewpoint mostly maintained, with some use of evidence to support writer’s attitude to chosen villains.</li> <li>■ Some appropriate stylistic features support the purpose of the contribution, eg comment on what happens to villains (<i>shows you can’t really get away with it!</i>).</li> </ul>	1,2,3
E3	<ul style="list-style-type: none"> <li>■ Reader’s attention engaged by consistently sustained tone, eg light-hearted, or appropriate level of formality for public readership and appropriate organisation of material.</li> <li>■ Clear viewpoint supported by taking different views into account or appealing to common view to gain consensus (<i>Who doesn’t enjoy watching a villain?</i>).</li> <li>■ Appropriate stylistic features add interest to the article, eg colloquial asides to enlist support (<i>the best bit in the film in my opinion ...</i>).</li> </ul>	4,5,6
E4	<ul style="list-style-type: none"> <li>■ Reader’s interest sustained by variation in tone and level of formality, eg moving from idiomatic expression of personal opinion to more formal analysis of villains’ appeal.</li> <li>■ Clear viewpoint developed and sustained, eg by distinguishing between personal and others’ views (<i>Some people think that ... I find that ...</i>).</li> <li>■ Range of stylistic devices used to elicit particular response, eg repetition to build to climax, question-and-answer format (<i>what is the thrill of watching the Joker in Batman? Well, ...</i>).</li> </ul>	7,8,9
E5	<ul style="list-style-type: none"> <li>■ Purpose of task fulfilled by adoption of varied tone designed to interest and challenge the reader, eg by establishing a relationship or exploiting common ground.</li> <li>■ Viewpoint adopted acknowledges and explores a range of views, eg by considering differing reactions to real life and fictional villains.</li> <li>■ Appropriate and individual style deployed to convey the chosen viewpoint, eg humour, contrasts (<i>Grant Mitchell was ugly, one-dimensional and humourless – but made a good villain. Why?</i>).</li> </ul>	10

## Macbeth

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

**Macbeth Writing Example 1**

**SENTENCE STRUCTURE**

**PUNCTUATION and TEXT ORGANISATION**

different subjects clarify points (D2)

subordination supports limited development of ideas (D2)

simple expansion of noun phrase adds limited detail (D1)

modal form suggests consequence (D3)

*People like watching villains on stage or on screen because they make you want to watch to see what the villains do. They add a sense of danger to storys. We love villains because they are someone that we can hate. There is usually someone that stops the villain, (so we love them). It seems that, that person is a hero. Villains add excitement to storys because you want to see if they come back and take revenge on someone who stoped them. They are always planning how they can get what they want, like Macbeth wanted to be king so he killed someone to get there. He also killed his own friends, so he could be King. But in the end Macbeth gets killed, which shows villians past catches up with them sooner or later!*

some use of reference chains (people / you / villain / they) to sequence ideas (D1)

some commas to mark clauses (D2)

sentences generally correctly demarcated (D1)

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

Generally secure control of sentence structure, with some variation to support development of ideas. Sentence demarcation usually secure and some use of commas within sentences. Simple sequence of ideas in single paragraph. Overall, enough of the criteria are fulfilled for the higher mark in Band 2 to be gained.

Band D2 – 2 marks

**COMPOSITION and EFFECT (CE)**

- some attempt to interest reader through direct acknowledgement (you / we) (E2)
- consistent, personal viewpoint, with some explanation (E2)
- some use of comment (villians past catches up with them) (E2)

**CE summary**

The response shows clear awareness of purpose, with attempts to interest the reader through limited argument and a single example. The viewpoint offered moves beyond a simple expression of personal opinion by trying to present a limited rationale in an appropriate register.

Band E2 – 1 mark

**Spelling**

Spelling of simple, eg *stoped*, and common polysyllabic words usually, but not always, accurate, eg *storys*, so this response is placed in Band 1 for spelling.

Band F1 – 1 mark

**Macbeth Writing Example 2**

SENTENCE STRUCTURE	PUNCTUATION and TEXT ORGANISATION
subordination explains ideas (D2)	almost all sentences correctly demarcated (D3)
expanded noun phrases add relevant detail (D3)	inverted commas give clarity (D4)
some range in sentence structures supports development of the argument (D3)	ideas supported by evidence (D3)
	Macbeth used as supporting example (D3)

*Villains are after all, normal people, just like you or I. Villains are nasty people who like to take from other people or hurt other people to make themselves better. Many people however like watching villains on television or reading about them in a book because a villain adds suspense and threat into a book. When a villain enters you 'love to hate them'.*

*A prime example of 'villains being loved' is the pantomime. Like in Snow White there is the wicked queen but Snow White wouldn't exist without her, or Jack and the beanstalk where the giant steals all of Jack and his mother's things! 'He's behind you' is what everybody loves to shout at the theatre when a villain enters on to the stage like Captain Hook in Peter Pan but the second the 'good-guy' turns around the villain has gone.*

*We can also read about villains from previous time such as Macbeth where Macbeth is the villain and kills the King but if Macbeth wasn't in the play/book then there wouldn't be a story line at all and it would just be people standing around washing-up.*

*continued opposite*

**Macbeth Writing Example 2 continued**

**SENTENCE STRUCTURE continued**

**PUNCTUATION and TEXT ORGANISATION continued**

linked connectives and modals support development of argument and consideration of consequences (D3)

contrast in sentence lengths adds variety (D4)

*If however a villain was in real life and any of the previous happened then it would be extremely threatening and would be taken very seriously by the police and then the villain would not be at all loved by anybody. One comparison here is when Macbeth kills Duncan people want to read about it because it is good to see what happens and to find out what happens to the villain but in real life we can compare it to the murders of children. Nobody loves or even likes the people who do this. In fact they are hated and we are glad when they are sent to prison.*

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

Some range in sentence structures supports development of argument. Punctuation secure with some use of a range to give clarity. Ideas developed by evidence and example so response gains the higher mark in Band 3.

Band D3 – 4 marks

**COMPOSITION and EFFECT (CE)**

- reader's interest sustained by variation in tone (E3)
- assumption of a shared viewpoint with the reader maintained throughout (*just like you or I ... we are glad when ...*) (E3)
- appropriate stylistic features employed, eg humour (E3)

**CE summary**

This response engages the reader's interest with its provocative opening sentence and there is some attempt at broad analysis, with a mix of the light-hearted and serious tone. There is a consistent assertion of a common view to gain agreement, but the piece ends on a more sombre note than perhaps indicated in the task. Overall, however, the response is sufficiently focused on purpose and audience to merit the highest mark in Band 3.

Band E3 – 6 marks

**Spelling**

Most spelling, including irregular words, is correct, but *seriously* signals an error with a common suffix. There is insufficient evidence of vocabulary with complex irregular spellings for Band 4 to be awarded.

Band F3 – 3 marks

**Macbeth Writing Example 3**

**SENTENCE STRUCTURE**

**PUNCTUATION and TEXT ORGANISATION**

range of sentence structures provides effective opening (D5)

*Villains are essential to a good book or TV programme. Very often it is the villain who makes the story, not the glamorous hero who tries to thwart the villain's dastardly, and very often stupid scheme to take over the world. Would we have a Robin Hood without Prince John, or Batman without a Joker or Penguin? No! As the saying goes, good cannot survive without evil.*

range of punctuation clarifies meaning, and creates specific effects (D5)

main topic identified, elaborated and clinched with a generalised, summative statement (D5)

expanded noun phrase provides detail succinctly (D5)

*It is the villain who we all love to observe, loving their insane laughs and waiting to see in what (strange and incomprehensible way) they will rid themselves of the irritating heroes who never put a foot wrong.*

embedded phrase handled with assurance and to deliberate effect (D5)

*It is so enjoyable watching or reading about villains because, (despite being very threatening with their insane cackling and dark,*

commas provide secure scaffolding in closely argued and complex sentence (D5)

modals to frame a hypothesis (D5)

*underground lairs, we know that eventually they will come crashing down to earth, and become one of life's great losers. It (may be) that we pity and sympathise with them, because it is only a matter of time before they become that loser, never the victor. It (might not be) the villains themselves that are so enjoyable, but more their over-elaborate downfall.*



**Macbeth Writing Example 3 continued**

**SENTENCE STRUCTURE continued**

**PUNCTUATION and TEXT ORGANISATION continued**

well-placed expanded noun phrase provides compact information (D5)

*Sometimes villains add an air of mystery to the book or film. You can spend the entire book or programme trying to figure out who is this mysterious villain. Unconsciously maybe, you are always trying to guess who the villain is, trying to see which prime suspect matches the criteria of a vicious, greedy villain. A good, if somewhat light-hearted example, is Scooby Doo, which combines mystery with humour.*

points stacked up for emphasis (D4)

*As you can see, the villain is the true hero, and often wins the sympathy of the audience, meaning everyone loves the nasty villain!*

summative comment gives effective closure (D5)

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

A wide range of sentence structures conveys complex ideas with assurance. A range of punctuation clarifies meaning and creates particular effects. Ideas effectively linked by variety of devices. All criteria fulfilled so this response gains the highest mark.

Band D5 – 6 marks

**COMPOSITION and EFFECT (CE)**

- opening paragraph indicates balance of light tone and perceptive comment, showing clear awareness of purpose and audience (E5)
- viewpoint acknowledges complexities of issue (E5)
- careful directing of reader response (rhetorical question to introduce idea), contrast of light-hearted and thoughtful analysis (paragraphs 3 and 4) (E5)

**CE summary**

This response confidently engages the reader and follows the brief of producing a light-hearted, but perceptive analysis. The writer assumes a shared viewpoint with the reader, and gives a sense of objectivity by the use of impersonal constructions. Humour is modulated into thoughtful insight, but the light-heartedness is never lost. Appropriate and individual style conveys chosen viewpoint.

Band E5 – 10 marks

**Spelling**

Virtually all spelling, including complex irregular words, correct, *irratating* standing out as untypical. Hence this response gains 4 marks.

Band F4 – 4 marks



**Section B – Reading**

**Macbeth**

Act 1 Scene 7, line 28 to the end of the scene  
Act 5 Scene 1, lines 16 to 58

**What impressions might an audience get of Lady Macbeth from the different ways she speaks and behaves in these extracts?**

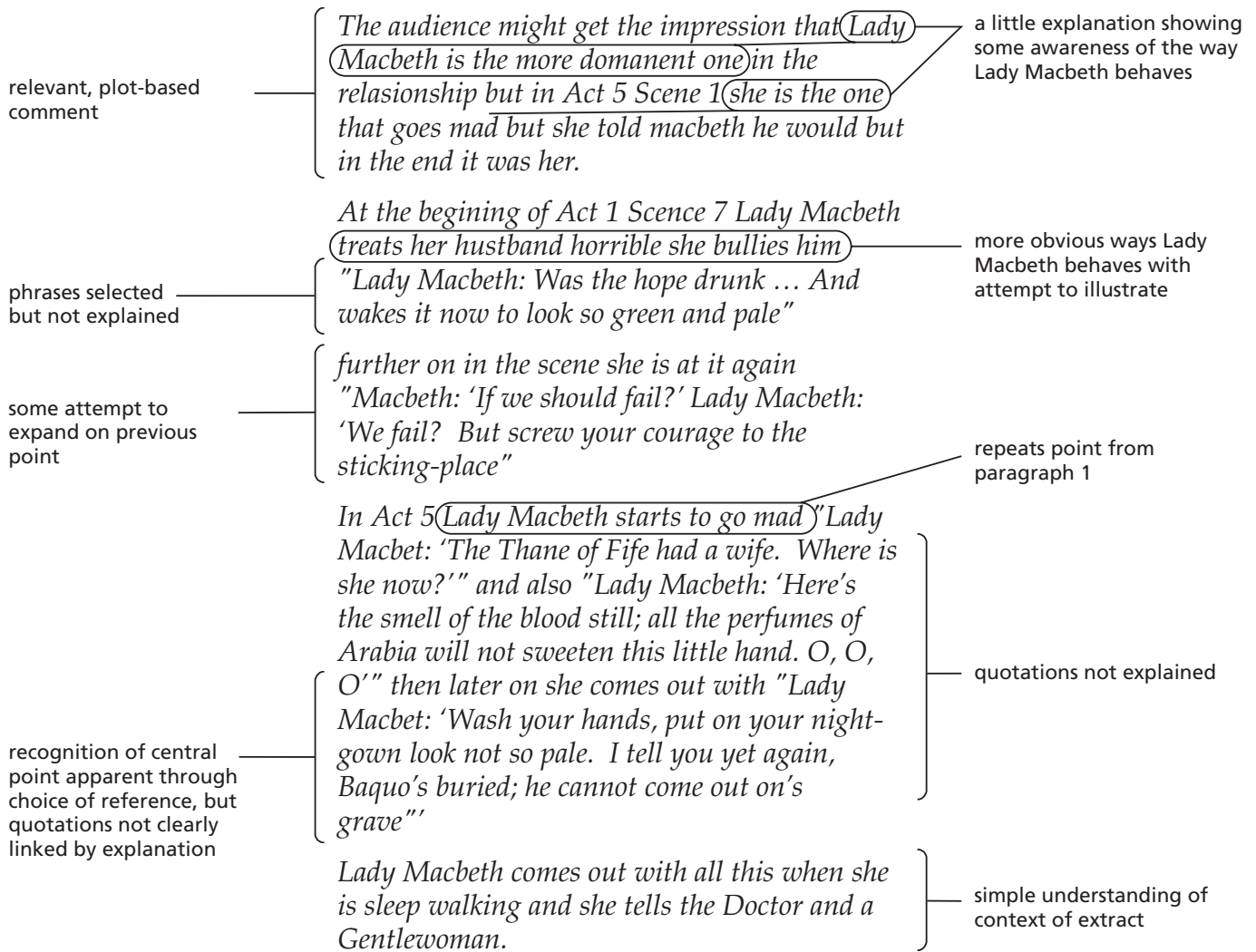
*Support your ideas by referring to the extracts which are printed on the following pages.*

***18 marks***

**Macbeth Reading mark scheme**

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Lady Macbeth says or does in these extracts, eg in the first, <i>she is angry with Macbeth</i> , and in the second, <i>she is sleepwalking</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the more obvious ways Lady Macbeth speaks and behaves, eg in the first extract, <i>she is persuading Macbeth to kill the king</i> , and in the second, <i>she has gone mad and talks in her sleep</i> . Comments are relevant but mainly at the level of plot, eg <i>Lady Macbeth is involved in the murder of Duncan</i> . Some broad references to how Lady Macbeth speaks, eg in the first extract, <i>she speaks angrily and gets at him</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of the different ways Lady Macbeth speaks and behaves in these extracts, eg in the first, <i>she is in control and persuades Macbeth to kill the king</i> , and in the second, <i>she keeps rubbing her hands because she sees blood on them</i> , although points may be undeveloped. Some limited awareness of the language Lady Macbeth uses, eg in the first extract, <i>it is shocking for the audience when she says she would kill her own baby</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of the impressions an audience might get of Lady Macbeth from the different ways she speaks and behaves, eg in the first extract, <i>she is an aggressive and ruthless character, determined to succeed in persuading Macbeth to kill the king</i> , and in the second, <i>she is weak and afraid of what she and Macbeth have done</i> , though the same quality may not be evident throughout. Awareness of Lady Macbeth's use of language and its effects, eg in the second extract, <i>she talks in her sleep and reveals her guilt, saying 'What, will these hands ne'er be clean?' showing she can't stop feeling guilty</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on the impressions an audience might get of Lady Macbeth from the different ways she speaks and behaves in these extracts, eg in the first, <i>she is powerful and manipulative when she insults Macbeth and questions his love for her</i> , and in the second, <i>she is regretful and afraid of the consequences of her actions</i> . Clear understanding of Lady Macbeth's use of language, eg in the first extract, <i>she uses aggressive questions to control Macbeth</i> , and in the second, <i>she rambles in broken sentences and repeats words from earlier in the play – 'To bed, to bed; there's knocking at the gate.'</i> Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of the impressions an audience might get of Lady Macbeth's character, showing insight into the different ways she speaks and behaves, eg in the first extract, <i>her violent, assertive behaviour and language may conceal her own fears</i> , and in the second, <i>she is tormented by the memory of what she and Macbeth have done, revealing not just weakness but her humanity</i> . Appreciation of the effects of language in creating impressions of Lady Macbeth's character, eg in the first extract, <i>her verse speaking stresses her confidence and control</i> , and in the second, <i>she speaks in broken prose, emphasising her mental collapse as she rubs her hands – 'Out, I say! One, two.'</i> Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

**Macbeth Reading Example 1**



Summary
<p>This response shows some awareness of some of the more obvious aspects of Lady Macbeth's behaviour. There are broad references to how she behaves in the first extract, with some attempt at exemplification. The second extract is dealt with less capably, consisting mainly of simple references not linked to comments. Phrases selected suggest an implicit awareness of the way Lady Macbeth speaks, but there is no explanation of her use of language. The simple and very limited amount of explanation keeps this response at the bottom of Band 2.</p>
<p>Band 2 – 4 marks</p>

**Macbeth Reading Example 2**

During act 1 scence 7 Lady macbeth is all for killing duncan , she wants to become queen more than anything at the moment. When macbeth tells her he does not wish to go through with the killing "We will proceed no further in this," (macbeth says that duncan has been good to him + the past few weeks.)

general understanding of Lady Macbeth's character  
focus on question not secure

recognition of the way Lady Macbeth speaks, with relevant quotation

When Lady macbeth hears this she throws a fit and (starts shouting abuse at macbeth "Was the hope drunk wherein you dressed yourself"), The audiance get the impression that lady macbeth is very angry with her husband and wants him to change his mind imeadiatly.

attempt to respond to question

lacks explicit understanding of language

point requires development

Lady macbeth is gradually persuading macbeth to go through with the murder, But macbeth still has his doughts "If we should fail!"

clear comment on behaviour, reference lacks explanation

(Lady macbeth again takes a stand) and says if you are detirmind and not scared we will not fail "Screw your courage to the sticking-place , and we'll not fail."

some reliance on plot

Eventually macbeth caves in and goes along with his wifes plan to kill duncan.

general understanding, attempting to focus on question

Lady macbeth shows the audiance that she is strong and in charge, she's not affraid of whats in front of them , she is also confident that she and her husband will succeed in this business.

Act 5 scene 1

This scene is a while after the killing of Duncan and lady macbeth has changed her attitude entirly , she has gone from confident to the complete opposite.

recognition of change in Lady Macbeth's behaviour

**Macbeth Reading Example 2 continued**

narrative approach

*Lady macbeth has been unwell and her servent calls in the doctor to take a look at her during her sleep.*

*Lady macbeth begins to sleep walk and she dreams she still has the blood of Duncan on her hands "Yet here's a spot", she begins to try and rub it off but she fails miserably, (she complains that it will never come out and the smell will remain with her for a long time to come.)*

*The Audiance get the impression that lady macbeth is insucure and scared of what happened , she is going mad.*

general understanding evident

general understanding of how Lady Macbeth speaks and behaves shown by paraphrase with little comment

comment not supported by reference

narrative approach

*The doctor is very interested in this and starts to write all of what she is saying down, he fears that she cannot be saved , the gentle woman acts as though she has heard it all before.*

*Eventually lady macbeth returns to bed and the doctor has taken most of what lady macbeth said down.*

re-focus on question

*The audiance get the impression that lady macbeth regrets what she and her huspand have done and now she is paying the consiquence , she is scared and insicure, she will not be able to cope for much longer.*

previous point repeated, not expanded

**Summary**

This response shows a secure general understanding of the impressions an audience might get of Lady Macbeth by describing how she behaves. References to the text and quotations are relevant but comments are undeveloped, particularly in response to Lady Macbeth's language. There is recognition that Lady Macbeth changes during the play and limited awareness that her use of language changes accordingly. The partial reliance on plot and lack of developed ideas keep this response within Band 3, but at the top of it.

Band 3 – 9 marks

### Macbeth Reading Example 3

#### Act 1 Scene 7

focused introduction  
with immediate awareness  
of language and its effects

*In this extract Lady Macbeth is trying to persuade Macbeth to kill Duncan. The scene starts of with many questions from Lady Macbeth to Macbeth, indicating that she is annoyed and angry. (She becomes very violent in this scene and calls Macbeth a coward. She has become the more dominant one in the relationship) and lines such as 'Have plucked my nipple from his boneless gums,*

awareness of key aspects  
of behaviour and use of  
appropriate quotation

some discussion of  
impressions created by  
Lady Macbeth's language  
and behaviour

*And dashed the brains out' (show that she has become violent and unmaternal.) She reassures Macbeth they will not fail in the murder, and will get away unsuspected. (She is now the fearless one, and the language she uses is graphic and frightening in places.) At the beginning the audience perceived her as a kind welcoming character, but this scene proves them wrong. Line 69 shows Lady Macbeth telling Macbeth that she will kill Duncan if he won't. This is to show Macbeth he is a coward, and try to persuade him into changing his mind.*

development of idea with  
further awareness of  
language

referencing and explanation  
has become generalised

*continued opposite*



**Macbeth Reading Example 3 continued**

*Act 5 Scene 1*

some further discussion of impressions and awareness of comparison with first extract

*This scene is the complete opposite to Scene 7 Act 1, because we see a different side to Lady Macbeth. She is sleepwalking, which indicates her conscience is telling her she is doing something wrong. She imagines that she has blood on her hands which she cannot remove, a sign of guilt. Her character is weak in this scene, and she is telling her innermost thoughts and feelings to the Doctor and Gentlewoman. She acts fearless and strong around Macbeth, when she is actually not. The line, 'Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O,O,O' (shows her more feminine and delicate side. The 'O,O,O' at the end is like she is weeping, the opposite of the unmaternal, violent woman in the other scene.) She cannot wash away her guilt, and at the end of the scene, she recalls Banquo's murder and Duncan's. The scene is ironic, because after she murdered Duncan she told Macbeth, 'a little water will clear us of this deed,' Yet she is dreaming about there still being blood on her hands which she cannot remove. The audience now know something only two other characters do. That Lady Macbeth is guilty and insecure.*

comments not supported by reference

awareness of Lady Macbeth's use of language and its effects

recognises the audience's impressions will change

some discussion of Lady Macbeth's behaviour with contextual reference

**Summary**

This response provides some discussion of the impressions an audience might get of Lady Macbeth from the ways she speaks and behaves. Ideas are developed and some relevant references included. There is a sense of an emerging discussion of the way in which extracts are related to each other and to the broader context of the play. There is also an awareness of the effects of Lady Macbeth's use of language, though discussion and exemplification are not fully developed. The reading of both extracts is sufficiently secure to place this response firmly in Band 4.

Band 4 – 11 marks

## Macbeth Reading Example 4

coherent, focused introduction	<p>From act 1, scene 7, the audience would get lots of hints about Lady Macbeth's character.</p>	exploration of possible impressions of Lady Macbeth gained by the audience
insight into effects of language	<p>Firstly, <u>(she seems very bossy and domineering because of the way she chastises and orders Macbeth about. – "Why have you left the / chamber?"</u>). <u>(She speaks in abrupt sentences as shown above, showing her short temper and perhaps her nervousness to the audience.)</u></p>	
awareness of the task's focus on an audience's impressions	<p>Lady Macbeth often attacks Macbeth and comments on his manhood – "When you durst do it, then you were a man". <u>(She comes across as vicious and acid-tongued to the audience.)</u> She often dismisses him like this, showing her dismissive and cruel nature.</p>	development of analysis of Lady Macbeth's speech and behaviour
	<p>Lady Macbeth plays with Macbeth's emotions in order to try and persuade him to commit the task – "From this time, / Such I account thy love.", this conveys to the audience how determined she is, and how persuasive she can be.</p>	further development of a focused analysis, with precisely selected reference
appreciation of character derived from effects of language	<p>Lady Macbeth is cruel and heartless in this scene. <u>(This is conveyed to the audience when she says "I would while it was smiling in my face, / .... the brains out".)</u> She doesn't sound feminine or sensitive at all.</p>	
	<p>Another line that shows her immense determination is "But screw your courage to the sticking-place, / And we'll not fail." – She seems always sure of herself and more sure of Macbeth than he, himself is.</p>	
development of a less obvious point about Lady Macbeth's behaviour	<p><u>(The audience also would get the impression that Lady Macbeth is two-faced and sly –)"False face must hide what the false heart doth know".</u> This impression of her has been carried throughout the play – earlier, she said "Act like th' innocent flower ..... under it".</p>	ability to contextualise commentary

continued opposite

**Macbeth Reading Example 4 continued**

In Act 5 scene 1, it is conveyed to the audience that Lady Macbeth is actually not as strong as we once thought. While sleepwalking, she says "What will these hands ne'er be clean?", showing the audience that she does, in fact, feel guilt and sorrow. — clear indication of shift in focus of analysis

Lady Macbeth also carries a taper "Enter LADY [MACBETH], with a taper", showing that she is actually afraid of the dark — (the darkness) — insightful interpretation of Lady Macbeth's behaviour  
representing the evil she has previously made Macbeth commit. She seems to have been putting on an act, all this time. She isn't strong, her conscience is still very much working and making her weak.

evidence of coherent argument — { Lady Macbeth is conveyed as a tormented soul – "all the per- / fumes of Arabia will not sweeten this little hand. O, O, O.". This makes the audience see how she really feels inside, and how much she was putting on an act.

further contextualised commentary — In this act, the audience will see that Lady Macbeth is actually full of desperation and sorrow and (she obviously has trouble in her sleep, when all along she was the one who wasn't afraid of sleep, when Macbeth was.) This shows how guilty she feels, (as sleep represents innocence.) — awareness of symbolic aspects of text

Summary
<p>This response provides a focused and developed analysis of the impressions created by Lady Macbeth's behaviour and language. There is some insight into the less obvious aspects of the text and an ability to contextualise ideas. An appreciation of the effects of language is well supported by integrated references. Overall, this is a coherent response which begins to recognise the possibility of different interpretations of the text. However, the argument, though coherent, could be more fully developed with more detailed comment on the two extracts. Hence the response achieves a mark in the middle of Band 6.</p>
Band 6 – 17 marks



---

**Twelfth Night Writing task**

**Section A – Writing**

In *Twelfth Night*, what the characters wear and how they look affects the ways other characters react to them.

**How important is what you wear?**

You read the following editorial in a teenage magazine:

We're looking for young people's comments on style and image to include in an article in next month's magazine.

Do you worry about your image?

Is fashion all a fuss about nothing?

Does the style of clothes you wear affect how people react to you?

What do **you** think about these issues?

**Write your views for the teenage magazine.**

*20 marks including 4 marks for spelling*

**Twelfth Night Writing mark scheme**

Band	<b>D Sentence structure, punctuation and text organisation</b>	Marks available
	<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p> <ul style="list-style-type: none"> <li>■ Simple connectives (<i>and, so, but</i>) link clauses to convey straightforward assertion (<i>I think it is important to look good and ...</i>). Mostly first person and present tense to give opinions on fashion with limited use of third person for generalisations (<i>all teenagers ...</i>). Simple expansion of noun phrases adds limited detail (<i>the new haircut, some stupid clothes</i>). Within sections or paragraphs, some attempt to maintain links between ideas.</li> <li>■ Sentences generally correctly demarcated. 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 the subjects of sentences (<i>People think ... My mum</i>) and their structure, eg coordination to link or contrast points asserted (<i>I don't like fashion, but most of my friends ...</i>) or subordinating connectives to develop or explain ideas (<i>when people dress in ...</i>). Tense changes develop ideas, eg indicate the difference between timeless effect (<i>teenagers always worry about what they look like ...</i>) and recount of a specific occasion (<i>Once I wore a ...</i>). Within sections or paragraphs, content organised around a main idea or topic sentence.</li> <li>■ Most sentences generally correctly demarcated with some use of other punctuation.</li> </ul>	1,2
D3	<ul style="list-style-type: none"> <li>■ Some range in sentence structures supports the elaboration of views expressed, eg connectives (<i>however, although</i>) to develop explanations / comment, or variation in word order to build up detail or give emphasis (<i>Walking into a room in trendy clothes ...</i>). Expanded noun phrases add relevant interest and detail (<i>average male teenager, brightly coloured clothes</i>). Modals convey preference (<i>I think people shouldn't care what they look like ...</i>) or consequence (<i>If nobody cared about clothes, we could all get on with our lives</i>). Within paragraphs or sections, main ideas are developed by relevant example and illustration, eg reasons for opinions / ideas.</li> <li>■ Almost all sentences correctly demarcated with some use of other punctuation within sentences.</li> </ul>	3,4
D4	<ul style="list-style-type: none"> <li>■ Length and structure of sentences varied to elaborate views, eg subordination to speculate (<i>Although many teenagers think ... I believe that if they ...</i>) or explore consequences (<i>If you go to an interview looking untidy, then people will judge you ...</i>). Impersonal constructions and modals (<i>In our society it should be ...</i>) give support / weight to the views expressed. Within paragraphs ideas linked by a range of devices, eg summarising or contrasting different ideas (<i>for some people ... others think ...</i>).</li> <li>■ Punctuation used, generally securely, to mark structure of sentences and give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>■ Range of sentence structures conveys views with clarity and emphasis. Variety of verb forms, including different tenses, modals and impersonal structures, supports the development of the argument. Controlled placing of adverbial and expanded noun phrases gives concision. Within paragraphs a range of devices reinforces links between ideas, eg connectives, generalising, summarising.</li> <li>■ Range of punctuation used to clarify meaning and create particular effects.</li> </ul>	6

**Twelfth Night**

Band	<b>E Composition and effect</b>	Marks available
<p><b>This band is included to help differentiate writing which, while showing some fluency and accuracy, does not merit a mark.</b></p>		
E1	<ul style="list-style-type: none"> <li>■ Some awareness of purpose and teenage magazine audience shown in selection of material, though comment often limited to simple opinion (<i>I like to choose what I wear ...</i>).</li> <li>■ Simple viewpoint conveyed, eg personal views of fashion / style, though with little development.</li> <li>■ Shows awareness of appropriate style for a teenage magazine, eg through vocabulary choice (<i>casual clothes, new haircut</i>), though not always sustained.</li> </ul>	0
E2	<ul style="list-style-type: none"> <li>■ Attempt to engage teenage reader's interest through appropriate tone for article, eg direct address (<i>You know what I mean when I say ...</i>).</li> <li>■ Consistent viewpoint mostly maintained with some development of ideas to support writer's response to questions about fashion.</li> <li>■ Some appropriate stylistic features of a teenage magazine article, eg conversational style (<i>It's not that big a deal what you wear really ...</i>).</li> </ul>	1,2,3
E3	<ul style="list-style-type: none"> <li>■ Reader's attention engaged by consistently sustained tone, eg informal, or by establishing a relationship with the teenage readership, maintaining clear focus on task.</li> <li>■ Clear viewpoint supported by evidence (<i>for example, I know a girl who ...</i>) and recognition of others' views (<i>some people worry far too much ...</i>).</li> <li>■ Appropriate stylistic features add interest, eg rhetorical questions (<i>Do I care about fashion?</i>) or references to specific brand names to establish rapport with reader.</li> </ul>	4,5,6
E4	<ul style="list-style-type: none"> <li>■ Reader's interest sustained by variation in tone and level of formality, eg switching from idiomatic expression of opinion to wider analysis or comment.</li> <li>■ Clear viewpoint developed and sustained in relation to the three ideas, eg by acknowledging how their own ideas differ from those of others.</li> <li>■ Range of stylistic devices gives variety and interest to article, eg colloquial phrases, humour, antithesis (<i>most adults wouldn't notice the make of a sweatshirt whilst most teenagers would know which shop it came from</i>).</li> </ul>	7,8,9
E5	<ul style="list-style-type: none"> <li>■ Purpose of task fulfilled and reader engaged and entertained by variation of level of formality, eg shifting from diatribe to more reflective / analytical comment.</li> <li>■ Viewpoint adopted which is individual while recognising a wider, more impersonal view of the topic (<i>fashion is both important and completely trivial ...</i>).</li> <li>■ Appropriate and individual style adopted to present chosen viewpoint, eg humour, irony, contrasts (<i>clothes are just pieces of fabric to keep us dry ... some people don't even have that ...</i>) or deliberate use of formal and informal language.</li> </ul>	10

## Twelfth Night

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



**Twelfth Night Writing Example 1**

**SENTENCE STRUCTURE**

co-ordination links points (D2)

subordinating connectives develop ideas (D2)

mostly first person and present tense (D1)

subordination develops ideas (D2)

expanded noun phrase adds detail (D3)

simple expansion of noun phrase (D2)

modality to express both probability and possibility (D3)

*Sometimes I worry about my image but then I think that everyone is there own person and can wear what they like. Sometimes I think people are look at what I'm wearing (but) it doesn't really matter as long as I feel comfterbale.*

*I (don't) think fashion is all a fuss about nothing. I think alot of the fashion these days is really nice. But I think you have to like the fashion to understand why people buy it.*

*I think the style of clothes you wear does affect how people react to you because if you meet someone for the first time and they come dressed in an old pair of trousers with holes in and an baggy t-shirt you would probaly think that they don't have alot of money or that they (might not) be bothered about their looks.*

**PUNCTUATION and TEXT ORGANISATION**

sentences generally correctly demarcated (D2)

apostrophe for contraction used consistently and correctly (D2)

no attempt to use commas (D1)

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

Sentences are generally grammatically sound, but there is little variety of sentence types. Within paragraphs, content is organised simply around a main idea. These features, together with the lack of range of punctuation, indicate the response should be at the bottom of Band 2.

Band D2 – 1 mark

**COMPOSITION and EFFECT (CE)**

- attempts to engage reader by direct personal tone (E2)
- maintains viewpoint, expressing attitude towards fashion (E2)
- mostly conversational style appropriate for teenage magazine (E2)

**CE summary**

This response is a clear piece of writing, in which opinions are expressed within an orderly framework. There is a little straightforward support for the views expressed. The comments are direct, but unfocused with little development, which puts this piece in the middle of Band 2.

Band E2 – 2 marks

**Spelling**

Occasional spelling errors include a common homophone (*there/their*) and phoneme omissions (*comfterbale, probaly*) which places this response in Band 1.

Band F1 – 1 mark

Twelfth Night Writing Example 2

SENTENCE STRUCTURE		PUNCTUATION and TEXT ORGANISATION
variety of sentence structures supports the elaboration of ideas (D3)	<p><i>From my point of view, the youth of today worry far too much about their image.</i></p>	comma within sentence helps convey meaning (D3)
expanded noun phrase adds detail and interest (D3)	<p><i>It's all about who's got the best make of jeans or the most revealing top, when really it's all about who's the most foolish for spending seventy pounds on a piece of material anyway.</i></p>	comma-splicing (D1)
series of participle phrases gives emphasis (D3)	<p><i>We are being sucked into this false pretense called fashion, in my eyes the bell of the ball isn't the one in the Gucci dress, its the one thats put themself out to look different.</i></p>	relevant examples develop ideas (D3)
expanded noun phrases add interest (D3)	<p><i>For me personally, I find it much more exciting waking up each morning and having a whole fantasia of bright coloured, wacky clothing, just waiting to be assorted into a pick n mix style outfit, being different and individual gives you a character, but all following fashion does is make you a (Sheep of society) and at the same time adds you onto the (list of stereotypical humanity).</i></p>	apostrophes for contraction used correctly (D2)
form of verb gives emphasis and varies sentence structure (D3)	<p><i>Many of my peers I find (do follow) the craze, and tend to comment on whether my clothes are brand names or not.</i></p>	commas within sentences give clarity and force (D3)
	<p><i>They, however, do care about their image way to much, I mean I dont go around looking like a scruffbag, I do take pride in my appearance, but their thoughts are on whether a strand of hair should be on the left or right, or whether black or pink t-shirts go better with denim jeans.</i></p>	

continued opposite

*Twelfth Night Writing Example 2 continued*

**SENTENCE  
STRUCTURE**  
continued

**PUNCTUATION and  
TEXT ORGANISATION**  
continued

*Sometimes I get hassled for being different  
but Ive learnt to dismiss it and carry on, at the  
end of the day Im the one with more money,  
because im not spending hundreds of pounds on  
clothing each week.*

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

Sentence structures are varied, but not always controlled. There is some development of ideas within paragraphs. Punctuation lacks control, with several examples of comma splicing, which places this piece at the bottom of Band 3.

Band D3 – 3 marks

**COMPOSITION and EFFECT (CE)**

- reader's attention engaged by direct opening statement setting a tone which is sustained (E3)
- well-developed argument, set in opposition to the popular view (E4)
- uses stylistic features: balances ideas within sentence in paragraph 2, to emphasise different attitudes; then echoes early reference to costs at the end of the piece (E3)

**CE summary**

This response addresses the task with some conviction. The style of the piece is over-colloquial in several places, weakening the effect of the piece so that it is placed in the middle rather than at the top of Band 3.

Band E3 – 5 marks

**Spelling**

Most spelling, including irregular words, is correct, eg *fantasia*, *stereotypical*, though there are occasional errors, eg *pretense*, *to much*. Overall, it merits a mark in Band 3.

Band F3 – 3 marks

### Twelfth Night Writing Example 3

#### SENTENCE STRUCTURE

length and structure of sentences varied to give emphasis to views (D4)

impersonal construction gives a sense of authority (D4)

fronted subordinate clause foregrounds important idea (D4)

rhetorical questions give emphasis to idea and create cohesion within the paragraph (D4)

*Fashion is everywhere. Everyone is becoming more fashion conscious and more people are affected by it everyday. Society has always been into whatever the new look is and this is making more teenagers aware of how they look.*

*My image doesn't worry me because it is my own personal style. I don't wear skirts very often, not because its fashionable but because it is comfortable, and that is a main factor for me.*

*Models on the catwalk are getting smaller and skinnier. Many teenage girls want to look like them and its becoming very unhealthy.*

*Designers are becoming more adventurous with daring styles that the public cannot afford to buy. As the designs become more risqué, the dressing habits of people are changing. Even boys are beginning to care about how they look and dress, and are kitted out in the latest designer gear.*

*Some believe that fashion is a fuss about nothing. If so, then why do designers produce really outrageous clothes? Why not create normal clothes for the public to wear?*

#### PUNCTUATION and TEXT ORGANISATION

all sentences correctly demarcated. Commas used sparingly, but discriminately, in complex sentences (D4)

inverted commas highlight key word (D4)

rhetorical questions create cohesion within the paragraph (D4)

inverted commas clarify meaning (D4)

Twelfth Night Writing Example 3 continued

SENTENCE  
STRUCTURE  
continued

PUNCTUATION and  
TEXT ORGANISATION  
continued

conditional sentences  
repeated for effect (D4)

*I believe that the style of clothes you wear does affect how people react to you because it stereotypes you as a person. If you are wearing a 'casual' look in designer labels then people treat you as if you have money and with respect. If you wear the 'peasant' look then you are treated as a tramp.*

*The future of fashion is looking very sceptical. Fashion could be made for everyone or it might just carry on as it is.*

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

There is a good variety of sentence structures and lengths throughout the response to explore the issue. Ideas within paragraphs are linked to create cohesion. In addition, punctuation is secure and there is evidence of a good range, including inverted commas and apostrophes. The response just misses being in Band 5 because of under-development of the argument in places, eg paragraph 3.

Band D4 – 5 marks

**COMPOSITION and EFFECT (CE)**

- reader's interest sustained after initial concise statement by switching from generalisation to personal experience (E4)
- well argued, acknowledging different views and developing a viewpoint (E4)
- range of stylistic devices, eg pairing of rhetorical questions, balancing sentences for effect, gives interest to the article (E4)

**CE summary**

There is a consistent style which keeps the reader engaged through appropriate vocabulary, and a range of stylistic devices. However, the response lacks the focus of a close analysis or forceful argument as might be expected for Band 5, which means that it is more appropriately placed in Band 4.

Band E4 – 8 marks

**Spelling**

All spelling is correct, including irregular words such as *risqué*, *outrageous*, *sceptical*, which means this response merits Band 4.

Band F4 – 4 marks

**Section B – Reading**

**Twelfth Night**

Act 2 Scene 4, lines 75 to 117  
Act 3 Scene 1, line 81 to the end of the scene

Viola is not always able to say everything she is thinking and feeling.

**In these extracts, how does Viola use language to hide her true feelings from Orsino and Olivia?**

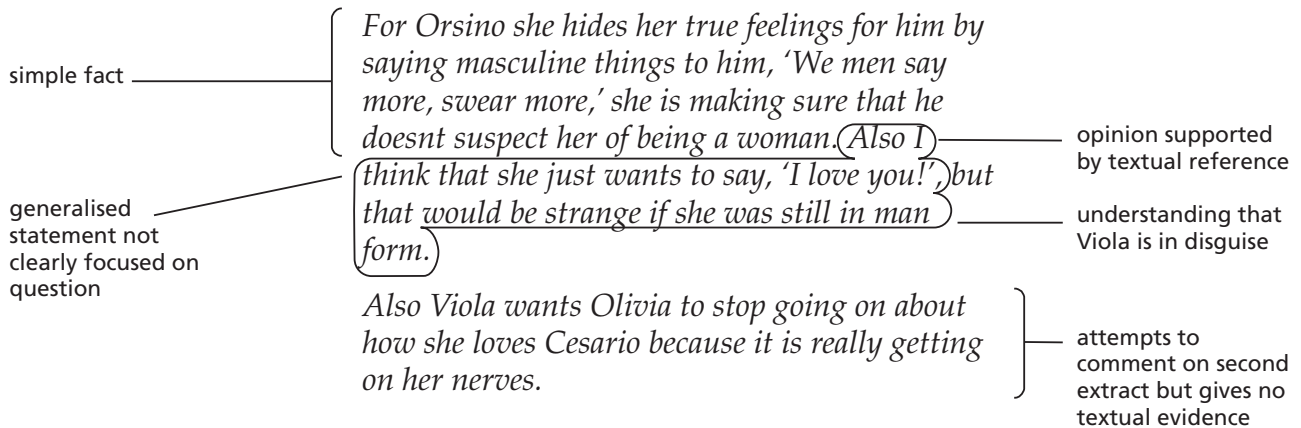
*Support your ideas by referring to the extracts which are printed on the following pages.*

**18 marks**

## Twelfth Night Reading mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Viola says or does in these extracts, eg in the first, <i>she is in love with Orsino</i> , and in the second, <i>she is giving Olivia a message from Orsino</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the more obvious ways Viola hides her feelings, eg: in the first extract, <i>she hides her love for Orsino</i> , and in the second, <i>she doesn't give away that she is a woman</i> . Comments are relevant, but mainly at the level of plot, eg <i>Viola loves Orsino</i> . Some broad references to how Viola speaks, eg: in the first extract, <i>she talks about love</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4,5,6
3	Some general understanding of some of the various ways Viola hides her feelings, eg in the first extract, <i>when she is talking about her sister she is really talking about herself</i> , and in the second, <i>she hints about her feelings when she refuses Olivia's love</i> , although points may be undeveloped. Some limited awareness of the language Viola uses, eg in the second extract, <i>she begins to get annoyed and snappy</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of the ways Viola hides her true feelings, eg in the first extract, <i>she wants Orsino to give up his love for Olivia but does not say so directly</i> , and in the second, <i>she is trying to be polite to Olivia but is finding the situation difficult</i> , though the same quality may not be evident throughout. Awareness of Viola's use of language and its effects, eg in the first extract, <i>she speaks in riddles: My father had a daughter loved a man, meaning herself loving Orsino</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how Viola uses language to hide her feelings in these extracts, eg in the first, <i>she is tempted to reveal her feelings and gives many hints but disguises her love as her sister's</i> , and in the second, <i>she gives short answers to Olivia's questions in order to protect her identity</i> . Clear understanding of the effects of some features of language Viola uses, eg in the first extract, <i>her language creates dramatic irony because the audience know she loves Orsino</i> , and in the second, <i>her attempts to deal with the awkward situation are amusing</i> . Well-chosen references justify comments as part of overall argument.	13,14,15
6	Coherent analysis of Viola's speech and behaviour showing insight into how she uses language to hide her feelings, eg in the first extract, <i>she reveals her love so that the audience can understand her while concealing her love from Orsino, creating dramatic irony</i> , and in the second, <i>she pleads Orsino's case to deflect attention from herself</i> . Appreciation of the effects of features of language, eg in the first extract, <i>the use of imagery when Viola describes her 'sister's love' exaggerates her suffering</i> , and in the second, <i>she creates humour through her clever replies and ambiguous language</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

**Twelfth Night Reading Example 1**



Summary
This brief response gives one simple fact and some opinions about Viola, but coverage of the second extract is minimal. The response has one direct textual reference, the rest of the response being simple assertion. There is a lack of clarity of understanding and the range of points is very limited. The simple opinions stated are sufficient to gain one mark.
Band 1 – 1 mark



**Twelfth Night Reading Example 2**

generalised statement, showing awareness of Viola's disguise

*In these scenes Viola uses her language wisely to make people think she is a man and her feelings from Orsino and Olivia.*

*In act 2 scene 4 (she is trying her hardest not to say anything to Orsino and tries to put Orsino off sending her with messages of love to Olivia. "But if she cannot love you, sir?") This shows that she is trying to put Orsino off Olivia because she is giving him doubts about Olivia's feelings therefore eliminating the opposition.*

relevant comment and a supporting quotation

some awareness of what Viola is doing, and why, and of her feelings

*This is also a subtle hint that she likes him because she is trying to get all the attention onto herself.*

lack of explicit reference to Viola's use of language

*In act 3 scene 1 (Viola hides her true feelings and thoughts from Olivia.) Olivia declares her love for Cesario and Cesario is trying his hardest to not say anything. Viola keeps her identity secret and so her feelings for Orsino. (We can tell that she her wits about her by "I am not what I am.")*

comment unsupported by textual evidence

a little explanation of how Viola hides her feelings

*To any person it seems like she is saying something like "you don't know the real me" but it is a subtle hint that she is really a female in disguise. She is also relieved when Olivia doesn't want to hear what Orsino has sent Viola to say but doesn't show it.*

reference to how Viola speaks, with relevant reference

unsubstantiated assertion

Summary
This response shows some awareness of the more obvious ways Viola hides her feelings in both extracts. Comments are mainly relevant, although not always supported by textual evidence. There are some broad references to how Viola speaks using some appropriate phrase selection, but the range of ideas and references is not sufficient to take this response into Band 3.
Band 2 – 6 marks

**Twelfth Night Reading Example 3**

When Viola is with Orsino she is kind of upset that Orsino is deeply in love with Olivia. Viola has to hide her true feeling from Orsino because for one she is disguised as a man and she is madly in love with him while being his messenger. (I think that the language she uses to hide her true feelings is normal, it is not too formal.) Orsino speaks to Viola as a good friend, they both do that. In the scene Orsino says to Viola "Come Hither boy, how dost thou like this tune?" Orsino is acting casually there, with Viola. In the play when Orsino ask's Viola to sit with him she has this look on her face like embarassment or shyness. Sometimes that's what women do! As Orsino and Viola get talking she kinds of let's her true feelings out by saying that she had a sister that loved a man, but she is really talking about the love she feels for Orsino. (In the passage it says "My father had a daughter loved a man." Now that daughter she mentioned is her.) As she tells the story of that daughters love (Orsino does not realise that she is talking about herself and the true feelings about herself.) The passage says "And what's her history?" that shows how interested Orsino is about that daughters love. Most of the conversations they have together is about love and the different ways that love is between a man and a woman. In the scene when she describes the love of that daughter she begins to change the subject because she hurts when she says her true feelings her love when he does not realise it.

When Viola is with Olivia it is a different story. Olivia knows that she is in love with Viola but does not know that Viola is really a woman. (Viola tries to convince Olivia that she is only visiting her to declare Orsino's love.) Olivia does not want to hear about Orsino but she makes excusses to have Viola to visit her again. Olivia is very in love with Viola and wants to marry. Olivia asks Viola if she has got feelings for her .

attempt to focus on language, but idea lacks clarity

clear understanding of Viola's position and feelings towards Orsino

not clearly focused on task

awareness of Viola's use of language to disguise her feelings, with relevant quotation

attempt to explain how Viola's language hides her feelings

generalisation but attempted discussion

well-observed point but requires support

focus on Viola maintained with awareness of link between extracts

statement requires supporting reference

*continued opposite*

**Twelfth Night Reading Example 3 continued**

*Viola says "I pity you." Viola is really trying to say that she has no feelings for her only for he love Orsino but she cannot say that. Viola. can only say "I have one heart, one bosom, and one truth, and that no woman has." Viola is saying to Olivia that she has only one heart that she will not share with any woman. It is very hard for Viola to keep disguising herself and hiding the truth because she already feels sorry for Olivia because Olivia is just fallen in love with the wrong person. Olivia still loves Viola and will not give up. Viola can only say no because she really loves Orsino and she is really a woman seeking for her brother.*

awareness of Viola's use of language

awareness of literal meaning of words masking Viola's feelings

some discussion of Viola's methods of hiding her true feelings, but lapses into narrative

understanding of the different feelings Viola has towards Orsino and Olivia, but focus on use of language not sustained

*Personally I think she acts differently towards Orsino and Olivia. She obviously acts attentively to Orsino because she loves him and to Olivia she acts as a messenger to declare Orsino's love to Olivia but Olivia really loves Viola. Viola cleverly hides her feelings well for them not to know but to know at the wright moment.*

summing up of key ideas with a little comparison

<b>Summary</b>
This response provides some discussion of ways Viola uses language to hide her true feelings, supported by relevant references. There is some lapse into narrative and generalisation, but also a clear attempt to focus on the task and develop a range of ideas. A secure grasp of both extracts with some exemplification of how Viola uses language places this response firmly in Band 4.
Band 4 – 11 marks

Twelfth Night Reading Example 4

Act 2 Scene 4

In this scene Viola almost forgets who she is pretending to be because she is actually trying to explain to Orsino that Olivia really does not love him. She tells Orsino that Viola's (her) "father had a daughter loved a man" When Viola talks about her "father had a daughter" she is really talking about herself and how she loves Orsino. She is basically telling Orsino a story of her father's daughter and as the truth is that she is actually talking about herself all the things she says about her father's daughter is really what she is feeling for herself. Viola uses words and sentences eg. "We men may say more, swear more, but indeed

clear focus on language used to hide feelings, supported by textual reference

awareness of dramatic irony

focus on Viola in disguise and the difficulty of her situation

Our shows are more than will: for still we prove Much in our vows, but little in our love. "When she says these lines and when she says "we" she actually means Orsino. We make a lot of promises but fulfill very little.

focus on detail in Viola's use of language

understanding of features of language with well-chosen reference

We say a lot of lovely things about love in our promises to it, but we fulfill very little when it is really time to fulfill the promises. Viola is putting herself and Orsino into stories and trying to hint to Orsino (very faintly) that she really loves him. She is hiding her true feelings from Orsino by telling stories about her feelings for Orsino.

understanding of effect of language

Act 3 Scene 1

In this scene Viola is in quite a mess because just when she goes to Olivia again to say about Orsino's love for Olivia, Olivia suddenly declares her love to Viola. Now it is quite difficult for Viola to explain about Orsino because Olivia would not listen anymore about Orsino's love for her. Viola tries to use words which means she is a lower standard than Olivia to keep Olivia at a distance eg. "your servant's name, fair princess" but this does not really work because Olivia does not accept it. Each time Olivia says something about not wanting to hear about Orsino, Viola would try a say

feature of language explained and justified

sense of Viola adapting language to suit situation

continued opposite

**Twelfth Night Reading Example 4 continued**

“And he is yours, and his must needs be yours.”  
 No matter what Olivia would not listen to her.  
 Viola says ‘Dear lady’ but Olivia interrupts and refuses to listen. Viola is trying to be polite but she starts to get frustrated. Viola starts to get quite angry because Olivia is not listening to her. Viola says “I pity you.” But Olivia takes that as a good thing (“That’s a degree to love”).  
 Viola: *“That very oft pity enemies.”*

lack of detailed explanation of Viola’s response

focus on Viola’s use of language

quotations require further comment

I think Viola’s language was getting quite abrupt to hide her true feelings because nothing actually seemed to work. Whatever she said to Olivia she did not seem to care. *“So Viola thought that probably speaking abruptly would make Olivia go away.”* I think Viola was trying very hard to keep her feelings in because she was getting quite irritated trying to tell Olivia to love Orsino. She even accidentally spilled out who she was “Then think you right: I am not what I am.

point needs explanation to clarify idea

understanding that Viola’s short responses are a method of hiding her feelings

Even when Viola was angry Olivia thought she looked really handsome. This situation is quite funny because the audience know Olivia loves a woman. Viola is in a difficult situation and nearly reveals, the truth when she says, “I have one heart, one bosom, and one truth, and that no woman has; nor never none shall mistress be of it, save I alone.” Viola used abrupt language to hide her feelings in this scene. But she still did not stop trying for Orsino. I think she kept telling herself to keep repeating Orsino’s love for Olivia (another way to hide her feelings).

appropriate quotation but requires further comment

awareness of how Viola’s situation affects her use of language

deduction made about effect of language

Summary
This response focuses clearly on how Viola uses language to hide her feelings in both extracts. There is an understanding of the effect of some features of language, though the discussion fails to pin down some points in places. A range of well-chosen references is used to justify comments and the response sustains its focus sufficiently to achieve a mark in the middle of Band 5.
Band 5 – 14 marks

EARLY YEARS

NATIONAL  
CURRICULUM  
5–16

GCSE

GNVQ

GCE A LEVEL

NVQ

OTHER  
VOCATIONAL  
QUALIFICATIONS

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

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

**Order ref:** QCA/03/988

254707