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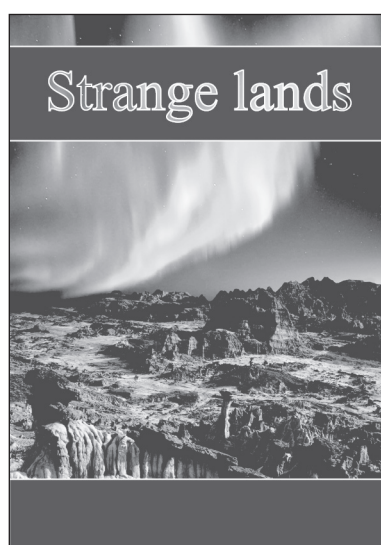
KEY STAGE  
3

LEVELS  
4–7

# Year 9 optional English tests

## Teacher's guide

OPTIONAL



En	Year 9 English test
KEY STAGE 3	
LEVELS 4–7	<b>Reading paper answer booklet <i>Strange lands</i></b>
	First name _____
	Last name _____
	Class _____
	Date _____
	<ul style="list-style-type: none"><li>• This paper is 1 hour and 15 minutes long.</li><li>• You have 15 minutes to read the Reading booklet before answering the questions in your answer booklet. During this time you should not open your answer booklet.</li><li>• You then have 1 hour to write your answers.</li><li>• Write your answers in this booklet. You may ask for more paper if you need it.</li><li>• There are 13 questions totalling 32 marks on this paper.</li></ul>

En	Year 9 English test
KEY STAGE 3	
LEVELS 4–7	<b>Shakespeare paper reading task answer booklet</b>
	First name _____
	Last name _____
	Class _____
	Date _____
	<p>Write your answer to the task in this booklet. You may ask for more paper if you need it.</p> <ul style="list-style-type: none"><li>• This task assesses your reading and understanding of the play you have studied and has 18 marks.</li><li>• You have 45 minutes to complete this task.</li></ul>

En	Year 9 English test
KEY STAGE 3	
LEVELS 4–7	<b>Writing paper</b>
	<p>Please read this page, but do not open the booklet until your teacher tells you to start.</p> <p>Write your name on the front cover of your answer booklet.</p> <ul style="list-style-type: none"><li>• This paper is 1 hour and 15 minutes long.</li><li>• You should spend: 45 minutes on Section A: longer writing task 30 minutes on Section B: shorter writing task</li><li>• You may spend the first 15 minutes planning your answer to Section A on the planning page provided.</li><li>• Section A, the longer writing task, has 30 marks.</li><li>• Section B, the shorter writing task, has 20 marks.</li></ul>

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# Contents

<b>Introduction</b>	<b>4</b>
<b>Administering the test</b>	<b>5</b>
Reading paper	6
Shakespeare paper	8
Writing paper	9
Access arrangements	11
<b>Reading paper: <i>Strange lands</i></b>	<b>13</b>
Introduction	13
Assessment focuses for reading	14
Reading paper mark scheme	16
<b>Shakespeare paper</b>	<b>38</b>
Introduction	38
<i>Romeo and Juliet</i> reading task	40
<i>Romeo and Juliet</i> reading mark scheme	41
<i>Romeo and Juliet</i> reading exemplars	42
<i>As You Like It</i> reading task	53
<i>As You Like It</i> reading mark scheme	54
<i>As You Like It</i> reading exemplars	55
<b>Writing paper</b>	<b>62</b>
Introduction	62
Longer writing task: <i>Part-time jobs</i>	67
Longer writing task mark scheme: <i>Part-time jobs</i>	68
A: Sentence structure and punctuation	
B: Text structure and organisation	
C: Composition and effect	
Longer writing task exemplars	71
Shorter writing task: <i>Talented or terrible?</i>	85
Shorter writing mark scheme: <i>Talented or terrible?</i>	86
D: Sentence structure, punctuation and text organisation	
E: Composition and effect	
F: Spelling	
Shorter writing task exemplars	89
<b>Using the outcomes of the test</b>	<b>96</b>
Year 9 optional English test threshold tables	96
Reading paper (including marks awarded for the Shakespeare paper)	
Reading paper (excluding marks awarded for the Shakespeare paper)	
Writing paper	
Aggregated total for the whole English test (including the Shakespeare paper)	
Aggregated total for the whole English test (excluding the Shakespeare paper)	
<b>Useful information</b>	<b>99</b>
Reading Paper and Shakespeare task	
Active Shakespeare: Capturing evidence of learning	
Writing Tasks	
Speaking and Listening	

# Introduction

The year 9 optional English tests provide schools with a tool to help monitor pupils' progress against national standards at the end of key stage 3 and an instrument for gathering assessment evidence in support of teacher judgements.

The test materials may be used in part at any point during key stage 3 to provide valuable qualitative information about pupils' strengths and weaknesses. Teachers may choose to use the materials alongside written work, class discussions and group activities in a variety of contexts. When used in this way the materials can yield evidence in support of teacher assessment, including national curriculum level judgements.

The tests follow a similar structure to the previously statutory end of key stage 3 English tests taken by pupils in year 9. They can be administered and marked formally and the results may be used to determine a national curriculum level. Even when used in this way, there is still useful additional information that can be discerned from pupils' responses. This guide explains these options in more detail.

The English tests are available in one tier only, covering levels 4-7.

## Supporting Teacher Assessment

The optional key stage 3 English tests aim to be supportive of school assessment arrangements and can be used as part of an integrated approach to teacher assessment. Assessing Pupils' Progress (APP) material is also available from the National Strategies website and may be used alongside these tests. APP is a structured approach to periodic assessment, enabling teachers to:

- use information about pupils' strengths and weaknesses to improve teaching, learning and rates of pupils' progress;
- track pupils' progress over a key stage or longer.

The optional test materials may be used in a variety of contexts in order to give pupils the broadest opportunities to show what they can do. Individual questions and pupil responses can be used to stimulate class discussions and group activities, contributing to a rich evidence base for teacher assessment.

# Administering the test

There are two separate parts to the English test, reading and writing. Pupils need to complete both the reading and writing tests for their mark to be translated to a national curriculum level for English overall. The Shakespeare task is optional.

## Reading

- Reading booklet (*Strange lands*) and the Reading paper answer booklet
- Shakespeare task
  - *Romeo and Juliet*
  - *As You Like It*

## Writing

- Longer task (*Part-time jobs*)
- Shorter task (*Talented or terrible?*)

## What to do before the tests

- Ensure pupils have the correct papers
- Remove or cover any displays or materials that could help pupils in the tests
- Seating arrangements should allow all pupils to work quietly and independently. Having a clearly visible clock in the room will help pupils pace themselves during the tests.

## Timing

To help you with your planning, the pupils' working times are given below. You will need to add time for preparation and for distributing and collecting the papers.

## Reading

15 minutes' reading time and 60 minutes to complete the Reading paper answer booklet.

## Shakespeare

Shakespeare task: 45 minutes

## Writing

Longer task: 45 minutes

Shorter task: 30 minutes

## Reading paper

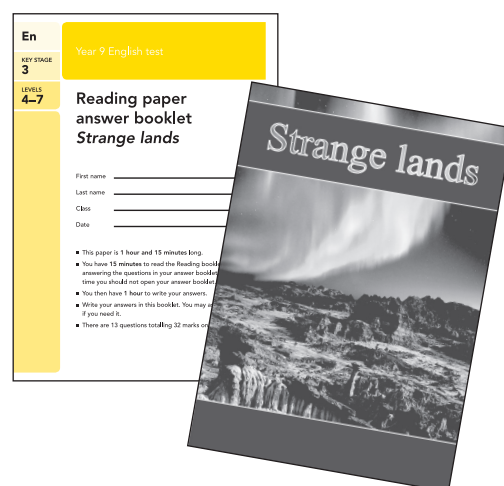
### Timing

The test session consists of the following stages:

- 15 minutes for the pupils to read through the reading booklet *Strange lands*
- 5 minutes for the teacher to give test instructions
- 60 minutes for the pupils to complete the Reading paper answer booklet

### Administering the reading paper

- Each pupil taking the paper should be given a copy of the reading booklet *Strange lands*
- After handing out all the reading booklets, explain to the pupils:
  - they have 15 minutes to read the booklet. If they have time available, they should re-read the booklet
  - they will then have 60 minutes to answer questions about what they have read
  - they will be able to refer back to the reading booklet as often as they wish during the test
- Allow the pupils 15 minutes to read the booklet. If any of the pupils finish reading before the 15 minutes have elapsed, encourage them to re-read the booklet
- Make sure each pupil has a copy of the Reading paper answer booklet. Ask pupils to fill in the details on the cover
- Read the general instructions in the Reading paper answer booklet to the pupils
- In your own words, tell the pupils that:
  - pupils should attempt all of the questions in the Reading paper answer booklet
  - if they cannot answer a question, rather than spending too long on it, they should move on and come back to it later
  - they can refer to the reading booklet *Strange lands* as often as they wish when they are answering the questions
  - they have 60 minutes to answer the questions



- Remind pupils that the size of the space provided for answers and the number of marks available indicate how much they need to write
- As the session continues, remind pupils of the time as necessary. Pupils finishing early should be encouraged to look over their work
- When **60 minutes** have elapsed, please ask the pupils to put down their pens. No extra time should be allowed except in the special circumstances outlined on pages 11–12.

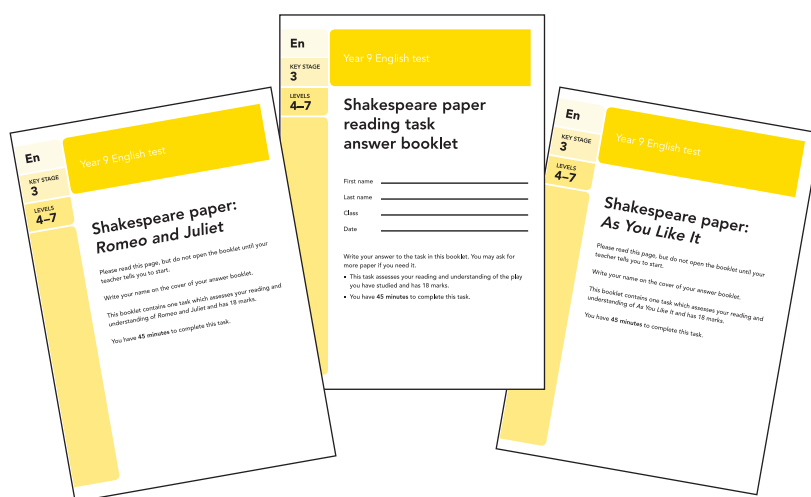
## Shakespeare paper

There is one task for pupils to complete for either of the Shakespeare plays *Romeo and Juliet* and *As You Like It*.

Pupil materials for this paper are available as separate task booklets and answer booklets.

### Timing

- Pupils have **45 minutes** for the Shakespeare task. The task is on the first page of the booklet and is followed by the two sections from the play, on which pupils must base their response.
- Remind pupils of the time as necessary. Pupils finishing early should go back and check their work.





## Writing paper

There are two tasks to complete for the writing paper, a longer and a shorter task. The two tasks can be administered on the same day, with a break between the two sessions, or as one continuous session.

Pupil materials for this paper are available as separate writing booklets.

### Timing

One hour and 15 minutes is available, in all, for the writing assessment: 45 minutes for the longer task and 30 minutes for the shorter task. These timings represent the maximum time allowed. If you find that pupils do not require the full time available to them, then you may wish to stop either session early.

The test session consists of the following stages:

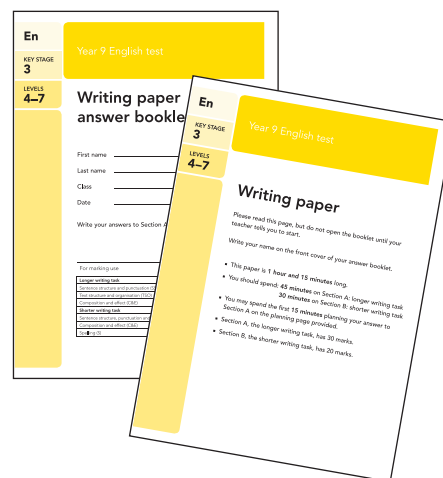
- **5 minutes** for instructions
- **45 minutes** for the longer task (incorporating both planning and writing) (**optional break**)
- **30 minutes** for the shorter task (incorporating both planning and writing).

For the longer task, pupils can have a maximum of 15 minutes to plan. Pupils can start their writing during that time. If any pupils are still planning after 15 minutes, you should encourage them to move on to their writing.

For the shorter task, a maximum of five minutes should be spent thinking and planning. If any pupils are still planning after five minutes, you should encourage them to move on to their writing.

## Administering the writing paper

- Give all pupils a copy of the Writing paper and either a Writing paper answer booklet or paper on which to write.  
Ask pupils to fill in the details on the cover
- Introduce the writing paper to the pupils in your own words, making sure you cover the following points:
  - there are two pieces of writing to do in 1 hour and 15 minutes
  - 45 minutes for the longer task
  - 30 minutes for the shorter task
- Explain to the pupils that for the longer task they should spend about 15 minutes planning their work. Emphasise that when planning pupils should not attempt to write in full sentences; one or two words for main ideas are sufficient. Explain that they should refer to their planning while they are completing the task
- After 15 minutes on the longer task make sure all pupils have stopped planning and have started on their writing
- 5 minutes before the end of the longer task remind pupils of the time
- After 45 minutes make sure that all pupils stop writing the longer task
- A short test break can be given if required
- Explain to the pupils that they can use up to 5 minutes' thinking and planning time for the shorter task
- After 5 minutes on the shorter task make sure all pupils have stopped planning and have started on their writing
- Allow 30 minutes (including 5 minutes' planning time) for the shorter task, reminding pupils of the time 5 minutes before the end.



## Access arrangements

### **General advice**

The year 9 optional English tests have been designed to ensure the majority of pupils working at the level of the tests can access them. A small number of pupils may require additional arrangements to access the tests. For some pupils, for example those with attention-related difficulties, breaking the testing into shorter sessions may be beneficial. For others, working separately away from the main group with an assistant would aid concentration and more closely resemble their normal working conditions. Whatever special arrangements are made, they should make it possible for the pupil to work to the best of their ability but should not provide an unfair advantage. However, any adult who is to administer any parts of the test independently to a group of pupils will need to follow the administration instructions found in this *Teacher's guide*.

It is advisable to have read the test materials thoroughly beforehand so that you can deal with questions readily. However, it should be noted that test administrators must help pupils only with questions of test procedure and not with the content, for example by explaining the meanings of words.

If you have chosen to use the year 9 English tests with the whole cohort, you are free to make adaptations to the tests that will improve their accessibility for pupils with special educational needs and for pupils for whom English is an additional language. In making any changes to the way the tests are used, the focus should be on the assessment needs of the individual pupil. Any adaptations should be similar to those made to the materials with which pupils work in the classroom.

### **Examples of appropriate adaptations**

School-based adaptations to the tests may include:

- allowance of up to 25% more time for pupils with a statement of specific educational needs
- use of readers, prompters, signers and amanuenses
- use of transcripts and word processors
- separating the test into sections, taping, photocopying onto coloured paper, use of coloured overlays, use of apparatus
- rephrasing of test instructions including the use of gestures or drawings
- discussion of concepts that may be culturally unfamiliar to pupils when introducing the tests

Any access arrangements used should not alter the nature of the test questions and all answers given should be the pupil's own.

**Modified versions of the test**

Modified large print, enlarged print and braille test papers for visually impaired pupils are available from the QCDA modified test agency. Additional guidance notes for teachers administering the modified versions of the tests are supplied with the test papers. These include guidance for people administering the tests to pupils with hearing impairment and pupils who use sign language.

If you have any questions about ordering the modified tests, please contact the QCDA modified optional test agency on: 0844 500 6727

For further guidance on access arrangements please refer to *Access arrangements*, available on the QCDA website at: [www.qcda.gov.uk/assessment/3798.aspx](http://www.qcda.gov.uk/assessment/3798.aspx)

# Reading paper: *Strange lands*

## Introduction

The reading paper assesses pupils' understanding of unprepared texts in relation to each question set and the assessment focus targeted. The reading paper is based on the reading booklet *Strange lands*, which includes three thematically linked texts of different genres. All of the three texts are related to experiences of being a stranger. There are two novel extracts: one from Jules Verne, an early science fiction fantasy, and one from Monica Ali, recounting an encounter in the streets of East London. The middle text is a contrasting pair of interviews with astronauts who completed a mission to go to the moon.

## Questions

The Reading paper answer booklet contains 13 questions, in a variety of formats, relating to the texts. These include tables to be completed or boxes to be ticked, short answers and longer answers requiring more detailed explanations. The number of marks allocated to these questions varies between one and five.

## About the mark scheme

The reading mark scheme was devised after trialling the papers with pupils and contains some frequently occurring correct answers given in the trials. These are shown in italics and punctuation, grammar and spelling have not been corrected. Many pupils will, however, have different ways of wording an acceptable answer. In assessing each answer, you should focus on the content of what has been written and not on the quality of the writing, expression or grammatical structure. The mark scheme indicates the criteria on which judgements should be made. In areas of uncertainty, however, make judgements based on the assessment focus and the relevance of the answer.

## Marking procedures

You may find it helpful to mark one double-page spread for all pupils before moving on to the next spread. This helps to develop a greater familiarity with the mark scheme and is likely to achieve greater accuracy.

## Assessment focuses for reading

The year 9 optional English tests use the same set of assessment focuses for reading as all the key stages, drawn from the national curriculum. These provide information about the focus of the question, indicating the particular process or skill the pupils need to use in order to answer the question.

The aspects of reading to be assessed are pupils' ability to:

- 
- AF 1** use a range of strategies, including accurate decoding of text, to read for meaning
- 
- AF 2** understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text
- 
- AF 3** deduce, infer or interpret information, events or ideas from texts
- 
- AF 4** identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level
- 
- AF 5** explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level
- 
- AF 6** identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader
- 
- AF 7** relate texts to their social, cultural and historical contexts and literary traditions.
-

## Reading paper mark scheme

### *Low-tariff questions worth 1 or 2 marks*

These fall into two categories.

- a) For questions 1, 8, and 10, there is a marking key which indicates **the correct answers** for the question and how marks should be awarded.
- b) For questions 2, 5, 6, 7 and 12, the mark scheme offers **principles** for the award of marks. These are also emboldened and are the key features of required answers which should inform teachers' judgements. They are accompanied by exemplar answers to illustrate some of the ways in which answers may be worded.

For all low-tariff questions, you should check that what a pupil has written:

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

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

### *Symbols used in the marking key*

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

- correct answers / principles underlying acceptable answers

---

– examples of acceptable answers

---

/ alternative possible answers or parts of answers

---

( ) parts of answers which pupils may include but do not need to give to gain the mark

---

### *3-mark and 5-mark questions*

For questions 3, 4, 9, 11 and 13 sets of criteria are provided which describe the quality of answers expected. Marks should be awarded according to the criteria, using the accompanying exemplar answers to confirm judgements.

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

### *Textual evidence*

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

## Assessment focuses for the questions

		<b>AF2</b>	<b>AF3</b>	<b>AF4</b>	<b>AF5</b>	<b>AF6</b>	<b>AF7</b>	
		understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	deduce, infer or interpret information, events or ideas from texts	identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	relate texts to their social, cultural and historical traditions	
<b>Strange lands</b>	1	1						
	2				1			
	3			3				
	4					5		
	5					2		
	<b>Total</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>7</b>	<b>0</b>	<b>12</b>
<b>Magnificent desolation</b>	6		2					
	7		1					
	8	1						
	9				5			
	<b>Total</b>	<b>1</b>	<b>3</b>	<b>0</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>9</b>
<b>Stranger in the city</b>	10		1					
	11		3					
	12				2			
	13			5				
	<b>Total</b>	<b>0</b>	<b>4</b>	<b>5</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>11</b>
<b>Total marks available</b>		<b>2</b>	<b>7</b>	<b>8</b>	<b>8</b>	<b>7</b>	<b>0</b>	<b>32</b>



## Reading paper mark scheme: *Strange lands*

Questions 1 – 5 are about *Journey to the centre of the Earth* (pages 4–5 in the Reading booklet).

1. In the first section of the text, identify two words or phrases which suggest that the water is calm. (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 two of the following phrases:

- *(the shore was) softly (lapped by the waves);*
- *(softly) lapped (by the waves);*
- *(a vast) sheet (of water);*
- *(with a hollow echoing) murmur.*

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

2. In the second section of the text, Axel describes the cavern.  
Explain how the choice of language in this section suggests that Axel is overwhelmed by what he sees.

Support your explanation with a quotation from this section.

(1 mark)

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

Award **1 mark** for an answer linked to **one** of the following ideas, supported by a quotation from section 2:

- **he emphasises how huge / impressive everything is**, eg:
  - Axel talks about the 'unmeasurable heights of the cliffs towering over him';
  - 'wonders' shows how amazed Axel is by what is in front of him.
- **he seems unable to find the right words to describe the place**, eg:
  - 'if it could be called that' - Axel has trouble describing it as he has never seen anything like it before;
  - 'human language is inadequate' - Axel feels he has encountered a place he can't describe;
  - he could only stare in silence, 'gazed upon these wonders in silence'.
- **he uses a list of words to emphasise the strength of his feelings**, eg:
  - the power of three - 'I gazed, I wondered, I admired' emphasises how overwhelmed he is;
  - Axel lists his reaction - 'I gazed, I wondered ...'.

**Do not accept** a quotation accompanied by a reference to 'overwhelmed' without further explanation.

3. At the end of the section which begins, My attention was drawn ..., Axel's uncle cries

*'it's a forest of mushrooms!'*

How does the section build up to the discovery of the forest of mushrooms?  
Support your comments with quotations from this section.

(up to 3 marks)

**AF 4**: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

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

### Criteria

Award **1 mark** for a response which shows some recognition of the build up to the discovery of the forest of mushrooms, eg *They see trees like umbrellas and then know that they are mushrooms*. The text is paraphrased or referred to but there is more focus on what happens than on how the section builds up to the discovery.

Award **2 marks** for a response which shows some understanding of how section 3 builds up to the discovery of the forest of mushrooms, eg *Axel doesn't realise what they are and he is trying to work it out*. There is some focus on how the section builds up to the discovery, eg *There is suspense because he says he couldn't name these unique creations so he doesn't know what they are*, though comments are mostly linked to the narration of events. Points are supported by relevant quotations, but explanations are not developed.

Award **3 marks** for a response which demonstrates understanding of how section 3 builds up to the discovery of the forest of mushrooms, eg *First of all Axel describes the trees as umbrella-shaped, so you know there is something unusual. This is emphasised by him noting that they don't move in the wind like normal trees*. Most of the answer will focus on how the section builds up to the discovery, eg *We are told how the trees look and move and Axel is in a hurry to name them. This adds to the feeling that they are about to make an exciting discovery before his uncle exclaims, 'It's a forest of mushrooms!'* Points are supported by well-selected quotations and explanations show evidence of development.

### Question 3 exemplar answers

*Axel keeps mentioning there are big umbrella type trees and they are very tall. 'It was composed of trees of average height, but shaped like umbrellas'. Then they realise what they are.*

A simple comment is given with a relevant quotation, but there is little focus on how the paragraph builds up to this discovery, so this response gains 1 mark. **1 mark**

*In the distance he sees a 'high, tufted, dense forest'. He describes the tops of the trees as being like 'umbrellas'. He realises that they are mushrooms. Then his Uncle finally names them, 'It's a forest of mushrooms!'*

There is recognition of the discovery, but there is very little understanding of how the paragraph builds up to this, so 1 mark is awarded. **1 mark**

*'My attention was drawn' suggests another marvel and then says a dense forest 'appeared' in the distance. It continues to say they approach it and slowly reveal more about it until naming it. 'I hurried forward'.*

There is understanding of the build up shown by the appropriate quotation from the paragraph and comment such as 'suggests another marvel' and 'slowly reveal more about it'. Both the textual references and the comments lack development, so this response gains 2 marks. **2 marks**

*They build up to it by describing what the objects look like by using 'trees of average height but shaped like umbrellas' then they say what they think it is made out of 'made of stone but then as they get closer and closer to them, they realise what they were 'my uncle immediately named them. It's a forest of mushrooms'.*

An understanding is demonstrated of how the paragraph builds up to the discovery of the forest of mushrooms, through a mainly narrative account supported by quotations and a little comment ('but then ... closer and closer') which suggests appreciation of build up, therefore this response is awarded 2 marks. **2 marks**

*To build up to this revelation the writer first describes the forest from a distance. Then he describes the 'trees' in more detail, saying 'they stood firm against the wind'. Then the character moves closer and short sentences build up to the discovery of the mushrooms - 'I hurried forward.' We move forward with the author, and because the description is long it gives the reader time to wonder what these trees might be, so the revelation is more of a surprise.*

Comments focus on how the paragraph builds up to the discovery of the forest of mushrooms, and are supported by appropriate quotations. Comments track through the paragraph, considering how the realisation is gradually revealed, and so this response is awarded 3 marks. **3 marks**

*He starts by describing something in the distance that he can't quite make out. This is to make you wonder what it could be, and as he continues he adds more detail so you start to picture what he is seeing - 'At a distance of five hundred paces appeared a high, tufted, dense forest'. This description starts creating a visual for the reader and as the amount of detail increases the picture becomes more and more clear, 'shaped like umbrellas', 'firm against the wind'. Then the uncle just sums it up with a simple description.*

Relevant, precisely chosen phrases are selected, and the associated comments focus on how the paragraph builds up to the discovery of the forest of mushrooms. Comments track through the paragraph, considering how the realisation is gradually revealed, and so this response is awarded 3 marks. **3 marks**

4. How is the text written to make the imaginary world under the Earth believable for the reader?  
You should comment on:
- how the setting is described;
  - how the characters react to this new world;
  - the writer's use of language.
- (up to 5 marks)

**AF 6:** identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader

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

### Criteria

Award **1 or 2 marks** for a response which identifies one or two ways the text is written to make the imaginary world under the Earth believable for the reader, eg *Axel describes the place in detail to make it sound believable*. There is some awareness of the effect on the reader but response may be descriptive in content. The text is paraphrased or referred to and all the prompts may not be addressed.

Award **3 marks** for a response which demonstrates some understanding of how the text is written to make the imaginary world under the Earth believable for the reader, eg *The characters react with shock which is how you would expect normal people to react*. There is some understanding of the effect on the reader, and relevant references are included to support ideas. All the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which demonstrates understanding of some of the ways the whole text is written to make the imaginary world under the Earth believable for the reader, eg *The use of first person makes the reader see everything through Axel's eyes, 'Further on rose groups of tall trees ... like monstrous cactus plants'*. There is some exploration of the effect on the reader, and appropriate references are precisely and concisely made. All the prompts should be addressed, with some development of comment, though not necessarily equally for each prompt.

#### Question 4 exemplar answers

*They are both amazed at what they see. The character Axel goes into great detail in describing everything so the readers get a feel of what it is like inside the cavern and what everything looks like to them.*

This response attempts to address the question, but is largely descriptive in content. Overall this response gains 1 mark. **1 mark**

*The writer says things like ‘a high, tufted dense forest’. We have things like this in the world we already live in. Saying the characters stood in amazement makes it believable because we are usually amazed when we find a new thing.*

An explanation of how the text is written to make the imaginary world believable for the reader is offered and supported by relevant quotations. Not all prompts are addressed so the response fulfils the criteria for 2 marks. **2 marks**

*The author describes the setting really well, using believable things from the Earth, such as the sea, mushrooms etc, but he has made them different by making the mushrooms really tall and putting things like bones in as it’s realistic because we have fossils on Earth. The characters’ reaction to this place is believable as they are shocked and nervous, but mainly excited. You can tell this when he shouts ‘it’s a forest of mushrooms!’ The writer’s use of language is very descriptive and detailed to help us imagine it, ‘...about two hundred yards ...’*

A straightforward explanation of how the text is written to make the imaginary world believable for the reader, supported by relevant references, eg ‘it’s realistic because we have fossils on Earth’, detailed to help us ‘imagine it’ shows awareness of effect on reader. Comments are supported by relevant references and quotations. **3 marks**

*The writer made the imaginary world under the Earth seem believable because he didn’t make it too magical – there are things there that you would find on the Earth or that relate to the Earth. For instance the plants and the bones that were found have also been found on the Earth because Axel knows what they are. He even uses scientific language when naming the bones, which also makes it more convincing. The language used to describe the setting makes it come across like a beach with the ‘waves’ and ‘rocky cliffs’. Again, this makes the world seem very real and therefore believable. The characters react with shock and amazement, which is understandable under the circumstances.*

There is understanding of how the text is written to make the imaginary world believable for the reader, with explanations supported by the overall effect of the writer’s use of language, eg ‘he didn’t make it too magical’. The reference to scientific language making it more convincing begins to explore the effect on the reader. Explanations are supported by specific references and concise quotations, but the second prompt is addressed very lightly, so this is awarded 4 marks. **4 marks**

#### Question 4 exemplar answers continued

*The author has then taken everyday things, such as mushrooms, and made them different or special in some way, ‘...trees of average height but shaped like umbrellas...it’s a forest of mushrooms!’. The characters’ reactions are very realistic to the imaginary world and the reader can sympathise that that is how they would react in that situation, ‘Wonderful, magnificent, splendid!’ The author places dinosaurs in the imaginary world, which makes it seem magical yet still believable because Earth once had dinosaurs millions of years ago, but no-one experienced it, which makes it magical. The setting is described as a paradise world, ‘fine golden sand...softly lapped by the waves’, which many people dream of so the reader can imagine themselves there. The fact that the world has just been discovered might even give the reader a sense of hope or wonderment that anything is possible; which makes it easier and more fun to get lost in this imaginary world.*

There is understanding of some of the ways the text is written to make the imaginary world believable, with good efforts to explore the effect on the reader (‘the reader can sympathise ...’; ‘a paradise world ... which many people dream of’). All prompts are addressed, sometimes with developed comment (‘... might even give the reader a sense of hope or wonderment that anything is possible’). Appropriate references support comments, so this deserves to be awarded the maximum 5 marks. **5 marks**

5. Explain two ways the writer creates tension in the final section.

(up to 2 marks)

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

Award **1 mark** for an explanation linked to one of the following ideas up to a maximum of 2 marks.

The writer creates tension by:

- saying "Suddenly I stopped", which makes you think something surprising / bad is going to happen, eg:
  - he uses the word 'Suddenly' which makes you think something is going to happen / creates surprise.
- Axel mentioning monsters / dinosaurs which are frightening / dangerous, eg:
  - it creates a sense of fear for Axel that they may not be alone;
  - he is scared there might be dinosaurs wandering.
- Axel stopping and looking around to see if there were creatures, eg:
  - 'inspected the horizon' makes it sound as if something scary may appear.
- Axel asking a question, which shows he is getting worried / nervous, eg:
  - he asks himself what's going on because he's getting scared;
  - the rhetorical question 'who is to say' has the reader asking for an answer.
- words / phrases like nervously / dark forests / lurking which give a feeling of fear/suspense, eg: words like 'nervously' make you feel uneasy.

Do not accept a quotation without an explanation.

Do not accept a generic response without further explanation, eg: 'he asks questions which make you think'; 'from the way the characters behave'.



Questions 6–9 are about *Magnificent desolation* (pages 6–7 in the Reading booklet).

6. In his third response, Buzz Aldrin describes the scene on the moon as:

*‘magnificent desolation’*

What does this phrase suggest about the moon?

(up to 2 marks)

**AF 3**: deduce, infer or interpret information, events or ideas from texts

Award **2 marks** for an answer linked to the idea that the description is both positive and negative eg:

- *magnificent desolation* suggests the moon is a lonely / depressing place, but also beautiful / amazing, eg:
  - it was completely bleak and empty, but breathtaking at the same time;
  - all around him was barren. However, he describes it as ‘magnificent’ as it was new and amazing;
  - it was the most beautiful thing he had ever seen, even though it was deserted;
  - it suggests that there was beauty there, but there is actually nothing there so it is a contradiction.

OR

Award **1 mark** for an answer that shows understanding of the whole phrase without explaining the contrast of ideas, eg *magnificent desolation* suggests that it was wonderfully remote.

OR

Award **1 mark** for an answer linked to the idea that the description is either positive or negative:

- *magnificent* suggests the moon is a wonderful / beautiful place, eg:
  - it is an amazing place;
  - that it’s like nothing he’s ever seen before, truly remarkable.
- *desolation* suggests the moon is a lonely / depressing place, eg:
  - it was very empty and miserable;
  - it was quiet with no people about.

7. In Buzz Aldrin's first response, he describes planet Earth as:

*a brilliant jewel in the black velvet sky.*

What does this phrase suggest about the appearance of planet Earth?

(1 mark)

**AF 3**: deduce, infer or interpret information, events or ideas from texts.

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

'*brilliant jewel in the black velvet sky*' suggests that:

- the Earth stands out (against the sky), eg:
  - it is contrasted against space;
  - it is a brightly coloured sphere in the middle of the darkness.
- the Earth looks beautiful, eg:
  - it suggests the beauty of the Earth from space;
  - the Earth looked pretty, like a jewel.

Do not accept 'light' / 'bright', 'shiny' or 'colourful' without reference to 'blackness' or contrast.

8. Buzz Aldrin says people '*were able to connect to that moment in their lives*'. Identify a quotation from Buzz Aldrin's final response which suggests that the moon landing **continues** to be important to people.

(1 mark)

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

Award **1 mark** for the following quotation:

- *People still come up to me to tell me where they were (when we were on the moon).*

**Do not accept** longer quotations unless the correct words are underlined / highlighted in some way.

9. How does Michael Collins' **choice of language** show his feelings about the whole experience?

You should refer to how he describes:

- the sight of the Earth from space;
- the moon;
- the lunar module rejoining the command module.

(up to 5 marks)

**AF 5:** explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level

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

### Criteria

Award **1 or 2 marks** for a response which identifies one or two feelings Michael Collins has about the whole experience, eg *Michael Collins seems amazed by how peaceful the Earth looks*. There is some awareness of the language Collins uses, but with limited comment on its effect. The text is paraphrased or referred to and all the prompts may not be addressed.

Award **3 marks** for a response which demonstrates some understanding of how Michael Collins' choice of language shows his feelings about the whole experience, eg *he seems intimidated by the moon and uses words like 'inhospitable' and 'forbidding' to describe it*. There is some awareness of the effect of Michael Collins' choice of language, and ideas are supported by relevant references to the text. All the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which shows understanding of the ways Michael Collins' choice of language shows his feelings about the whole experience, eg *Collins admits that he was 'mildly worried all the time' while he was in space. This contrasts with the joy he feels when he has completed his task, 'I grabbed Buzz by both ears – I was going to kiss him ...'*. There is some exploration of how Michael Collins uses language, supported by precisely and concisely selected references, sometimes showing recognition of the impact of individual words or phrases. All the prompts should be addressed.

### Question 9 exemplar answers

*Michael Collins seemed amazed by the sight of the Earth and slightly worried as it looked fragile. He also described the moon as hostile. He was very excited when the lunar module rejoined the command module and he even went to kiss Buzz.*

This response attempts to address the question, identifying some of Michael Collins' feelings, but is largely descriptive in content. It addresses all three prompts briefly but with limited reference to language so it gains 1 mark.

**1 mark**

*I think Michael saw the moon as quite a scary place. He describes it as an 'inhospitable', 'forbidding' and 'scary' place. Michael describes the lunar module rejoining the command module as 'beautiful'. I think this word shows how happy Michael is to be rejoined with the lunar module*

This response identifies two of Michael Collins' feelings about the experience. Although only two prompts are addressed, the supporting quotations show some awareness of the language used, so the response is awarded 2 marks.

**2 marks**

*Michael Collins is amazed at how the Earth looks from space as he says, 'that little thing is so fragile out there!' which tells us he thinks it looks like it could break easily compared to other things in space. He thinks the moon is 'a hostile place' and 'a scary place'. I think this is because the moon is so far away from civilisation that if anything did go wrong the outcome would be almost certain death. He was very happy when he saw the lunar module come back and greet him. He says, 'I grabbed Buzz by both ears – I was going to kiss him on the forehead' which tells us he was excited they came back.*

This response shows some understanding of how Michael Collins' choice of language shows his different feelings about the whole experience, and addresses all the prompts. Relevant quotations are used, and explained showing some awareness of the effects of the language ('which tells us he thinks it looks like it could break easily') so the response is awarded 3 marks.

**3 marks**

*Michael Collins shows he had different feelings about the experience by explaining that the Earth was 'peaceful' but then the moon was 'unwelcoming'. He saw the Earth as calm, but then he explained 'that little thing is so fragile out there!' This suggests that he felt sorry for the Earth and was worried for it. He described the moon as 'inhospitable' suggesting he felt he was not wanted and it would be dangerous for him to enter its atmosphere. When talking about the lunar module rejoining the command module, he exclaimed 'man it was beautiful!' suggesting he was proud to be there and happy that he had completed such an extraordinary mission. But then he explained 'You don't have time to sit around and chat because you've got to get ready to come home.' This suggests he was sad about leaving but also happy to be going back home.*

This response shows understanding of how Michael Collins' choice of language shows his different feelings about the whole experience, and addresses all the prompts. Precisely selected quotations support comments about his feelings, and there is some exploration of the use of language ('he exclaimed ... suggesting he was proud ...'). There is also some awareness of the impact of individual words ('peaceful', 'unwelcoming', 'inhospitable') so this fulfils the third band criteria. The response sometimes just explains rather than explores, so it is awarded 4 marks.

**4 marks**

### Question 9 exemplar answers continued

*Michael Collins uses the words ‘overriding sensation’ to describe his feelings when he saw Earth from space. Choosing these words demonstrates how exhilarated he felt. He also felt relaxed at the same time as he describes Earth as ‘peaceful, calm and quiet’. You get a sense that he feels reassured by the sight of the Earth from space as it reminds him that he will soon be back home. However, I sense he was extremely intimidated by the moon as it seems as though he felt he was trespassing by going near it. This is because he says, ‘I did not sense any great invitation from the moon...’ This is a complete contrast to his feelings about the Earth. When the lunar module rejoined the command module, Michael’s language conveys a sense of feeling proud of and relieved for Buzz – ‘I was going to kiss him on the forehead’. This shows the overall strength of his feelings as it isn’t the behaviour you would expect.*

This response shows understanding of how Michael Collins’ choice of language shows his different feelings about the whole experience, and addresses all the prompts. Precisely selected quotations are used to support comments about his feelings, and there is exploration of the use of language (‘you get a sense that he feels reassured...’; ‘this is a complete contrast ...’) including the impact of individual words (‘Choosing these words demonstrates how exhilarated he felt’) so this fulfils the criteria for 5 marks.

**5 marks**

Questions 10–13 are about *Stranger in the city* (pages 8–9 in the Reading booklet).

10. Identify a quotation from **paragraph 1** which suggests that Nazneen feels it is almost impossible to cross the road.

(1 mark)

**AF 3**: deduce, infer or interpret information, events or ideas from texts

Award **1 mark** for the following quotation:

- (To get to the other side of the street without being hit by a car was like walking out in a monsoon and) hoping to dodge the raindrops.

**Do not accept** longer quotations unless the correct words are underlined / highlighted in some way.

11. In paragraph 2, what impressions do you get of the streets around Brick Lane?  
Support your comments with references to paragraph 2.

(3 marks)

**AF 3**: deduce, infer or interpret information, events or ideas from texts

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

### Criteria

Award **1 mark** for a response which identifies one or two impressions you get of the streets around Brick Lane, eg *There is a lot of rubbish so it must be a dirty place*. There is some evidence of simple inference, but responses are largely descriptive, eg *There are schoolchildren running around*. The text is paraphrased or referred to, but interpretations are limited.

Award **2 marks** for a response which explains the impressions you get of the streets around Brick Lane, eg *You gain a negative impression of Brick Lane due to the depressing image of the pigeons and the noises and behaviour of the schoolchildren*. There is evidence of inference in relation to how the language used creates these impressions, eg *'turned weary circles'* adds to the miserable atmosphere, and ideas are supported by relevant references to the text.

Award **3 marks** for a response which explores the impressions you get of the streets around Brick Lane, eg *It sounds like an abandoned old place where no-one wants to be ... a small street with dirty, unhealthy pigeons...* Interpretation of the impressions that you get of the streets around Brick Lane is supported by precisely and concisely selected references, which sometimes show recognition of the impression given by individual words or phrases, eg *the paragraph is full of contrasting interpretations, such as 'joy' and 'terror' or 'hurtled' and 'galloping' which shows Nazneen's confused impression of the place* and there is some development of comment.



### Question 11 exemplar answers

*Brick Lane is an untidy and rubbish filled road, which seems quite lonely without children talking. The pigeons seem like prisoners and are unable to fly.*

This response identifies one or two impressions of the streets. It is largely descriptive in content and there is some misunderstanding, but there is also some evidence of inference ('seems quite lonely') so on balance this response gains 1 mark. **1 mark**

*'The side streets were stacked with rubbish'. This shows that it is not a very nice street and also that school kids were hanging around there shows that they were probably skipping school shows it is rough.*

This response identifies one or two impressions of the streets, with inference in relation to the children, so this response clearly fulfils the criteria for 1 mark. **1 mark**

*I get the impression that it is not a very wealthy area, nor is it hygienic. It says, 'The side streets were stacked with rubbish'. It doesn't seem to be a very welcoming place and not many people go there as the text says, 'A pair of schoolchildren ... hurtled down a side street ... otherwise, Brick Lane was deserted.'*

This response explains a number of impressions of Brick Lane and is supported by relevant quotations. There is some simple inference about how the language used, eg 'Brick Lane was deserted', creates those impressions, so the response fulfils the criteria for 2 marks. **2 marks**

*You get the impression that no one cares for the world or their actions anymore, 'entire kingdoms of rubbish piled high'. 'Galloping with joy or else with terror' shows that area is dangerous. I also get the impression that the children aren't very well because they are 'pale as rice'.*

This response explains a number of impressions of Brick Lane and is supported by relevant quotations. There is inference about how the language used, eg 'pale as rice', creates those impressions, so the response fulfils the criteria for 2 marks. **2 marks**

*The impression I get is of an untidy suburban city surrounded by 'kingdoms of rubbish'. The people seem either bored or mischievous as the quote says, 'a pair of schoolchildren ... loud as peacocks'. This paragraph also suggests that Brick Lane is an unfriendly, lonely place as it is 'deserted' and even the pigeons are unhappy, 'turning weary circles'. It makes the place seem uninviting.*

This response explores the impressions you get of Brick Lane and is supported by precisely selected references. The use of concise quotations shows appreciation of the impression created by individual words or phrases and there is a little development of comments ('people seem either bored or mischievous') so this fulfils the criteria for 3 marks. **3 marks**

*I get the impression of a poor area – 'entire kingdoms of rubbish'. This shows the people living there may be quite unhygienic and careless. There is also a sense that the place is hostile, 'A gang of pigeons turned weary circles, like prisoners ...' This creates an intimidating impression by using words like 'gang'. Also, children 'galloping with joy, or else with terror' make a disturbing image as we don't know what their behaviour means. This creates a tense feeling.*

This response explores the impressions you get of Brick Lane and is supported by precisely selected references. The comment on 'gang' shows appreciation of the impression created by individual words and there is some development of the comments ('a disturbing image ... creates a tense feeling') so this fulfils the criteria for 3 marks. **3 marks**

12. In paragraph 3 Nazneen stops in front of a building:

*The entrance was like a glass fan, rotating slowly, sucking people in, wafting others out. Nazneen craned her neck back and saw that the glass above became as dark as a night pond. The building was without end. Above, somewhere, it crushed the clouds.*

How does the use of language in the quotation above suggest that Nazneen feels intimidated by the building?

Refer to specific words and phrases in your answer.

(up to 2 marks)

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

Award **2 marks** for an answer which **explains how** Nazneen feels intimidated by the building, supported by a relevant quotation. eg:

The use of language suggests that Nazneen feels intimidated by the building because:

- **it is like a machine / monster**, eg:
  - it's as if it is some sort of dangerous monster 'sucking people in';
  - 'crushed' makes it sound mechanical and scary;
  - it sounds as if it is alive 'sucking people in' and wafting them out.
- **it is huge / makes her feel small**, eg:
  - she feels tiny compared to this tall building because she had to crane 'her neck back'.
- **it is powerful / in control**, eg:
  - it is 'sucking people in' and this scares her because she doesn't want to be next.
- **it is mysterious**, eg:
  - it is mysterious to her as it is 'dark as a night pond.'

OR

Award **1 mark** for an answer that uses an appropriate quotation or paraphrase to demonstrate that Nazneen feels intimidated by the building:

- Nazneen feels intimidated by the building because, eg:
  - it was huge / never-ending;
  - 'it crushed the clouds';
  - she saw it 'sucking people in'.

Accept for **1 mark** an answer that explains how she feels intimidated by the building without referring to specific words or phrases, eg: 'she says it like it's some sort of dangerous machine'; 'she says she was scared because the building was so tall above her'.

13. In paragraphs 4, 5 and 6 Nazneen changes from feeling very nervous to feeling more confident. How is this change built up through paragraphs 4, 5 and 6? Support your ideas with quotations from these paragraphs.
- (up to 5 marks)

**AF 4:** identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

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

### Criteria

Award **1 or 2 marks** for a response which shows some recognition of how Nazneen goes from feeling nervous to feeling more confident, eg *Nazneen says she began to feel a little pleased*. The text is paraphrased or referred to but there is more focus on what happens than on how the paragraphs are structured.

Award **3 marks** for a response which demonstrates some understanding of the way this section of text is structured to help show how Nazneen goes from feeling nervous to feeling more confident, eg *She feels self-conscious at first, but in the end she's able to speak, which makes her feel better*. There is some awareness of how the change in Nazneen's feelings is built up, eg *In paragraph 4 Nazneen feels like she doesn't fit in. In paragraph 6 she feels pleased with herself*, though comments are mostly linked to the narration of events. Points are supported by relevant quotations, but explanations are not developed.

Award **4 or 5 marks** for a focused response which demonstrates understanding of the way this section of text is structured to help show how Nazneen goes from feeling nervous to feeling more confident, eg *First of all, Nazneen is overwhelmed by the people rushing around her whilst she is 'hobbling and halting', but she becomes more confident as she observes those around her*. Most of the answer will focus on how the change in Nazneen's feelings is built up, eg *But in paragraph 5 she begins to feel bolder as she realises 'they were not aware of her'*. Points are supported by well-selected quotations and explanations show evidence of development.

### Question 13 exemplar answers

*The change is built up because at first Nazneen was nervous about crossing the road and at the end she had enough courage to speak a word of English to a stranger.*

There is some recognition of how Nazneen goes from feeling nervous to feeling more confident. However, there is more focus on what happens and there is very little development, so this response fulfils the criteria for 1 mark.

**1 mark**

*In paragraph 4 Nazneen feels threatened by her surroundings, but then as people began to walk by she felt more comfortable knowing they were there, even though they weren't taking notice! When the man spoke to her in the last paragraph she was happy that she said an English word to a stranger and that he understood it even though she didn't understand him.*

There is some understanding of the way the paragraphs are structured to help show how Nazneen goes from feeling nervous to feeling more confident. There is a limited sense of the paragraphs being structured to create a particular effect and this response therefore gains 2 marks.

**2 marks**

*At first Nazneen is being pushed and shoved like she was invisible and didn't matter. It says, 'every person who brushed past her'. Everyone seemed to be in a rush so she was feeling everyone was ignoring her. Then she got a little bit more confident because she started to do something about it and she started scrutinizing the people. It says, 'she enjoyed this thought.' After that a man asked her a question and she shook her head and said sorry. The man nodded and walked away but that gave her a big confidence boost because she had said something in English and someone understood her.*

This response demonstrates understanding of how Nazneen's confidence builds up through the paragraphs, and shows a clear appreciation of her feelings at the end. It demonstrates some understanding that the paragraphs are deliberately structured ('At first', 'then', 'after that') and supports comments with some relevant quotation or close reference, so this is awarded 3 marks.

**3 marks**

*In paragraph 4 'private, urgent mission' suggests that she is the odd one out, Nazneen just wanders but they all need to be somewhere. It also says she has no destination which makes her seem free. 'A leafshake of fear – or was it excitement?' suggests to me that she is getting more confident and the nervousness is passing. In paragraph 5 she realises she is 'invisible' and she likes it as she does not like to be noticed and her confidence builds more. In paragraph 6 she spoke to the man – only one word, but she was pleased and began to feel more confident still. This is shown as it ends by saying, 'It was very little, but it was something.'*

There is an exploration of how a sense of Nazneen's increasing confidence in her surroundings is built up, with occasional misinterpretation ('makes her seem free') but also some development ('she likes it as she does not like to be noticed'). Explanations are supported by relevant references or well-selected quotation, so this response gains 4 marks.

**4 marks**

### Question 13 exemplar answers continued

*In paragraph 4, Nazneen is aware of how determined people on the street appear, 'Every person who brushed past her ... seemed to be on a private mission.' She realises that she appears frail, 'hobbling and halting', 'without a coat ... without a destination.' This would usually make you feel small and unimportant but she feels more aware of herself and the fact that she stands out from the crowd gives her confidence. In the next paragraph, the writer explains that 'they were not aware of her.' Nazneen likes the feeling of being unnoticed, that way she can 'scrutinize' the people of her new country. In the last paragraph someone talks to her in English, 'but she could not understand him'. Yet again, most people would feel frustrated by this incomprehension, but Nazneen feels that even by saying 'sorry' she has accomplished something. She feels it is significant, 'very little but it was something'.*

This is a well-focused response which demonstrates understanding of the way the paragraphs are structured to help show how Nazneen goes from feeling nervous to feeling more confident. Comments are developed ('This would usually make you feel small and unimportant ...'; 'she has accomplished something. She feels it is significant') and quotations well selected, therefore this fully deserves 5 marks. **5 marks**

# Shakespeare paper

## Introduction

The Shakespeare paper is a test of reading only: two tasks are set, one linked to each of two specified Shakespeare plays, *Romeo and Juliet* and *As You Like It*.

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

## Task

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

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

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

In this optional test, the areas targeted for assessment are:

<i>Romeo and Juliet</i>	the text in performance
<i>As You Like It</i>	character and motivation

## Mark scheme

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

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

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

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

*Table showing marks awarded to exemplar responses*

**Reading**

		<b>Mark</b>	<b>Page</b>
<b>Romeo and Juliet</b>	Example 1	5	42
	Example 2	7	44
	Example 3	10	46
	Example 4	12	48
	Example 5	14	50
<b>As You Like It</b>	Example 1	4	55
	Example 2	6	56
	Example 3	8	57
	Example 4	11	58
	Example 5	15	60

## **Romeo and Juliet**

Act 3 Scene 2, lines 28 to 95

Act 3 Scene 5, lines 59 to 122

Imagine you are going to direct these scenes for classroom performance.

In the first extract, Juliet is waiting for Romeo when the Nurse arrives;  
in the second, Juliet has just parted from Romeo when Lady Capulet enters.

**How should the actor playing Juliet show her changing feelings in each of these extracts?**

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

**18 marks**



## Romeo and Juliet mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Juliet says or does in these extracts, eg in the first, <i>Juliet asks the Nurse what's the matter</i> , and in the second, <i>Juliet pulls up the rope ladder after Romeo has gone</i> , though some misunderstanding may be evident. Parts of the extract are retold or copied and answers may be only partly relevant.	1, 2, 3
2	A little explanation showing some awareness of how the actor playing Juliet should show her changing feelings, eg in the first, <i>Juliet is really worried about Romeo when the Nurse come in with the news</i> , and in the second, <i>When her mother tells her about marrying Paris, Juliet goes wild</i> . Comments relevant, but mainly at the level of plot, eg <i>She's waiting for Romeo to arrive so she's excited</i> . Some broad references to how Juliet speaks, eg <i>in the second extract, Juliet says O Fortune, Fortune. She's been thinking about fortune a lot</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4, 5, 6
3	Some general understanding of how the actor playing Juliet should show her changing feelings, eg in the first extract, <i>Juliet should sound really worried when she says 'Hath Romeo slain himself?'</i> , and in the second, <i>Juliet should hurry from the window, worried that her mother is coming</i> , although points may be undeveloped. Some limited awareness of the language Juliet uses, eg <i>in the first extract, she cries 'O break my heart!' as if she can't live without him</i> , with points illustrated by relevant references to the text.	7, 8, 9
4	Some discussion of how the actor playing Juliet should show her changing feelings, <i>Juliet should change from being bubbly and excited at the beginning to being scared and confused about what has happened to Romeo</i> , and in the second, <i>Juliet is pretending that she is sad for Tybalt and uses double meanings to her mother to hide her real feelings, though the same quality may not be evident throughout</i> . Awareness of Juliet's use of language and its effects, eg, <i>in the first extract, she uses oxymorons to describe Romeo, 'fiend angelical', showing how confused she is about how she feels</i> , with ideas developed by relevant references to the text.	10, 11, 12
5	Clear focus on how the actor playing Juliet should show her changing feelings, eg in the first extract, <i>when the nurse arrives looking worried the look on Juliet's face should suddenly change from impatient excitement to anxiety</i> , and in the second, <i>the actor playing Juliet should say the lines about fortune in a dreamy way, as if she is thinking about Romeo's return, and then pleading with fortune to send him back</i> . Clear understanding of Juliet's use of language and its effects, eg in the first extract, <i>her questions show her increasing panic, 'what news? Why dost thou wring thy hands? ... Hath Romeo slain himself?'</i> , and in the second, <i>her passionate feelings towards Romeo are conveyed by the exclamations 'O, Fortune, Fortune!' then asking Fortune to send Romeo back to her</i> . Well-chosen references to the text justify comments as part of overall argument.	13, 14, 15
6	Coherent analysis of how the actor playing Juliet should show her changing feelings, eg in the first extract, <i>the actor playing Juliet needs to show her torment as she goes from thinking Romeo is dead, to realising he has killed her cousin, then having to defend him against the nurse</i> , and in the second, <i>the actor playing needs to show that she is thinking lovingly of Romeo even when she appears to be calling him a villain she wishes dead</i> . Appreciation of the effects of language to show Juliet's changing feelings, eg in the first extract, <i>suddenly the confusion expressed by her oxymorons is replaced with angry certainty in her response to the nurse: 'He was not born to shame!'</i> and in the second, <i>the way Juliet mimics her mother with 'He shall not make me there a joyful bride' shows scorn for her as well as defiance</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16, 17, 18

## Romeo and Juliet Example 1

*The actor playing Juliet should act quite shocked in the first extract as her cousin has died and her love, Romeo has killed him. I think she should be sad that her cousin has died but in a way I don't think she can believe, at first, that Romeo has murdered him. It is a very confusing scene for her as now her family will hate her husband for doing such a thing. She should be shocked surprised and maybe heart broken that Romeo is to be banished as she loves him a lot, but she will not be able to see him again. In a way she should be glad that she has got the nurse to talk about all of things as she confided in the nurse about herself and Romeo getting married. Juliet gets to spend the last night with him before he goes, but it is in secret because if her family found him he would be a dead man. Overall I think she should act with a mixture of feelings combined into one.*

a little explanation of how the actor playing Juliet should show her feelings in the first extract, with most comment at the level of plot (Band 2)

*The actor playing Juliet should act really upset in the second extract as Romeo has to leave because he's being banished, which means it will be a long time till they see each other again, which will probably be heart breaking for Juliet. Then as Juliet's mother comes in she gets even more news which should be unbelievable to Juliet. Juliet is sad about Romeo and her mother thinks she's crying because of Tybalt her cousin. Her mom then breaks the news of already arranged a wedding for Juliet to someone she hardly knows, who she isn't very fond of. Juliet should act angry as a wedding has been arranged without her permission. She tries to explain that her only love is Romeo but the mother won't listen as she thinks Romeo has betrayed them and reckons he should be dead. Juliet is furious and upset so she starts crying all over again.*

a little explanation of Juliet's changing feelings in the second extract, with comment mostly at the level of plot (Band 2)

**continued opposite**

## Romeo and Juliet Example 1 continued

*She knows Paris will not make her a joyful bride and only Romeo will. She then finishes the extract by saying 'these are news indeed' meaning she has heard a lot of news and she thinks everything is getting out of hand. Overall she should be very very upset but frustrated at her parents as well.*

broad reference to the way Juliet speaks in the second extract, with reference to a few words from the text (Band 2)

### Summary

The response gives a clear explanation of Juliet's feelings in both extracts, with some awareness of how the actor playing Juliet might show them. Comment is largely at the level of plot and there is only one appropriate direct reference to the text, though broad reference is made to the way Juliet speaks.

Band 2 – 5 marks

## Romeo and Juliet Example 2

some general understanding of how the actor playing Juliet should show her feelings in the first extract (Band 3)

*Juliet, in the beginning of the first extract must be played in a really happy and joy mood, the actor playing her must show this by the tone of voice and the way she reads the script. Her body language has to be positive/excited. When the nurse enters and says 'he's dead, he's dead!' Juliet's actor must show the change of emotion quickly because Juliet thinks it's Romeo that's dead. The facial expression of the actor must be shock and confusion.*

broad reference to the way Juliet speaks in the second extract (Band 2)

some general understanding of Juliet's changing feelings in the first extract (Band 3)

*And when Juliet finally discovers it's Tybalt her cousin that's dead and that Romeo killed her she would be shocked and angry with Romeo, she would be crying and shouting. When she finally calms her self down she realises that it would have been Tybalt killing Romeo if Romeo didn't kill Tybalt. With mixed emotions Juliet wouldn't know what to do but the actor must use the confusion Juliet's feeling to show how hurt she is by the news the nurse gave her. When her mother comes in from the next extract after being with Romeo she's happier but crying because she cannot see him for ages. Lady Capulet goes to Juliet's chambers which is strange for Juliet but in a good sort of way but she still has Romeo on her mind. This would be difficult but the actor must be able to show Juliet's hurt and confused and deeply in love.*

a little explanation of how the actor playing Juliet should show her changing feelings in the second extract (Band 2)

*The tone of voice must be soft and every think must be said in a light way.*

broad reference to the way Juliet speaks in the second extract (Band 2)

a little explanation of how the actor playing Juliet should show her changing feelings in the second extract (Band 2)

*Also after Lady Capulet told Juliet about marrying Paris she is angry and refuses, the actor's body language would be important to show how angry this has made Juliet, they would stomp about with a quick snappy voice.*

**continued opposite**

## Romeo and Juliet Example 2 continued

some limited awareness of the way Juliet speaks in the second extract (Band 3)

*Finally when Juliet uses the oxymorons to mean two different things she has to say them in an upset and angry voice because Lady Capulet thinks she is upset about Romeo killing Tybalt but really she is upset that Romeo has been banished so the actor must show she's talking about Romeo but so Lady Capulet thinks she's talking about Tybalt.*

### Summary

The response shows consistent focus on the question and offers some explanation of how the actor playing Juliet might show her feelings in both extracts. There is some general understanding of how the actor might show Juliet's confused feelings in the first extract, and an attempt to explain her complicated feelings in the second. The references to Juliet's language are rather vague so this is placed at the bottom of Band 3.

Band 3 – 7 marks

## Romeo and Juliet Example 3

*The actor playing Juliet should change her feelings easily for both extracts.*

*In the first extract Juliet has to be waiting around for Romeo. Then the Nurse arrives bringing bad news.*

*When Juliet speaks of Romeo to the nurse she uses the word 'heavenly'. She is saying that whenever she hears his name it's like angels are speaking.*

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

*When the nurse enters she is saying 'He's dead, he's dead, he's dead!'*

*We are undone, lady, we are undone.*

*Attack the day! He's gone, he's killed, he's dead.'*

*The nurse is saying that Tybalt's dead but Juliet's heart sinks thinking that it is Romeo who is dead.*

*'Can heaven be so envious?' Juliet is thinking that God, heaven has punished her and have taken Romeo away from her.*

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

*The nurse then says Romeo's names a lot and Juliet's feelings are sinking she is becoming emotionally upset thinking her husband is dead. When the nurse says 'whoever would have thought it? Romeo!' she is saying she cannot believe Romeo would do such a cruel thing. Juliet is shocked and crying heavily. She thinks that the nurse has said Romeo has killed himself. At this point Juliet is so confused. The nurse explained that she saw the wound with her own eyes, the nurse is being a little mean now because she is not explaining what happen to Juliet.*

some general understanding of how the actor playing Juliet should show her changing feelings in the first extract (Band 3)

*Juliet feels her heart is broken after thinking Romeo has be killed. The nurse then says aloud the information Juliet needs. She says 'O Tybalt, Tybalt, the best friend I had!' She explains him as a friend the she calls him a honest gentleman, and she can't believe he is dead. The actor that plays Juliet at this part should show confused emotions, because the nurse has totally confused her. 'Tybalt gone – Romeo banished.' She then comes out and says Romeo banished for killing Tybalt! Juliet then relates Romeo to bad then good, she thinks that all this time he has shown honesty and kindness that really, underneath him is a horrible monster.*

some discussion of how the actor playing Juliet should show her changing feelings in the first extract (Band 4)

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

**continued opposite**



## Romeo and Juliet Example 3 continued

*The nurse is now against Romeo and no supporting Juliet in a time of need. 'Shame to Romeo.' Juliet is ashamed with it and says 'Blistered be they tongue, for such a wish!' She knows what Romeo did was bad but still.*

some limited awareness of the language used by Juliet in the first extract (Band 3)

some general understanding of how the actor playing Juliet should show her changing feelings in the second extract (Band 3)

*In the other extract her mother has good news, also Romeo has just left. The nurse went to fetch Romeo for Juliet then he left after saying goodbye. Lady Capulet then calls up to her daughter and heads up to her room. This is rare as well because, normally Juliet's mother couldn't care less. Juliet and Lady Capulet have a conversation on the murder, her mother thinks she is grieving over cousin Tybalt when she is really upset because Romeo has gone. Lady Capulet thinks she is grieving because Romeo lives. Also Juliet says that she would rather marry Romeo than Paris, Lady Capulet has just to Juliet that she and Paris will marry at St. Peter's Church.*

some discussion of Juliet's feelings in both extracts (Band 4)

*All through both extracts Juliet uses different emotions but even though Romeo killed Tybalt she still defends him. She feels happy that Romeo lives, for if he didn't Tybalt would have killed him. She has to defend Romeo because they are married. She refuses to marry Paris because she is already married and does not love Paris!*

### Summary

Although uneven, the response demonstrates a consistently sound understanding of Juliet's feelings in both extracts, illustrated by relevant references to the text. There is generally limited awareness of the language used, but occasionally an appreciation of its effects. Comment of the second extract is rather brief, but there is a little discussion of Juliet's feelings in both extracts, so the response is given a mark at the bottom of Band 4.

Band 4 – 10 marks

## Romeo and Juliet Example 4

some discussion of how the actor playing Juliet should show her changing feelings in the first extract (Band 4)

some discussion of how the actor playing Juliet should show her changing feelings in the first extract (Band 4)

*In Act 3, Scene 2, lines 28-95, Juliet is waiting for Romeo in her bedroom and her Nurse enters. Juliet speaks of her impatience she feels as she desperately wants to see Romeo again.*

*In the opening lines of the scene, Juliet says 'so tedious is this day*

*As is the night before some festival, to an impatient child, that hath new robes And may not wear them.' By this, Juliet is saying that the day is boring, and she cannot wait for night to come. She also compares her impatience with that of a child waiting for a festival so that they can wear their new clothes. I think that by saying that, it really shows how much Juliet loves Romeo and how she is longing to see him.*

*The actor playing Juliet could express her emotions to the audience by speaking the words with an adoring voice towards Romeo, gazing into the distance, thinking about all the things Romeo is. Also, in the actors soliloquy, she could go further into this is detail, to show the audience what she is thinking, so Juliet has being declaring her love for Romeo, saying he is wonderful man, but that all changes in lines 70-85. the nurse had previously come rushing in claiming someone had been killed . Juliet was quite confused at this point, as she did not know who had been killed. Eventually, the nurse explains herself and tells Juliet that Romeo had been banished for killing Tybalt.*

*What happens in the next few lines (70-85) is very strange as Juliet changes her tune quite dramatically and goes on to say that Romeo is a bad person, wrapped up in a good person's body. 'O serpent heart, hid with a flowering face! Did ever a fragon keep so fair a cave? Beautiful tyrant, fiend angelical!' Juliet uses words to describe Romeo as a miss-conceived man that she has been fooled by.*

*But when the nurse says 'shame come to Romeo!' Juliet cannot help but defend Romeo again. 'Blistered be thy tongue for such a wish!' She says to the nurse that 'May your tongue be blistered for saying that. She goes back to saying that he has no shame, and is an honourable man.*

awareness of Juliet's use of language and its effects with relevant reference (Band 4)

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

**continued opposite**



## Romeo and Juliet Example 4 continued

some discussion of how the actor playing Juliet should show her changing feelings in the first extract (Band 4)

*When acting this, the actor should show all her true feelings, and really express what she feels about the situation. Her behaviour would go from sweet and loving, to hatred towards Romeo, but then to aggressive and defensive for Romeo. Juliet should show by using facial expression, hand movement, that she is going from girl and daughter, to woman and wife.*

some discussion of how the actor playing Juliet should show her changing feelings in the second extract (Band 4)

*In Act 3, scene 5, lines 59-122, Juliet has just said goodbye to Romeo and is currently worried if she will ever see him alive again. Juliet is very upset, but is surprised that her mother has visited her in her bedroom, as that is rare.*

*As Juliet is crying, Lady Capulet thinks that she is crying over the loss of her cousin Tybalt, but actually Juliet, nurse and audience know that she is crying because of Romeo. 'feeling the loss, I cannot choose but weep the friend.' When Juliet says this, it holds a double meaning because of course Juliet is talking about Romeo, but Lady Capulet thinks she is referring to Tybalt. Because of this Lady Capulet, in an attempt to cheer Juliet up, says that she will send someone to Mantua, where Romeo is, to give a poison which will kill him.*

*'I will never be satisfied with Romeo. Till I behold him – dead – in my poor heart with my kinsman vexed.' Again, Juliet uses a phrase with a double meaning. She says – dead – which could be seen as, she wants Romeo dead, or she cannot live without him so will die. The audience and Lady Capulet see different sides of the phrase. Juliet then turns very aggressive, and uses angry facial expressions to show her emotions changing. In the end, Juliet says that she would rather marry Romeo than Paris, double meaning.*

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

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

### Summary

The response shows fairly consistent discussion of Juliet's changing feelings in both extracts, with comments on how the actor might show these changes. The focus on Juliet's language, and particularly her use of double meanings in the second extract, demonstrates an appreciation of the intended effects of the language used. Relevant references illustrate and sometimes develop ideas. This response therefore meets the Band 4 criteria and is awarded a mark at the top of the band.

Band 4 – 12 marks

## Romeo and Juliet Example 5

establishes clear focus on Juliet's changing feelings in the first extract and on how the actor playing Juliet should show these changes (Band 5)

Act 3, scene 2, lines 28-95

To start Juliet shall be looking out of her window, she is waiting for Romeo to arrive. In the opening line she talks about how she shall no longer be a child and now is an impatient woman. Her facial expression for this line shall be puzzled yet lovestruck, she is feeling impatient to see him. In a rush, the nurse shall hastily enter in a flush, Juliet is surprised to see her as she was expecting to see Romeo, so the actor needs to be shocked. Juliet wants to know what is wrong and says 'now nurse, what news?' showing that she is greatly concerned about the nurse who she shares a special bond with.

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

clear focus on how the actor playing Juliet should show her changing feelings in the first extract (Band 5)

The nurse needs to be heavy breathing as if she's ran along distance to tell Juliet the news, but when Juliet asks she doesn't give a full explanation and Juliet asks again. Through this phrase, the actor playing Juliet needs to be getting more impatient as she wants to know what has happened to her 'star crossed lover.' Suddenly, the nurse drops a bombshell, to make it effective in a classroom scene, long pauses will build up the tension and give the audience a shock. The nurse then tells Juliet Romeo killed her cousin, and that he is now also dead. Juliet needs to show a mixture of emotions; angry, upset and puzzled. She starts questioning herself and doubts Romeo saying things such as 'what devil are thou doest torment me like this?' feeling extremely angry, marrying Romeo thinking that he was a good person.

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

**continued opposite**

## Romeo and Juliet Example 5 continued

some discussion  
of how the actor  
playing Juliet  
should show her  
changing feelings  
in the first extract  
(Band 4)

*It is vital to show her emotions and facial expressions will be the key to put across the mixed emotions which she is feeling. Juliet says 'O break my heart,' which shows the actor needs to look heart broken. Juliet and the nurse are then both crying uncontrollably, the nurse is crying as she says she has lost her best friend Tybalt, Juliet doesn't fully understand until now that it is Romeo who has killed her cousin, which makes her a lot angrier and more emotional. Juliet then uses several oxymoron's to show her feelings for Romeo, these need to be delivered to the audience in a very powerful way as these add a great deal of effect to show her emotions. At once, Juliet changes her mind, she feels sorry for Romeo and regrets cursing him, she is no longer upset just angry with herself where as the nurse is still crying hysterically.*

*Act 3, scene 5, lines 59-122*

*Juliet is weeping on her bed. She is feeling upset for Romeo parting and speaks of how she misses him. A voice is heard, it is the voice of Lady Capulet, Juliets mother. Juliet needs to act surprised as it was unusual for her mother to come to her room. Lady Capulet enters and assumes that her daughter is crying over the loss of her cousin Tybalt. Lady Capulet comforts her, she feels sorry for her yet she is still angry, you can see this from when she says 'some grief shows much of love, but much of grief shows still some want of wit.' Lady Capulet is using a calm tone to her voice, but the mood changes very rapidly and appears she becomes annoyed when talking about the villain who slaughtered Tybalt.*

**continued over**

## Romeo and Juliet Example 5 continued

clear focus on Juliet's changing feelings in the second extract, with comment on how Juliet might show them (Band 5)

*Juliet sits up. She is confused by who her mother means when she says villain. As Lady Capulet doesn't know about her love for Romeo, Juliet pretends she hates him also. Her tone of voice would change slightly as she realises who she means. In a cunning manner, Juliet says double meaning sentences such as 'with Romeo til I behold him – dead - is my heart, so for a kinsman vexed.' This line is one of the most important so needs to be said quite quickly yet angrily to make her mother think that nothing is going on. Then Lady Capulet drops a bomb shell, she says she has good news. Lady Capulet should use a calmer tone of voice and happier facial expressions, as she thinks that she's doing Juliet a favour. Lady Capulet then says 'marry, my child, early next Thursday morn, the gallant, young, and noble gentleman, the county Paris, at Saint Peter's Church, shall happily make thee there a joyful bride.' All the sudden Juliet gets extremely angry, the angriest she has been throughout the scene. She should scream this line as it's the last thing that she wants and needs when she has been separated from who she loves so dearly. She feels outraged with her mother, she refuses to do as she says and rebels against her. This last phrase needs to be the most powerful she has said as it shows how she is feeling and how disgusted she is.*

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

clear focus on how the actor playing Juliet should show her changing feelings in the second extract (Band 5)

### Summary

The response demonstrates a clear focus on Juliet's changing feelings, and on the staging, in both extracts, clearly detailing her confusion and shock in the first, then her change from grief, through dissembling, to anger in the second. There is awareness of Juliet's language throughout, with at times sharply focussed awareness of its effects. Overall, the response securely meets the criteria for Band 5.

Band 5 – 14 marks

## **As You Like It**

Act 1 Scene 1, lines 1 to 55

Act 2 Scene 3, lines 1 to 68

In the first extract, Orlando complains to Adam about his situation and then fights with Oliver; in the second, Adam praises Orlando and offers to help him.

**What impressions do you get of Orlando in these extracts?**

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

***18 marks***

## As You Like It mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Orlando says or does in these extracts, eg in the first, <i>Orlando has a fight with his brother</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 impressions we get of Orlando in these extracts, eg in the first extract, <i>Orlando is annoyed because his brother isn't letting him do anything useful</i> , and in the second, <i>Orlando is nice to Adam</i> . Comments are relevant but mainly at the level of plot, eg <i>Orlando's brother is trying to kill him</i> . Some broad references to how Orlando speaks, eg in the first extract, <i>he's complaining about everything to Adam</i> . A few words or phrases are mentioned although the selection is not always appropriate.	4, 5, 6
3	Some general understanding of the impressions we get of Orlando in these extracts, eg in the first extract, <i>Orlando is unhappy about how he is being treated just because he's the youngest son</i> , and in the second, <i>you get the impression he's popular</i> 'Why do people love you?', although points may be undeveloped. Some limited awareness of the language used, eg in the second extract, <i>Adam says 'O my sweet master' showing how much he likes Orlando</i> , with points illustrated by relevant references to the text.	7, 8, 9
4	Some discussion of the impressions we get of Orlando in these extracts, eg in the first extract, <i>He seems a bit ungrateful towards his father when he says his father left him 'but poor a thousand crowns'</i> , and in the second, <i>he seems very proud when he says he doesn't want to be a beggar, he would rather fight his brother, though the same quality may not be evident throughout</i> . Awareness of Orlando's use of language and its effects, eg in the first extract, <i>Orlando is mocking his brother when he says 'Come, come, elder brother, you are too young in this' because he is stronger than his older brother</i> , with ideas developed by relevant references to the text.	10, 11, 12
5	Clear focus on the impressions we get of Orlando in these extracts, eg in the first extract, <i>Orlando is clearly looking for a fight as soon as his brother appears</i> , and in the second, <i>we get the impression from Adam that Orlando is popular because of his bravery, which is why Oliver is jealous of him</i> . Clear understanding of Orlando's use of language and its effects, eg in the first extract, <i>he shows his disgust at the way he is being treated by saying he is treated like a pig, 'Shall I keep your hogs, and eat husks with them?'</i> and in the second, <i>he sounds really confused as if he is arguing with himself over what to do in these lines: 'This I must do, or know not what to do – Yet this I will not do'</i> . Well-chosen references to the text justify comments as part of overall argument.	13, 14, 15
6	Coherent analysis of the impressions we get of Orlando in these extracts, eg in the first extract <i>Orlando's opening speech could give either a negative impression of discontented and ungrateful, or perhaps the impression of someone who has self-respect and dignity</i> , and in the second, <i>Orlando is grateful for Adam's help even though he must be embarrassed to accept it, and he replies with humility 'thou prunest a rotten tree'</i> . Appreciation of the effects of language, eg in the first extract, <i>The painful struggle in Orlando's mind is shown when he says the spirit of his father 'begins to mutiny against this servitude'</i> , and in the second, <i>Adam uses the word 'gentle' three times, contrasting him with the violent Oliver, even though Orlando was less than gentle with Charles. The double meaning of 'gentlemanly' is perhaps more appropriate</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16, 17, 18

## As You Like It

simple facts and  
opinions about  
Orlando in both  
extracts (Band 1)

a little expression of Orlando's behaviour in the first extract (Band 2)

a little explanation  
of the impression  
given by Orlando in  
the second extract  
(Band 2)

55



## As You Like It Example 2

limited awareness of the language used in the first extract (Band 3)

*The impression here that im getting is that Orlando brother Adam has everything and Orlando is saying he doesn't have 'nothing' but 'growth'. 'But I, his brother, gain nothing under him but growth.' This shows that Adam had a good upbringing and Orlando didn't so it kinda tells you Orlando's jealous of Adam. So he can have a jealousy spot. I think Orlando is a fair person due to he says out of all of his brothers that there the same not liked no more than the other, 'the same tradition taker not away my blood'... 'I have as much of my father in me as you.' This shows that he thinks there all the same. I also think Orlando is kind. Oliver is calling Orlando a villain so he is offended due to he's not, 'wilt thou lay hands on me, villain!' this shows that Oliver and Orlando don't really get on because there name calling.*

some misunderstanding and confusion of Adam with Oliver. (Band 1)

general understanding of the impression Orlando gives in the first extract with relevant reference to illustrate. (Band 3)

*This extract shows that Oliver plans to kill Adam so Orlando meets with Orlando to warn him 'hath heard your praises, and this night he means to burn the lodging where you use to lie, and you within it.' This tells you Oliver wants Orlando dead and he wants to do it tonight. These paragraphs show that Adam wants to go with Orlando and help him he wants to be his servant, 'let me go with you'... 'let me be your servant.'*

some misunderstanding evident (Band 1)

relevant comment at the level of plot. (Band 2)

limited awareness of the language used in the second extract. (Band 3)

*Adams the one that giving him the ideas to go so he can be a servant also it says in the text 'thou prun'st a rotten tree that cannot so much as a blossom yield.' This is showing that Orlando doesn't really have that much of a good life so it describing it like a 'rotten tree' and using the phrase blossom yield because its nothing like that.*

### Summary

This response shows some general understanding of the impression Orlando gives in the first extract, although this is undermined by some confusion between characters and misunderstandings more characteristic of Band 1. Relevant comment on the second extract is largely at the level of plot and perhaps more relevant to the impression gained of Adam than that of Orlando. Relevant references are deployed throughout though and a limited awareness of the language used in both extracts is in evidence, so that the response balances at the top of Band 2.

Band 2 – 6 marks



## As You Like It Example 3

<p>limited awareness of the language used by Orlando in the first extract. (Band 3)</p> <p>limited awareness of the language used by Orlando in the second extract. (Band 3)</p>	<p><i>I think that in these two scenes Orlando is angry as his younger brother is sent to school and he is treated unfairly. You know this as Orlando says 'My brother Jacques he keeps at school. For my part, he keeps me rustically at home or, to speak more properly, stays me here at home unkept.'</i></p> <p><i>This makes Orlando upset and angry as he feels he is being treated unfairly. You know this as he says 'his horses are bred better.'</i></p> <p><i>When Oliver says to Orlando 'wilt they lay hands on me villain? Must be upsetting for Orlando as his own brother saying that to him. Also making him angry Orlando replying saying 'I am no villain.'</i></p> <p><i>In the second scene I think that Orlando would feel quite upset, lonely and betrayed finding out his own brother is wanting to kill him. Feeling like he had no one to turn to and no were to go you can see this as Orlando says 'wouldst thou have me go?' feeling betrayed.</i></p> <p><i>But Orlando says to him 'no matter wither, so you come not here.' Making Orlando feel he had someone to turn away with. Although Adam is only Orlando's slave he has been there for him and helped him out when he needed it.</i></p> <p><i>You can tell that Orlando appreciates this and respects him when he says 'what service sweat for duty, not for need. But come thy ways, well go along together and ere we have thy youthful wages spent.'</i> <i>This is showing that in the end Orlando is a bit happier and pleased that he can get away from everything. Just alone with Adam and not that much money.</i></p>	<p>general understanding of the impressions gained of Orlando in the first extract, with relevant references to the text. (Band 3)</p> <p>general understanding of the impressions gained of Orlando in the second extract. (Band 3)</p> <p>general understanding of the impressions gained of Orlando in the second extract. (Band 3)</p>
<p><b>Summary</b></p>		
<p>This response demonstrates a consistent general understanding of the impressions an audience might gain of Orlando's sense of distress and anger at what he perceives as his unfair treatment by Oliver (in the first extract) and his appreciation of and respect for Adam (in the second). There is a limited awareness of the language used in each extract and ideas are illustrated by relevant references to the text. Band 3 criteria are addressed consistently, though points are not developed, so the response is placed securely in the band.</p>		
<p><b>Band 3 – 8 marks</b></p>		

## As You Like It Example 4

*From these extracts my first impression of Orlando is that although he is treated as lower class he acts quite strong. He is quite emotional and is upset on how his brother is treated in resemblance to him. 'My brother Jacques he keeps at school, and report speaks goldenly of his profit.' This extract shows a little bit of jealousy for we know that Orlando desperately wants to be treated and taught like a gentleman.*

*'His horses are bred better...' This can show another sign of jealousy but as he goes on he can show anger. During this beginning speech you feel very sympathetic for Orlando and your first impression of Oliver is that he is very mean to his brother.*

some discussion of the impressions gained of Orlando's feelings in the first extract (Band 4)

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

*I feel Orlando wants others to see how he is being treated. This is shown when he says 'Go apart, Adam, and thou shalt hear how he will shake me up.' He is saying if you leave you can see how I am beaten and treated. Orlando seems quite smart and witty even though he hasn't been taught anything at school. He can also seem intimidating for he criticises Oliver in a way that Oliver cannot see. He is strong-willed and tries as hard as he can to prove that he should be treated equal.*

some discussion of the impressions gained of Orlando in the first extract (Band 4)

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

*'I have as much of my father in me as you...' This shows that he is trying to convince his brother that although he is the youngest he too should be like his brothers. He knows how to stand up for himself by fighting with Oliver and soon winning the battle.*

**continued opposite**

## As You Like It Example 4 continued

<p>some limited awareness of the language used in the second extract. (Band 3)</p> <p>some limited awareness of the language used in the second extract. (Band 3)</p>	<p><i>In the next extract Orlando meets Adam, who warns him about Oliver's plan to kill him. Orlando doesn't seem very stubborn but can be quite a moody character. 'Why do people love you?' This quote was made by Adam and it shows that Orlando is a kind being and nicer than Oliver.</i></p>	<p>some discussion of the impressions gained of Orlando in the second extract (Band 4)</p>
	<p><i>Adam says that Orlando is gentle, strong and valiant. I agree about two of them but he hasn't shown any gentle thanks, but at the moment, there is nothing for him to be thankful about. Adam shows a lot of affection to Orlando for Orlando treats him well. Orlando is also grateful for Adam because Adam looks out for Orlando. 'When services sweat for duty, not for meed.' This passage shows that Orlando is grateful for Adam's work. I also get the sense that Orlando is very considerate as well and likes Adam. From line 65 onwards in Act 2 scenes 3, he shows that he has a thankful and gentle side by thanking Adam and saying how hard working he is. Overall I think Orlando is a strong, passionate and an emotional man.</i></p>	<p>some discussion of Orlando's feelings for Adam in the second extract (Band 4)</p>
<p><b>Summary</b></p>		
<p>The response shows some discussion of the impressions gained of Orlando's sense of injustice and anger in the first extract and of his gratitude to and appreciation of Adam in the second extract, with well developed textual references to develop ideas. Although there is evidence of awareness of language effects this is not consistently shown and the response demonstrates some typical Band 4 unevenness, thus justifying a mark securely in the band.</p>		
<p><b>Band 4 – 11 marks</b></p>		

## As You Like It Example 5

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

*From the first extract, we see Orlando as assertive and bold. Although Orlando is angry and somewhat furious, he does not lose control of the situation. He uses mellifluous language to support his case such as comparisons e.g 'His houses are bred better.' Orlando also shows that he is a realist in his opening speech, which ends with; 'Though yet I know no wise remedy how to avoid it.'*

*When Oliver enters, Orlando does not change his tone. He replies carefully and intelligently, but not without an undertone of aggression.*

*Oliver asks what Orlando is making and Orlando replies; 'Nothing: I am not taught to make anything.' Orlando has cleverly switched around the question, blaming his inability to make anything on Oliver.*

*We also see a sarcastic side to Orlando during his interrogation by Oliver. When Oliver asks if he realises where he is and to whom he is speaking, Orlando merely replies; 'O, sir, very well: here in your orchard.'*

*Oliver later strikes Orlando. Orlando did therefore not initiate any violence throughout the argument. This could possibly show that he is intelligent in the realisation that violence does not lead to a successful solution. When Orlando seizes Oliver and overpowers him, we get a good impression of Orlando. Although he has been poorly rested and is malnourished, he still overpowers Oliver, who is his supposed 'master'. This gives us the impression that Orlando is incredibly strong.*

clear focus established on the impressions gained of Orlando in the opening speech of the first extract (Band 5)

coherent analysis of the different impressions gained of Orlando in the first extract (Band 6)

*continued opposite*

*In the second extract we do see a different side to Orlando, but he is still very similar to the first extract. We see him develop more traits such as modesty and courage. Adam, the servant, compliments Orlando many times e.g. 'And wherefore are you gentle, strong and valiant?' However, Orlando ignores these compliments and dives straight into the problem with the reply: 'Why, what's the matter?' This shows his modesty and desire to be aware of what is happening at present.*

establishes clear focus on impressions gained of Orlando in the second extract (Band 5)

clear understanding of Orlando's use of language and its effects with well chosen reference to justify comments (Band 5)

*We see courage and valiance from Orlando when he replies to Adam telling him that his brother is planning to kill him. Line 33-37 shows this reply in which Orlando refuses to be a beggar or a thief, which he would have to do if he were to hide from Oliver: 'What, wouldn't thou have to go and beg my food? Or with a base and boisterous sword enforce A thievish living on the common road? This I must do, or know not what to do – Yet this I will not do, do how I can. I rather will subject me to the malice Of a delivered blood and bloody brother.' This question shows Orlando's bravery as he states he would prefer to subject himself to his bloodthirsty brother than to be a beggar or a thief.*

*In lines 38-55, Adam makes a suggestion that he becomes Orlando's slave. Despite his old age, Adam describes himself as 'strong and lusty.' Orlando shows his trusting side. He agrees to let Adam be at his service happily. Line 56: 'O Good old man!'*

*In summary, Orlando shows throughout the extract that he possesses some admiring traits such as assertiveness, courage, modesty, valiance and gentleness.*

### Summary

The response sustains a consistently clear focus on the impressions given of Orlando in both extracts with some more coherent analysis of his behaviour in the first extract, which considers alternative lines of reasoning. Well-selected references justify comments and the overall argument is briefly summarised at the end of the response. A clear understanding of the language Orlando uses and its effects is in evidence throughout. Band 5 criteria are addressed fully, allowing the award of a mark at the top of the band.

Band 5 – 15 marks

# Writing paper

## Introduction

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

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

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

## Assessment focuses

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

- 
- AF1** write imaginative, interesting and thoughtful texts
  - AF2** produce texts which are appropriate to task, reader and purpose
  - AF3** organise and present whole texts effectively, sequencing and structuring information, ideas and events
  - AF4** construct paragraphs and use cohesion within and between paragraphs
  - AF5** vary sentences for clarity, purpose and effect
  - AF6** write with technical accuracy of syntax and punctuation in phrases, clauses and sentences
  - AF7** select appropriate and effective vocabulary
  - AF8** use correct spelling
-

## Longer writing mark scheme

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

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

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

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

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

### A Sentence structure and punctuation (SSP)

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

*Second bullet:* variety and accuracy of punctuation

### B Text structure and organisation (TSO)

*First bullet:* coherence

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

*Second bullet:* cohesion

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

### C Composition and effect (CE)

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

*Second bullet:* viewpoint

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

*Third bullet:* style

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



## Shorter writing mark scheme

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

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

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

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

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

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

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

### D Sentence structure, punctuation and text organisation (SSPTO)

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

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

*Second bullet:* variety and accuracy of punctuation

### E Composition and effect (CE)

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

*Second bullet:* viewpoint

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

*Third bullet:* style

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

### F Spelling

Use correct spelling



### ***Marking procedures for both tasks***

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

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

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

Please note:

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

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

	<b>A</b> Sentence structure and punctuation (SSP)	<b>B</b> Text structure and organisation (TSO)	<b>C</b> Composition and effect (CE)	<b>Page</b>
Example 1	1	2	1	71
Example 2	2	3	4	73
Example 3	4	4	6	75
Example 4	5	6	9	77
Example 5	6	7	10	79
Example 6	8	7	11	82

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

	<b>D</b> Sentence structure, punctuation and text organisation (SSPTO)	<b>E</b> Composition and effect (CE)	<b>F</b> Spelling	<b>Page</b>
Example 1	1	3	2	89
Example 2	3	5	1	90
Example 3	4	7	3	91
Example 4	6	9	4	92
Example 5	6	10	4	94

## Longer writing task: Part-time jobs

### Section A

#### Longer writing task

#### Part-time jobs

Your class is preparing an assembly about the advantages and disadvantages of part-time jobs for students. Your teacher asks you to write a role-play for your class to perform and gives you the following note:

A teenager wants to have a part-time job. The teenager's parent doesn't think it's a good idea.

Write a script of their conversation.

Set your work out like this:

Teenager: I really want this job; it's only an hour a day.

Parent: *(puts down newspaper)* Oh yes? What about your homework then? Have you thought about...

You can continue this script, or start a new one of your own.

Think about:

- the concerns a parent might have
- the views of the teenager
- the ending: how the conversation will be resolved

**Write the script for the assembly in which the teenager and the parent argue their different points of view.**

**30 marks**

## Longer writing mark scheme: Part-time jobs

A Sentence structure and punctuation (SSP)		Marks available
Band	Assessment focuses:	
	<b>AF 5</b> vary sentences for clarity, purpose and effect; <b>AF 6</b> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.	
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
A1	<ul style="list-style-type: none"> <li>Simple connectives (<i>and, so</i>) link clauses in the script (<i>I want to get money and I want to buy things and ...</i>). Sentence subjects may be repeated with simple verb forms, not always controlled (<i>you are only 14 ... you can't ... you're going ...</i>). Simple noun phrases and adverbials add limited detail (<i>every day; other kids</i>).</li> <li>Sentences generally correctly demarcated, with some attempt to use other punctuation.</li> </ul>	0
A2	<ul style="list-style-type: none"> <li>Sentences generally grammatically sound with some variation in structure, eg compound sentences or simple subordination (<i>If you let me do this I will do my homework.</i>). Some variation in subjects of sentences and verb forms, mostly used correctly (<i>you're so unfair; we've already talked about this</i>), though patterns may be repeated. Expanded noun or adverbial phrases add relevant detail (<i>extra money; really long hours</i>).</li> <li>Most sentences correctly demarcated with some use of other punctuation, eg question marks, exclamation marks.</li> </ul>	1, 2
A3	<ul style="list-style-type: none"> <li>Both compound and complex sentences develop line of argument (<i>...you say that now but you will soon get bored of it; I can study after I get home...</i>). Some variation in sentence types, eg rhetorical questions (<i>Why can't you understand I'm a teenager now?</i>) used to express arguments. Adaptation of verb forms mostly secure, eg modals to assert (<i>You should listen to your dad</i>). Relevant detail or information built up through expanded noun (<i>local shop that opens late; a great opportunity for me</i>) and adverbial phrases (<i>when you're a bit older; on the way to school</i>).</li> <li>Almost all sentences correctly demarcated, with some use of a range of other punctuation, eg brackets, ellipsis, commas to mark clauses.</li> </ul>	3, 4
A4	<ul style="list-style-type: none"> <li>A range of structures is used to vary the length and focus of sentences and to develop ideas with more clarity (<i>Exactly. Your mother's right. There are too many reasons why...</i>). Movement between tenses and verb forms is mostly secure, establishing shades of meaning (<i>you promised me you would look after the dog, and where is he now?</i>). Adverbials add emphasis (<i>looking quite frustrated; better prepared for adult life</i>) and expanded noun phrases develop the ideas economically (<i>anything to do with cars; my chances of getting a job</i>).</li> <li>A range of punctuation used, mostly securely, to mark the structure of sentences and to give clarity, eg semi-colons to separate related clauses, dashes for parenthesis.</li> </ul>	5, 6
A5	<ul style="list-style-type: none"> <li>A variety of sentence structures gives clarity and emphasis to the ideas in the script, eg accumulation of clauses (<i>This is not about your friends, it's about you; I don't want to see you ruining your life ...</i>). Shifts between a range of verb forms and tenses are handled securely, eg passive constructions and modals (<i>I might have been persuaded earlier if you'd only said... ; I thought you would have encouraged me to do this</i>). Well selected noun and adverbial phrases contribute effectively to clarity and conviction (<i>with time to spare; whilst working for a minimum wage</i>).</li> <li>A range of punctuation is used correctly for clarity and sometimes for emphasis or effect.</li> </ul>	7
A6	<ul style="list-style-type: none"> <li>A wide range of sentence structures is deployed confidently to create well developed and convincing arguments in the script. Different sentence types used for persuasive or dramatic impact. A wide variety of verb forms is incorporated, and features such as embedded clauses (<i>serving in a shop, which you say you want to do, can be very tiring...</i>) and condensed adverbial or noun phrases (<i>regardless of our feelings; by the time that's all done</i>) are well placed to give succinctness and enhance the script.</li> <li>A range of punctuation deployed to enhance meaning and create deliberate effects.</li> </ul>	8

## B Text structure and organisation (TSO)

Assessment focuses:

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

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

Marks  
available

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

B1	<ul style="list-style-type: none"> <li>Overall structure is simple, with some sections covering ideas given in the task.</li> <li>Within sections of dialogue, ideas mainly linked through content, and with some use of pronouns for continuity (<i>I need the money. It...</i>), though there may be lapses in cohesion.</li> </ul>	0
B2	<ul style="list-style-type: none"> <li>The script is structured around a few ideas, though links between ideas may be awkward. There is some attempt at an ending, though it may be abrupt or inconclusive.</li> <li>Within sections of dialogue, continuity is maintained by simple linking back, eg through question and answer, use of pronouns (this, that, there).</li> </ul>	1, 2
B3	<ul style="list-style-type: none"> <li>Sections of dialogue develop the overall structure of the script, eg considering different issues around part-time work, with some appropriate links between sections (<i>yes you could but</i>). The ending is signalled clearly (<i>Thanks, mum. I promise I'll be sensible</i>).</li> <li>Within sections of dialogue, ideas developed by some supportive detail, eg through exemplification (<i>School decides your future. There are GCSEs</i>) with some attempt to make effective links between sentences, eg connective words or phrases (<i>anyway; well alright then</i>) or stage directions (<i>reaching out for a hug; long pause</i>).</li> </ul>	3, 4
B4	<ul style="list-style-type: none"> <li>Sections of dialogue are sequenced or linked in a variety of ways, eg stage directions to indicate shifts / changes in mood (<i>turns away from TV; interrupts angrily</i>) or by character deliberately moving dialogue on (<i>Parent: Even if we sort out homework, there's...</i>). The ending resolves the discussion effectively (<i>I thought you'd see in my way in the end</i>).</li> <li>Within sections of dialogue, ideas are sequenced or linked by some use of devices to develop or illustrate ideas, eg pairs of connectives (<i>not only ... but also</i>); stacking up points for emphasis (<i>... dirty work ... soil under your nails ... grass stains on your clothes</i>).</li> </ul>	5, 6
B5	<ul style="list-style-type: none"> <li>The whole script is structured to give clarity and emphasis and to build towards a convincing ending, eg by balancing opposed viewpoints (<i>Parent: You have enough stress in your life when ... Teenager: It will help me learn to handle pressure if I ...</i>). Sections of dialogue are clearly sequenced and linked to produce an integrated script.</li> <li>Within speeches or exchanges, a range of techniques is used confidently to support cohesion, eg modifying position, or acknowledging other speaker's viewpoint; one speech echoing previous speech (<i>Teenager:... keep up with my work. Parent: Keep up with your work? You don't now...</i>).</li> </ul>	7
B6	<ul style="list-style-type: none"> <li>The script is shaped and controlled to create a coherent and compelling whole: from the opening, the structure is manipulated, skilfully interweaving arguments and counter-arguments with examples, to lead the audience to an effective conclusion.</li> <li>Within sections of dialogue, a well-judged range of devices contributes to effective cohesion. Varied sentence links are achieved with economy and precision; ideas are balanced.</li> </ul>	8

## C Composition and effect (CE)

Assessment focuses:

**AF1** write imaginative, interesting and thoughtful texts;

**Band AF2** produce texts which are appropriate to task, reader and purpose.

**Marks available**

This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.	
C1	<ul style="list-style-type: none"> <li>Some features of a form appropriate for the script are evident, eg brief exchanges between parent and teenager.</li> <li>Evidence of a simple viewpoint from parent or teenager (<i>You need to work for your exams</i>).</li> <li>Some awareness of appropriate style for the script is shown, eg through choice of vocabulary (<i>exams</i>; <i>homework</i>).</li> </ul>
C2	<ul style="list-style-type: none"> <li>A form appropriate for the script is maintained, showing some awareness of purpose and audience, eg includes details to support argument (<i>£12 a day...; only on Saturdays</i>).</li> <li>Viewpoints of parent and teenager are established and generally maintained, eg expressing some appropriate opinions.</li> <li>Some straightforward stylistic features support the purpose of the script, eg colloquial phrases (<i>No way, okay Dad</i>); emotive language (<i>that's so unfair!</i>; <i>Oh come on, Mum...</i>).</li> </ul>
C3	<ul style="list-style-type: none"> <li>Aspects of a form appropriate for the script adapted to gain the audience's attention, showing awareness of purpose and audience, creating distinct voices, eg parental tone (<i>I know that money is important when you're young</i>).</li> <li>Clear and consistent viewpoint established and controlled, eg through individual perspectives being clearly articulated.</li> <li>Some appropriate stylistic features add emphasis or interest to the arguments, eg use of personal anecdote (<i>I had a job when I was 13 and ...</i>); rhetorical question (<i>Do you want me to borrow money from you all the time?</i>).</li> </ul>
C4	<ul style="list-style-type: none"> <li>The script is adapted to engage the interest of the audience and to convince them about the points expressed, eg through the selection of feasible, supported arguments.</li> <li>The viewpoint is well controlled, eg balances opposing arguments from parent and teenager; takes account of wider perspectives (<i>I'll learn how to handle money better, good for later in life</i>); explores issues relating to the job (<i>And what if you get a puncture? And what if it's icy?</i>).</li> <li>A range of stylistic features supports the purpose of the script, eg compromise (<i>The money's the same but you only work Saturdays</i>); exaggeration (<i>Look at the mountains of coursework you have!</i>).</li> </ul>
C5	<ul style="list-style-type: none"> <li>The script is deliberately adapted to convey ideas and issues effectively, eg some variation in tone, from argumentative to calm resolution; presentation of carefully argued, opposing opinions.</li> <li>The viewpoint recognises some complexity in the context, eg the impact of peer pressure (<i>You don't need expensive clothes just because your friends have them</i>); exploring requirements of the job in detail (<i>So you'll be taking children out riding on your own?</i>); recognising the relevance of family issues and contexts.</li> <li>A range of well-judged stylistic features supports the presentation of arguments, eg balanced opposing statements (<i>You'll get worn out! ... I'll get some much-needed money!</i>); sarcasm (<i>Fine, I'll just never go out then!</i>); humorous stage directions (<i>rolls his eyes</i>; <i>gives mum puppy-dog eyes whilst waiting for a reply</i>).</li> </ul>
C6	<ul style="list-style-type: none"> <li>The script form is skilfully controlled and exploited to engage and convince the audience, showing a full appreciation of the purpose of the task, eg presentation of clear, exemplified arguments to illustrate a point appropriate for a school assembly (<i>You see, we can sort it out by talking calmly</i>); convincing portrayals of characters.</li> <li>Coherent viewpoints address the complexities of the situation, eg by examining the options and reasons for them in depth (<i>Why not find a job related to the career you want after school?</i>); by communicating subtle perspectives on the issues (<i>It's not right for kids to take work from adults</i>); by exploring the subtleties of family dynamics.</li> <li>A range of stylistic features is confidently deployed, contributing to quality of the script as a whole and to the impact of the arguments.</li> </ul>

## Longer writing task Example 1

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>subordination provides some variation in sentence structure (A2)</p> <p>some variation in verb form (A2)</p>	<p>clear statement indicates key issue (B2)</p> <p>some use of pronouns to support cohesion (B2)</p>
	<p>Teenager: <i>I really want this job it's only two hours a day</i></p> <p>Parents: <i>(Puts down paper) oh yes? What about your home work</i></p> <p>Teenager: <i>I promise ill keep up please.</i></p> <p>Parents: <i>What about your grade's</i></p> <p><i>If you spend half your time at this job you wont be concentrating on your school work.</i></p> <p>Teenager: <i>mom I promise I will.</i></p> <p>Parent: <i>Dont lie to me.</i></p> <p>Teenager: <i>Mom im 15 I want my own life I want some indepedece.</i></p> <p>Parent: <i>I understand that.</i></p> <p>Teenager: <i>well then</i></p> <p>Parent: <i>well what job is it anyway.</i></p>

continued over

## Longer writing task Example 1 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)	Teenager: Working at the post office	TEXT STRUCTURE and ORGANISATION (TSO)
<p>expanded noun phrase and use of adverbial add detail (A2)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• sentences mostly correctly demarcated with some attempt to use other punctuation, eg question marks (A2)</li> </ul>	Parent: where?	<p>question / answer format creates links and continuity (B2)</p>
	Teenager: The one in longbridge	
	Parent: No way its to far.	
	Teenager: Please mom please	
	Parent: why dont you look for another job instead.	
	Teenager: Like what?	
	Parent: well; handing out leaflets?	
	Teenager: no?	
	Parent: what about a paper round then?	
	Teenager: where?	
<p><b>SSP summary</b></p> <p>Mostly short sentences and sentence fragments appropriate to dialogue form, but generally correctly demarcated, including some use of question marks, and with some limited use of subordination and variation in verb forms. Some detail added through simple expansion of noun phrases and adverbials but minimal development of sentence range keeps this response at the lower end of Band 2.</p> <p><b>Band A2 – 1 mark</b></p>	Parent: at the <b>Birmingham main shop.</b>	<p>ending signalled, though rather awkward (B2)</p> <p><b>TSO summary</b></p> <p>Continuity and cohesion are maintained during the dialogue mainly through the use of question/answer format, although in a repetitive way. Opening and ending are signalled in a straight forward way but do give shape to the response overall, fulfilling the criteria for Band 2 and justifying a mark of 2.</p> <p><b>Band B2 – 2 marks</b></p>
	Teenager: How much will it pay?	
	Parent: <b>fifteen pound a day everyday.</b>	
	Teenager: 105 quid a week yes	
<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• appropriate script form maintained throughout but with mainly brief exchanges (C1)</li> <li>• viewpoints of parent and teenager established and maintained (C2)</li> <li>• some stylistic features support purpose, eg <i>Please mom please</i> (C2)</li> </ul> <p><b>CE summary</b></p> <p>Parent/teenager viewpoints are established and maintained throughout, supported by some appropriate choices of language. The dialogue form is maintained throughout but with mainly brief exchanges and with little attempt to engage the reader, and so a mark at the bottom of Band 2 is awarded.</p> <p><b>Band C2 – 1 mark</b></p>	Parent: well its settled then.	
	Teenager: yes love you mom	
	Parent: love you too son.	
	The end	



## Longer writing task Example 2

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>compound and complex single word sentences provide some variation in sentence structure (A2)</p> <p>some variation in verb forms and use of modals (A2)</p> <p>adverbial phrase and expanded noun phrase add detail (A2)</p>	<p>conversational phrases used for links between points (B3)</p> <p>dialogue used to signal structure and development of script (B3)</p>
	<p>Teenager: want a cuppa mum</p> <p>Parent: sure, but <b>what do you want first.</b></p> <p>Teenager: nothing really</p> <p>Parent: (looks up) come here and tell me.</p> <p>Teenager: ok im coming</p> <p>Parent: <b>go on then</b></p> <p>Teenager: well your always saying, take some responsibility</p> <p>Parent: (looks shocked) <b>carry on</b></p> <p>Teenager: well theirs this job, only 2 hours a day, I really want to do it. please.</p> <p>Parent: No! you won't have anytime for your home work and you will always be tired for school</p> <p>Teenager: <b>I won't I will do</b> all my work, before I go to work and <b>I really could do</b> with the money.</p> <p>Parent: maybe but I will have to speak to your dad first.</p> <p>Teenager: ok he just pulled his car on to the drive.</p> <p>Parent: ok go open the door.</p> <p>Teenager: <b>dad can I get a job please, mum</b> said 'I need to speak to you. Please.</p> <p>Parent: how long is the hours and when?</p> <p>Teenager: 2 hours <b>every night exept Sunday</b></p> <p>Parent: that's to long with <b>all your school work</b> as well no.</p>

continued over

## Longer writing task Example 2 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>sentences mostly correctly demarcated with some attempt to use other punctuation, eg commas and question marks. (A2)</li> </ul>	<p><i>Teenager: please!</i></p> <p><i>Parent: 3 nights a week then all your homework best be done before you go.</i></p> <p><i>Teenager: ok I promise thank you.</i></p>	<p>ending signalled, although rather abrupt (B2)</p>
<p><b>SSP summary</b></p>	<p><b>COMPOSITION and EFFECT (CE)</b></p>	<p><b>TSO summary</b></p>
<p>Mostly simple connectives link clauses but there is some variation in sentence forms for emphasis (<i>Please!</i>) and some detail added through simple expansion of noun phrases. Sentences are generally grammatically sound and demarcation is mostly secure with some use of commas and question marks, justifying overall the higher mark in Band 2.</p>	<ul style="list-style-type: none"> <li>appropriate script form maintained throughout (C2)</li> <li>distinct voices and viewpoints of parent and wheedling teenager established and maintained (C3)</li> <li>some stylistic features, eg stage directions – <i>looks shocked</i> - add detail (C2)</li> </ul> <p><b>CE summary</b></p> <p>An appropriate voice and viewpoint for both parent and teenager are clearly established and maintained throughout, supported by some appropriate choices of language. The dialogue form is maintained with some awareness of the reader shown, eg use of stage directions. A mark at the top of Band 2 is appropriate.</p>	<p>Some attempt is made to give an overall shape to the script by means of the stereotypical domestic scene opening and - rather abrupt – ending, with sections in the development of the dialogue and links between points established through the use of 'conversational' phrases (<i>...I'm coming/ Go on then/...carry on</i>). Thus, the response fulfils some of the criteria for Band 3 and gains 3 marks.</p>
<p><b>Band A2 – 2 marks</b></p>	<p><b>Band C3 – 4 marks</b></p>	<p><b>Band B3 – 3 marks</b></p>

### Longer writing task Example 3

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>expanded noun phrases provide relevant information (A3)</p> <p>adaptation of verb forms mostly secure (A3)</p> <p>compound and complex sentence form add variety (A3)</p> <p>adverbial phrases add detail (A3)</p>	<p>Teenager: I found a part time Job today with quite good money.</p> <p>Parents: what do you need a Job for?</p> <p>Teenager: I need the money to go out with friends</p> <p>Parents: Is that it?</p> <p>Teenager: Well no it would be a good experience.</p> <p>Parents: You do have a point there ... So where is this Job?</p> <p>Teenager: One of the Cloths shops in town (hands over the advertisement) see</p> <p>Parent: Yes but how were you thinking of getting home from there?</p> <p>Teenager: I was hoping you would be able to pick me up</p> <p>Parents: I see but didn't you think we have Jobs of our own too we wouldn't finish and be there on time.</p> <p>Teenager: Yes well I could always catch the bus home it would only take an hour</p> <p>Parents: Yes you could but its getting dark and you have to walk along way from the bus stop to the house and there are always gangs on the street.</p> <p>Teenager: don't worry im grown up enough to look after myself</p> <p>Parents: that still doesn't change anything (small pause) also what are you going to do about course work that will need to be done</p> <p>Teenager: I can do that after work and carry on untill its done.</p> <p>Parents: well its alot of stress you would be working all day you will need to rest at some point.</p> <p>different issues establish overall structure of script (B3)</p> <p>'turn-taking' in dialogue creates some appropriate links between sections (B3)</p> <p>'stage direction' used to signal change (B3)</p>

continued over

## Longer writing task Example 3 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)	<p>Teenager: Honestly I will fit <b>it</b> all in and work it out when I get the <b>Job</b></p> <p>Parents: who said <b>we</b> will allow <b>you</b> to have a <b>Job</b></p> <p>Teenager: Please <b>I</b> need money because all my friends have Jobs and can go out and yet I cant because you won't allow me to have <b>a Job</b></p> <p>Parents: Yes but I doubt they earn lots of money and I don't think any work in the town do <b>they</b>.</p> <p>Teenager: well some do</p> <p>Parents I don't care that's up to there parents.</p> <p>Teenager: its not fair I need a job</p> <p>Parents: we didn't say you couldn't have a Job just not the one in town. I saw a sign in <b>the super market down the road</b> saying help wanted and it has <b>much more suitable hours</b>.</p> <p>Teenager: So you think I should go and work in the supermarket?</p> <p>Parent: it is a much more sensible idea and it won't take long to get home!</p>		TEXT STRUCTURE and ORGANISATION (TSO)
detailed information built up through expanded noun phrases (A3)			varied pronoun use and repetition of key word create effective links (B3)
<b>Punctuation:</b> <ul style="list-style-type: none"> <li>most sentences accurately demarcated, including the use of question and exclamation marks (A3)</li> <li>some use of a range of other punctuation, such as ellipsis and apostrophes to mark omission (A3)</li> </ul>			ending rather abrupt but resolves issue (B3)
SSP summary	COMPOSITION and EFFECT (CE)		TSO summary
A combination of simple, compound and complex sentences, employing, with appropriate control, a variety of verb forms and modals. Adverbials and expanded noun phrases add detail and a range of punctuation is mostly accurately deployed - all contributing to the fulfilment of the Band 3 criteria.	<ul style="list-style-type: none"> <li>authoritative and concerned parental voice, appropriate to purpose, engages reader's attention (C3)</li> <li>consistent viewpoint established and sustained for both parents and teenager (C3)</li> <li>stylistic features add emphasis to the dialogue, eg <i>Don't worry.../ Honestly I will...</i> (C3)</li> </ul>		There is a clear sequencing of key issues and some development of each point in turn as the script moves from a firm opening statement that defines the problem to a slightly abrupt ending that resolves the matter. Conversational phrases (Yes, but...) and stage directions ( <i>small pause</i> ) support cohesion and the Band 3 criteria are securely satisfied.
Band A3- 4 marks	CE summary		Band B3 - 4 marks
	An appropriate voice and viewpoint for both parents and teenager are clearly established and sustained. Some choices of phrasing and language give emphasis to key points and take the reader through a series of relevant and well-defined issues. A mark at the top of Band 3 is justified.		
	Band C3 - 6 marks		

## Longer writing task Example 4

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>varied length and focus of sentences (A4)</p> <p>adverbials add emphasis (A4)</p> <p>expanded noun phrase develops idea economically</p> <p>different sentence types used for emphasis (A4)</p>	<p>cohesion supported by points linked and stacked up for emphasis (B4)</p> <p>questions indicate shift in argument (B4)</p> <p>repetition makes link between sections (B4)</p>
	<p>Teenager: I really want this job it's only two hours a day</p> <p>Parent: (Puts down newspaper) oh yeah? What about your homework and revising for your GCSEs? Have you thought about that?</p> <p>Teenager: (rolling his/her eyes) Like I said, its only one hour, Ill still have time for homework and rivision.</p> <p>Parent: <b>Oh and what about sleep?</b> You know <b>how tired you are in the morning</b> if you get a job you proberly won't be able to even get up.</p> <p>Teenager: Yes i will. You worry too much about thing <b>I have already thought</b> about. I <b>know what im doing</b> and I want this job. <b>Im not stupid</b> I wouldn't get a job if I even had the slightest thought it would affect my levels.</p> <p>Parent: I know you not stupid. I never said you was, its just its all very well and easy thinking of a plan of <b>how everything will work</b> when honestly it might not.</p> <p>Teenager: You have no faith in me what so ever, do you? I can do this, I know I can. You just have to trust me. Anyway this job could be good for both of us.</p> <p>Parent: <b>And hows that exactly?</b></p> <p>Teenager: Well for me it teaches me responsibility and not to reli on other people to do things for me because there comes <b>a time in life when you have to do things on your own</b>. It can also <b>teach me the value of money</b>.</p> <p>Parent: (laughs) <b>Teach YOU the value of money!</b> Please. You would just go to town and spend your money then see something else you like, come home and ask me for the money.</p> <p>Teenager: No I wouldn't. You don't have any faith in me, you see, I told you. Besides it could also teach me to be independent so I could do things on my own.</p>

continued over

## Longer writing task Example 4 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>most sentences accurately demarcated, including the use of question and exclamation marks (A3)</li> <li>some use of other punctuation, such as commas to mark clauses and apostrophes to mark omission. (A3)</li> </ul> <p>adaptation of verb forms mostly secure (A3)</p>	<p><i>Parent: yeah right! You don't even tidy your own bedroom id like to see you be independent.</i></p> <p><i>Teenager: Fine! From now on I don't want you to tidy my room or do my washing ill do it all myself and ill get the job and prove you wrong. Ill show you how grown up I am.</i></p> <p><i>Parent: Okay, but when it all goes wrong don't moan at me.</i></p> <p><i>Teenager: (angrily) I wont, don't worry.</i></p> <p><i>(One week later the teenager is always tired and when she / he gets home from school shel/he always fall asleep. The teenager is still managing to keep their levels up.)</i></p> <p><i>Parent: So how's the job?</i></p> <p><i>Teenager: (nearly asleep) Fine, and my levels at school are still high. I (yawn) told you I could prove you wrong.</i></p> <p><i>(Parent: I know you did and you have but I feel you should quit the job until your exams are finished. You need sleep and a lot of energy to focus on your school work.</i></p> <p><i>Teenager: Yeah I know, ok Ill quit but I still proved you wrong.</i></p> <p><i>(Teenager falls asleep and parents tucks the teenager in).</i></p>	<p>stage direction indicates shift in time/perspective (B4)</p> <p>ironic ending resolves issue effectively (B4)</p>
SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
<p>A range of structures, supported by the secure control of verb forms and modals, varies the length and focus of sentences, developing points persuasively and with emphasis. Adverbials and expanded noun phrases provide supportive relevant information and a range of punctuation is mostly accurately deployed. Some of the Band 4 criteria are satisfied and a mark of 5 is appropriate.</p>	<ul style="list-style-type: none"> <li>feasible, well-supported arguments engage the interest of the reader (C4)</li> <li>viewpoints of parents/teenagers well controlled and balanced with some reference to wider perspectives, eg <i>the value of money</i> (C4)</li> <li>convincing tone supported by colloquial phrases, eg <i>it's all very well and easy thinking...</i> ; <i>I won't, don't worry</i> – and stage directions give emphasis, eg <i>rolling his eyes/laughs</i> (C4)</li> </ul> <p><b>CE summary</b></p> <p>The reader's interest is engaged by an appropriate range of issues developed in an authentic tone for a parent/teenager argument. Points are presented clearly and in a balanced way with some acknowledgement of the wider perspectives raised. The Band 4 criteria are securely fulfilled.</p>	<p>A series of issues is developed within a clear overall structure that builds up to the ending. Key sentences in the dialogue and stage directions are both used to indicate shifts in direction and cohesion within sections is supported by devices such as repetition or stacking of points. This response fulfils most of the Band 4 criteria and gains 6 marks.</p>
Band A4 – 5 marks	Band C4 – 9 marks	Band B4 – 6 marks



## Longer writing task Example 5

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
varied length and focus of sentences (A4)	<i>Part time jobs</i>
	<i>Scene 1</i>
shifts between modals handled securely (A5)	<i>(Early Sunday morning and every one seems to be in a good mood so Sam goes for it eagerly to ask her mum who is reading the Sunday newspaper in the lounge)</i>
	scene setting used to clarify structure (B5)
expanded noun phrases add detail economically (A4)	<i>Teenager: Mum you know you said you'd rather I concentrated on my exam than have a job well I really think I would learn well and accelerate my work experience well what do you think?</i>
	chunks of dialogue are sequenced to develop issues (B5)
	<i>Parent: (not looking very enthusiastic about the idea) No I don't think so Sam its to much and you've got to much on: I mean think about all your activities-football-netball. Plus your exams are vital that you revise and concentrate, after all this is your future were considering here.</i>
	<i>Teenager: (Not very happy looking very angry and upset) But mum ... I could earn money and I'd be with my friends and its only 2 hours a day. I really think I <b>could</b> learn from it; you know my mistakes and it <b>would</b> give me great experience, it <b>might</b> even help towards <b>what I want to do when im older!</b></i>
	stacking up points as cohesive device (B5)
	<i>Parent: (looking a bit more enthusiastic) <b>Well if you did and IM NOT SAYING YES!</b> That's IF then what job do you want. I personally think it's a waste of time. I mean there's <b>the taking you there and back-the expense of the petrol...</b></i>
	cohesion supported within speeches by modifying position and reiteration (B5)
	<i>Teenager: ... (rudely but in) I could pay for that out of my wages?</i>
	<i>Parent – <b>as I was saying</b> its still expensive Sam I'd rather that if it's the money your concerned about I could get you to do some jobs around the house and earn a bit of money at home when you've done your priorities which are revision!!!</i>

continued over

## Longer writing task Example 5 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>different sentence types used for emphasis (A4)</p>	<p>dialogue supports cohesion within sections (B5)</p>
<p>Teenager: <i>what say I asked for a job at the local salon or news agents I could walk there so it wouldn't cost you money oh! Please mum all my friends have jobs and there always talking about it and it makes me feel really upset and left out. You wouldn't want it to be your falt that I get upset and feel left out at school would you?</i></p>	<p>Parent: <i>No I don't want you to feel upset or anything like that, for a further point if there making you feel this way then they carn't be much of good friends.</i></p>
<p>Teenager: <i>why aren't you letting me its my future I should be allowed to decide what I do with it not you. I should be able to make my own mistakes and then learn from them shouldn't I?</i></p>	<p>Parent: <i>you know what Sam I think your right but I don't want you to feel as if im controlling you. I know its your future and im only trying to help for your sake.</i></p>
<p>Teenager: <i>ok mum sorry its just this really means alot to me?</i></p>	

continued opposite



## Longer writing task Example 5 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p>control of tenses establishes shades of meaning (A4)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>range of punctuation – commas, semi-colon, colon, apostrophe for omission, ellipsis – marks the structure of sentences and supports clarity (A4)</li> </ul>	<p><i>Parent: Well maybe; if you do 2 hours of revision everyday after school and then go to work for the 2 hours you want then back to your revising I might let you; but you'll have to make your own arrangements to get there and back. I will make this clear im not going to be running round after you do you understand?</i></p> <p><i>Teenager: (getting up off the sofa) oh thanks so much mum you won't regret it</i></p> <p><i>(Teenager leaves happily out the room with a big grin on her face feeling really happy with herself).</i></p>	<p>dialogue supports cohesion within sections (B5)</p> <p>closing stage direction provides effective ending to an integrated script (B5)</p>
SSP summary	COMPOSITION and EFFECT (CE)	TSO summary
<p>Variety of sentence structures supports development of points in some detail, with secure use of a range of verb forms including modal constructions. Additional information is economically provided through the use of expanded noun phrases and a range of punctuation, used mostly securely, supports clarity. With all the Band 4 criteria fulfilled, 6 marks are awarded.</p>	<ul style="list-style-type: none"> <li>convincing, well-developed arguments engage the interest of the reader (C4)</li> <li>viewpoint acknowledges some complexities in the issues, recognising such points as the impact of peer pressure and the development of adult independence (C5)</li> <li>points supported by a range of stylistic features, eg stage directions that hint at personality and attitudes, - <i>not very happy... looking a bit more enthusiastic</i> (C4)</li> </ul> <p><b>CE summary</b></p> <p>The reader's interest is engaged by an appropriate range of issues developed in an authentic tone for a parent/teenager argument. Viewpoint is well managed to encompass some of the complexities of these issues and stylistic features sustain the reader's interest. The Band 4 criteria are very securely fulfilled and the exploration of the complexities of viewpoint justifies the award of the bottom mark for Band 5.</p>	<p>Extended stage directions are used effectively to frame the dialogue, which is composed largely of paragraph-length speeches. Within these speeches, cohesion is achieved using a range of devices, such as the stacking up of points to support the speaker's argument. The criteria for Band 5 are met and 7 marks awarded.</p>
Band A4 – 6 marks	Band C5 – 10 marks	Band B5 – 7 marks

## Longer writing task Example 6

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>short sentence forms used to establish convincing context (A6)</p>	<p>stage directions used to support cohesion in the opening and make link between sections (B5)</p>
<p>range of sentence structures confidently used to develop key issues (A6)</p>	<p>dialogue makes links between the development of ideas (B5)</p>
<p>variety of verb forms well controlled (A6)</p>	<p>subtle shift in position supports cohesion (B5)</p>
<p>noun phrase succinctly enhances script (A6)</p>	<p>reiteration of previous phrase confidently used to support cohesion (B5)</p>

Teenager: *(Enters the 'kitchen')* Hi mum!

Parent: *(while chopping carrots)* Hi dear, how was school today?

Teenager: *(Drops schoolbag on floor)* Fine. Y'see, my friends and I were thinking ...

Parent: *(puts a halt to the chopping)* Yes?

Teenager: *(pauses)* Well, we were thinking about taking up part-time jobs. *(leans in for an answer)*

Parent: I'm sorry darling, I don't think it's a good idea.

Teenager: *(interrupts)* But mum! It's only an hour a day; Monday 'til Thursday.

Parent: No 'But's! School's more important. If you do this, I'm sure you'll not have time for your assignments.

Teenager: *(Steps forward)* I am of age! I'll get paid, you know ...

Parent: Have you even found the place in which you'd like to work? There's no point in arguing with me about this nonsense if you haven't done that!

Teenager: Of course I have! *(Rips out a sheet from her bag and waves it frantically in front of mum's nose)* Take a look! *(waits for mother to glance)* See?

Parent: And where did you get this?

Teenager: School was giving them out. They said it was a good way for us teens to become independent. Said it would bring us a new "life experience" and would "open our eyes to adulthood"

Parent: I see ... *(pauses)* You said something about pay, exactly how much would you receive? It would be nice to have a little extra money around here.

continued opposite

## Longer writing task Example 6 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)	TEXT STRUCTURE and ORGANISATION (TSO)
<p>varied sentence forms juxtaposed for dramatic impact (A6)</p>	<p>transition to another section managed through stage direction (B5)</p> <p>resolution signalled, building to an effective ending (B5)</p>

Teenager: £2 an hour ...

Parent: (outraged) But that's below the minimum wage! I don't want them taking advantage of you, now!

Teenager: (sigh) Don't worry, mum, they won't! They must be certified if the school gives out fliers for them.

Parent: (sits down) Well, you can never be too sure. Hold on ... I don't think you've yet stated what you'd actually be doing! (Stands back up)

Teenager: Oh, that's right. Sorry (giggles) it's just working as an assistant secretary, nothin' special. (shrugs shoulders)

Parent: Well ... (hesitates) I guess there's nothing wrong with that, then. (sighs) One last thing though; what exactly is the company you'll be working for? It better not be a model agency or something silly like that. I don't want the media to brainwash another one of my babies (laughs).

Teenager: Mum, I'm not your baby, I'm fifteen for crying out loud. I'll just be working for some child hotline. Y'know, helping our some kids. Anything wrong with that?

continued over

## Longer writing task Example 6 continued

SENTENCE STRUCTURE and PUNCTUATION (SSP)		TEXT STRUCTURE and ORGANISATION (TSO)
<p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• sentences of varying length and structure consistently accurately demarcated, with question and exclamation marks used to enhance meaning (A6)</li> <li>• range of punctuation – commas, apostrophes for omission, ellipsis – marks the structure of sentences and supports meaning and effect (A5)</li> </ul>	<p><i>Parent: Aaw! (smiles) My daughter's all grown up! (holds out arms, expecting a hug) Come here.</i></p> <p><i>Teenager: (hugs) Thanks, mum.</i></p> <p><i>Parent: One condition though, if your grades drop in the slightest, you have to quit, OK?</i></p> <p><i>Teenager: (smiles) Agreed!</i></p>	
<b>SSP summary</b>	<b>COMPOSITION and EFFECT (CE)</b>	
<p>A range of sentence structures is varied and controlled for emphasis and to create deliberate effects. Shifts between precisely used verb forms are confidently handled and a consistently well deployed range of punctuation enhances clarity of meaning. The Band 6 criteria are sufficiently well fulfilled for 8 marks are awarded.</p>	<ul style="list-style-type: none"> <li>• convincing, well-developed arguments convey ideas effectively, moving from opposing opinions to calm reconciliation of attitudes (C5)</li> <li>• viewpoint acknowledges some complexities in the issues, recognising such points as the development of adult independence and appropriateness of work available (C5)</li> <li>• points supported by a range of stylistic features, eg informal tone suitable for an argument within the family, eg <i>I'm fifteen for crying out loud.</i> (C5)</li> </ul> <p><b>CE summary</b></p> <p>The script is deliberately adapted, using contextual signals to support authenticity, to present appropriate ideas effectively. Viewpoint is well managed to encompass some of the complexities of these issues and stylistic features, such as informal language delivered in a tone appropriate to a parent/teenager argument, support the presentation of the different considerations. There is some fulfilment of all of the Band 5 criteria, justifying a mark of 11, but a little more in terms of stylistic range would be needed for 12 marks.</p>	<p><b>TSO summary</b></p> <p>The opening establishes the scene effectively, and the dialogue which follows is carefully constructed, using a range of devices, such as verbal echoes and modifying of position, to produce cohesion. The criteria for Band 5 are met and 7 marks awarded.</p>
<b>Band A6 – 8 marks</b>	<b>Band C5 – 11 marks</b>	<b>Band B5 – 7 marks</b>

## Shorter writing task: Talented or terrible?

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### Section B

#### Shorter writing task

#### Talented or terrible?

You are a journalist for a local newspaper. A talent competition was held last night in your town. Comedians, musicians, dancers, and many other acts took part.

Your editor told you to go along and write a short review of the evening. He gave you this:



#### *Talent Competition notes*

- *one or two of the most memorable acts*
- *the different reactions of the audience*
- *overall impressions of the evening*

**Write a review for the local newspaper about the event.**

***Do not write in columns***

***20 marks including 4 for spelling***

## Shorter writing mark scheme: Talented or terrible?

D Sentence structure, punctuation and text organisation (SSPTO)		
Assessment focuses:		
<b>AF 5</b> vary sentences for clarity, purpose and effect; <b>AF 6</b> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences; <b>AF 4</b> use cohesion within paragraphs.		<b>Marks available</b>
This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.		
D1	<ul style="list-style-type: none"> <li>Simple connectives (and, but) link clauses in the review (<i>and there was a band and I think they were good but ...</i>). Mostly third person and simple past tense, but not always controlled. Modification of nouns adds limited detail (<i>great night; amazing singer</i>). Within section or paragraphs, some attempt to link ideas.</li> <li>Sentences generally correctly demarcated, with some attempt to use other punctuation.</li> </ul>	0
D2	<ul style="list-style-type: none"> <li>Sentences generally grammatically sound with some variation in structure, eg compound sentences expand comments (<i>the crowd were on their feet and they couldn't stop cheering ...</i>). Some variation of tenses (<i>the magician was changing ... the table fell over ... I think ...</i>) though patterns may be repeated. Some noun or adjectival phrases add colour or detail (<i>a lot of fun; best act of the night</i>). Within sections or paragraphs, content organised around main idea.</li> <li>Most sentences correctly demarcated with some use of other punctuation, eg dash or colon to introduce a list.</li> </ul>	1, 2
D3	<ul style="list-style-type: none"> <li>A range of sentence structures used, with some variety of connectives (<i>Some booed, though most people ... ; a juggler who kept dropping the plates</i>). Adaptation of verb forms mostly secure (<i>... didn't make it look real ... kept on singing... ... act gets the thumbs up</i>). Relevant detail built up through expanded noun or adjectival phrases (<i>the final act of the evening; well worth seeing</i>), and adverbials (<i>from the beginning to the end</i>). Within paragraphs or sections, ideas developed by narrative account and evaluative comment, with some attempt to make effective links between sentences (<i>the first four acts were terrible. Then came the street dancers. As soon as they started, the crowd ...</i>)</li> <li>Almost all sentences correctly demarcated, with some use of a range of other punctuation, eg brackets, commas to mark phrases or clauses.</li> </ul>	3, 4
D4	<ul style="list-style-type: none"> <li>A range of structures is used to vary the length and focus of sentences and develop the points, eg fronted phrases for emphasis (<i>Once more forgetting the lyrics, she ...</i>); short sentence for effect (<i>... wowing the audience. A real star.</i>). Movement between tenses and verb forms is mostly secure, establishing shades of meaning, eg using modals or passive constructions (<i>... surely it could not get worse</i>). Noun, adjective and adverbial phrases add emphasis to the comments (<i>countless more wannabe acts</i>) or add detail economically (<i>mixed reactions of boos, laughter and cheering; a complicated series of hip-hop moves and back flips</i>). Within paragraphs, ideas sequenced or linked by a range of devices, eg controlled use of related connectives (<i>the best thing... the worst thing</i>); reference chain (<i>act ... performance ... show ...</i>).</li> <li>A range of punctuation used, mostly securely, to mark the structure of sentences and give clarity.</li> </ul>	5
D5	<ul style="list-style-type: none"> <li>A variety of sentence structures deployed to develop comment and clarify ideas in the review. Shifts between a range of verb forms are managed confidently (<i>Before she had even started she tripped up. Embarrassed, she blushed, which might have caused the audience to laugh ...</i>). Carefully chosen expanded noun phrases (<i>a contract deal to further her aim of becoming a professional comedian</i>) and adverbials (<i>... danced in sync, with every movement aligned</i>) give conciseness and are well placed to add force to the review. Within paragraphs, a range of devices is used deliberately to support cohesion, eg summarising (<i>Indeed, the whole evening was stunning</i>); presenting an opposite view then contradicting it (<i>Some people thought ... I did not agree</i>).</li> <li>A range of punctuation used correctly for clarity and sometimes for emphasis or effect.</li> </ul>	6

## E Composition and effect (CE)

Assessment focuses:

**AF1** write imaginative, interesting and thoughtful texts;

**Band AF2** produce texts which are appropriate to task, reader and purpose.

Marks  
available

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

- |    |   |   |
|----|---|---|
| E1 | <ul style="list-style-type: none"> <li>■ Some features of a form appropriate for the review are evident, eg gives some information about the acts.</li> <li>■ Writing shows evidence of a simple viewpoint (<i>I hated the dancing</i>) though it may be limited to pupils' opinions.</li> <li>■ Some appropriate vocabulary for a review (<i>comedian; clapping</i>).</li> </ul> | 0 |
|----|---|---|

- |    |  |         |
|----|--|---------|
| E2 | <ul style="list-style-type: none"> <li>■ A form appropriate for the review is maintained, showing some awareness of purpose and reader, eg establishes context of the review in a simple way (<i>There was a talent show last night and ...</i>); offers relevant but perhaps generalised comment on acts (<i>some great, and some not so great</i>).</li> <li>■ A viewpoint is established and generally maintained, eg through a little development of the comments about the competition (<i>overall a great night for the whole family</i>).</li> <li>■ Some straightforward stylistic features support purpose of the review, eg exclamation (<i>What a night!</i>).</li> </ul> | 1, 2, 3 |
|----|--|---------|

- |    |   |         |
|----|---|---------|
| E3 | <ul style="list-style-type: none"> <li>■ Aspects of a form appropriate for the newspaper review are adapted to gain attention, showing awareness of reader and purpose, eg giving some detail of the acts, and audience reaction (<i>The dancer's feet moved fast; most people clapped and whistled</i>).</li> <li>■ A clear and consistent viewpoint is established and controlled, eg comment on audience as well as acts (<i>the audience was very fair, they knew what was good and what was bad; ... lovely operatic voice. Several ladies were crying</i>).</li> <li>■ Some appropriate stylistic features add interest or emphasis to the comments, eg; reviewer's vocabulary (standing ovation; broke into applause); exaggeration (<i>blew everyone away; out of this world</i>).</li> </ul> | 4, 5, 6 |
|----|---|---------|

- |    |  |         |
|----|--|---------|
| E4 | <ul style="list-style-type: none"> <li>■ The review is adapted, with content well-focused on engaging the reader's attention, eg through selection of amusing detail (<i>the dog stood with its tail between its legs ... offered treats but the dog took no notice</i>).</li> <li>■ The viewpoint is well controlled, eg critical (<i>not laughing with her, but at her ...; 'don't try this at home' was the first thought in my head</i>) or sympathetic (<i>first up is always a difficult position ...; ... not the best talent show ever but at least it was for a good cause</i>).</li> <li>■ A range of stylistic features supports the review's purpose, eg journalistic cliché (<i>... set the stage alight; edge of your seat drama</i>); alliteration (<i>dazzling dancers and fearless fire-eaters</i>).</li> </ul> | 7, 8, 9 |
|----|--|---------|

- |    |  |    |
|----|--|----|
| E5 | <ul style="list-style-type: none"> <li>■ The newspaper review is deliberately adapted to offer convincing comment, eg by the use of a consistently fair or generous tone (<i>we must remember these people gave up their time for charity</i>); by integrating comments with convincing details (<i>shuffled self-consciously into the centre of the stage while the audience waited in vain for the song</i>).</li> <li>■ The viewpoint takes account of the range of tastes in the audience (<i>children were impressed by the traditional magic show, while pet lovers enjoyed the tricks of various animal acts</i>) or some of the complexities involved in a local talent show, eg adding a local perspective (<i>Our town should be proud of what these kids achieved</i>); addressing wider issues (<i>good to see live entertainment instead of just watching TV</i>).</li> <li>■ A range of well-judged stylistic features supports the presentation of a convincing review aimed at a local readership, eg direct address to the readers (<i>I'm sure many in the audience shared my feelings when...</i>); building up tension in accounts (<i>silently we watched Jim struggling to escape from his chains under water. Seconds ticked by slowly</i>); adding detailed or technical comments (<i>skilfully played his flute, delicately varying the intonation and tempo</i>).</li> </ul> | 10 |
|----|--|----|



## F Spelling

Assessment focus:

Band **AF8** use correct spelling.

Marks  
available

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

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



## Shorter writing task Example 1

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>noun phrase adds detail (D2)</p> <p>sentences grammatically sound with some variation in structure (D2)</p> <p>some variation of tenses (D2)</p>	<p><i>Last night I went to watch a talent show. Some of the acts were brilliant, some were terrible. The most memorable acts were, the Fire blazers, belly dancers and the band 30 seconds to mars. The Fire blazers, set the stage on fire at the end and every1 was escorted out. The belly dancers was a memory I wish to erase, because it was fat old hairy men in a skirt, bra, make-up and wigs. But 30 seconds to mars was amazing their voices all blended in to one.</i></p> <p><i>When the audience layed their eyes on the belly dancers they looked scared and disgusted at them. But what shocked me was when 30 seconds to mars came on everyone just looked around, but when they sang every1 looked shocked.</i></p> <p><i>But my general impression of the evening was it was very different, but in a good way and I hope more people go to watch the next one.</i></p>	<p><b>Punctuation and Text Organisation</b></p> <p>sentences mostly correctly demarcated and commas used in list and to mark clause (D3)</p> <p>paragraphs organised round main point (D2)</p>
	<p><b>SSPTO summary</b></p> <p>Most sentences are grammatically sound with occasional use of subordination. Verb forms are mainly simple, but noun and adjectival phrases add colour. Each section develops around a main point and sentences are mostly accurately demarcated with some use of other punctuation. Most of the criteria for Band 2 are fulfilled.</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>generally appropriate form for a review with clear sense of purpose (E2)</li> <li>viewpoint established and supported by relevant comments, eg ... <i>a memory I wish to erase</i> ... (E2)</li> <li>some straightforward stylistic features appropriate to form and purpose, eg ... <i>my general impression of the evening</i> ... (E2)</li> </ul>
	<p><b>CE summary</b></p> <p>A clear attempt is made to provide a review of performances with some choices of language appropriate to purpose and the journalistic form. A personal viewpoint is established and maintained and, although points are not developed in a great deal of detail, the Band 2 criteria are well satisfied.</p>	<p><b>SPELLING</b></p> <p>Although the piece is virtually free of spelling errors, there is little evidence of words other than those with complex regular patterns and so not more than 2 marks may be awarded.</p>
<b>Band D2 – 1 mark</b>	<b>Band E2 – 3 marks</b>	<b>Band F2 – 2 marks</b>

## Shorter writing task Example 2

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>secure adaptation of verb forms (D3)</p> <p>detail built up through expanded noun phrases (D3)</p> <p>detail built up through adjectival phrases (D3)</p> <p>a range of sentence structures (D3)</p>	<p><i>Last night a talent compotistion was held in the village hall. There were around thirty acts consisting comedians, magistian, bands, and dance companys.</i></p> <p><i>The third place prize went to a magistion come comedian act by seventeen year old Alex Evans who made the audience laugh and had them getting involved in his magic acts.</i></p> <p><i>The second place prize went to a extremely talented dance company the youngest being five and the oldest thirteen who named themselves dance to the extreme. They were a street dance group that left everyone buzzing with excitment to see what was next they had really set a high standerd.</i></p> <p><i>The last act on were the act that took the winning prize. A musical act a band named the academy 15. There music was so livley and catchy people got up to dance and then started singing when they went off.</i></p> <p><i>The faces of those who didn't get into the top places looked disapointed but were happy they had had fun at the talent show. And what a night it was!</i></p>	<p><b>Punctuation and Text Organisation</b></p> <p>some use of within sentence punctuation - commas used in lists (D2)</p> <p>within paragraphs, comment organised round main idea (D2)</p> <p>most sentences accurately demarcated (D2)</p>
<p><b>SSPTO summary</b></p> <p>A range of simple, compound and complex sentence structures are used with secure adaptation of verb forms where necessary. Each section develops around a main point and there is some use of expanded noun phrases to build up detail. Most sentences are accurately demarcated, but with only occasional use of other punctuation. All of the criteria for Band 2 are fulfilled and there is enough variety and range in sentence structure to justify the lower mark in Band 3.</p>	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>form adapted to purpose and reader, eg detail of prize-winning acts (E3)</li> <li>clear and consistent viewpoint established, with some comment on audience reaction (E3)</li> <li>some stylistic features deployed to engage the reader's interest, eg ... <i>buzzing with excitement</i> ... <i>!And what a night it was!</i> (E3)</li> </ul> <p><b>CE summary</b></p> <p>Relevant selection of materials shows awareness of purpose and audience, with some attempt to sustain the reader's interest by appropriate stylistic choices. Viewpoint is established and controlled, giving the reader a clear perspective on the nature of the winning performances. A little more development of some points would have ensured the top mark in Band 3.</p>	<p><b>SPELLING</b></p> <p>Some ambitious words are attempted, but not spelt correctly – compotistion; extremely; livley. Thus, it is the Band 1 criteria that are securely fulfilled – 1 mark.</p>
<b>Band D3 – 3 marks</b>	<b>Band E3 – 5 marks</b>	<b>Band F1 – 1 marks</b>

## Shorter writing task Example 3

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>range of sentence structures (D3)</p> <p>detail built up through expanded noun phrases (D3)</p> <p>adverbials add vivid detail (D3)</p>	<p><i>Last night an amazing Talent competition was held in town. A wide variety of talented acts took to the stage and performed an enjoyable experience for all ages. These acts included musicians, dancers, singers, comedians, gymnasts and jugglers, wowing the crowd with their wonderful talents.</i></p> <p><i>The gymnasts and jugglers were my most memorable acts ... ooo's and ah's filled the audie room, as gymnasts flew from one side of the stage to the other, showing off their acrobatic skills. Their brightly coloured costumes, twisting and turning in mid-flight. The jugglers brought fear to the audiences eyes as they threw knives and burning wood from hand to hand, failing to injure themselves. Ending with a superb finish with all 4 knives in their hands, blades sticking out of their palms and one of the burning pieces of wood in each hand and the remaining one securely placed between his teeth.</i></p> <p><i>Overall the talent competition was a fantastic night for all the family which hopefully will be brought back to our town soon, bringing more excellent acts too.</i></p>	<p><b>Punctuation and Text Organisation</b></p> <p>almost all sentences correctly demarcated (D3)</p> <p>some use of a range of punctuation - commas used in lists and to mark clauses; and ellipsis (D3)</p> <p>some attempt to make links between sentences (D3)</p> <p>within the paragraph, ideas developed by narrative reporting and comment (D3)</p>
<b>SSPTO summary</b>	<b>COMPOSITION and EFFECT (CE)</b>	
<p>A range of sentence structures, using subordination and pronouns as connectives, but not always with full control. Verb forms are mostly simple, but expanded noun phrases and adverbials build up a vivid impression and add detail to the review. Within paragraphs, narrative reporting and comment contribute to their development, and most sentences are accurately demarcated with some use of a range of other punctuation. All the criteria for Band 3 are satisfied.</p>	<ul style="list-style-type: none"> <li>some features of the form well adapted to purpose and reader, eg colourful description of acts and reference to local interest (E3)</li> <li>clear and consistent viewpoint established, with some comment showing awareness of perspective of families (E3)</li> <li>range of stylistic features deployed to engage the reader's interest, eg journalistic cliché (...an amazing Talent completion... wowing the crowd...); alliteration (... twisting and turning ...fantastic night for the family...); vivid description (...blades sticking out... burning pieces of wood ... securely placed between the teeth.) (E4)</li> </ul>	
	<b>CE summary</b>	<b>SPELLING</b>
	<p>Relevant selection of materials shows awareness of purpose and audience, with some attempt to engage and sustain the reader's involvement through reference to local interests and by means of a range of stylistic devices. Viewpoint is established and controlled, giving the reader a clear perspective on the nature of the entertainment and its suitability for a family audience. All the Band 3 criteria are fulfilled and the effective use of stylistic features justifies a mark at the bottom of Band 4.</p>	<p>Most spelling is correct, including occasional use of complex irregular words, eg <i>gymnasts</i>, although there is no sufficiently extensive use of such words, which might justify a mark of 4.</p>
<b>Band D3 – 4 marks</b>	<b>Band E4 – 7 marks</b>	<b>Band F3 – 3 marks</b>

## Shorter writing task Example 4

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure		Punctuation and Text Organisation
secure movement between verb forms and tenses (D4)	<p>Last night people <b>flocked</b> to the town hall to <b>either witness or take part</b> in a talent contest!</p> <p>People from all walks of life <b>turned out</b> in preparation for what <b>would surely be</b> a night stuffed with entertainment and laughter.</p>	
range of structures vary the length and focus of sentences (D4)	<p>Comedians, gymnasts, singers, dancers they were all there! <b>Some</b> truly horrific acts hit the stage provoking the audience into hysterics. <b>However</b> all participants took the reactions in good spirits. <b>One of the more</b> memorable acts was a boy and a dog. They entered the stage with the boy claiming he was a <b>'dog trainer'</b>.</p> <p>The <b>audience</b> waited as the teenager repeatedly tried <b>(and failed!)</b> to get even a single movement from the dog, who was clearly enjoying himself staring into space <b>with his tongue lolling to one side</b>. Eventually the audience broke into fits of giggles sending the small dog skyward as it performed an incredible stage-dive in its excitement!</p>	<p>devices used to sequence ideas within paragraph (D4)</p> <p>range of punctuation used for structure and clarity (D4)</p>
adverbial and adjectival phrases add emphasis and impact (D4)	<p>The next act on was a girl of about 15. <b>The audience were</b> still quite excited about the previous act until the girl began to sing. Everyone went silent, awestruck by the <b>breathhtaking operatic voice emanating from the girls tiny frame</b>. It was <b>truly hypnotic</b> and soon the watching people were transfixed. The change in the atmosphere from humour to sincere beauty sent a shiver down my spine!</p>	<p>reference to audience as linking device (D4)</p>

continued opposite

## Shorter writing task Example 4 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
<p><b>Sentence Structure</b></p> <p>expanded noun phrase adds detail economically (D4)</p>	<p><i>All in all it was a wonderful evening of talent, tragedy and good sportsmanship, certainly a winning combination!</i></p>	<p><b>Punctuation and Text Organisation</b></p>
	<p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>form and content well adapted to sustain reader's interest, eg use of amusing detail - ...repeatedly tried (and failed!)... (E4)</li> <li>well-controlled viewpoint giving positive perspective on the performances - ...all the participants took the reactions in good spirits... (E4)</li> <li>range of stylistic features deployed to engage the reader's interest, eg listing of performers (Comedians, gymnasts, singers, dancers they were all there!); alliteration (...evening of talent, tragedy and good sportsmanship...); vivid description (...breathtaking operatic voice emanating from the girls tiny frame.) (E4)</li> </ul>	
	<p><b>CE summary</b></p> <p>A convincing review of the performances is well adapted to sustain the reader's interest, with a well-controlled viewpoint that gives a positive perspective even on the less successful acts. A range of stylistic devices are effectively deployed to provide an entertaining account of an entertaining event. All the Band 4 criteria are fulfilled.</p>	<p><b>SPELLING</b></p> <p>A range of complex and irregular words – <i>hysterics; incredible; excitement</i> – are correct and none incorrect, thus justifying 4 marks.</p>
	<p><b>SSPTO summary</b></p> <p>Variation in sentence structures adds interest to the review, with shifts in verb and tense forms managed securely. A range of devices links ideas within paragraphs, with effective use of a range of punctuation, mostly accurate, to clarify meaning. All the criteria for Band 4 are satisfied.</p>	
<p><b>Band D4 – 6 marks</b></p>	<p><b>Band E5 – 9 marks</b></p>	<p><b>Band F4 – 4 marks</b></p>

## Shorter writing task Example 5

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure		Punctuation and Text Organisation
range of passive and impersonal verb forms deployed confidently (D5)	<p><i>A talent competition was held last night here, in Brookvale. A vast array of acts to see, yet only one could come out on top.</i></p> <p><i>The strangest, though also the most memorable act was certainly <b>a sight</b> to behold. A decrepid old man, who could barely walk, came on-stage with a leotard on. It must have been a joke to assume he was about to do any kind of athletic performance. Alas, he rolled out a gymnastics mat and edged <b>to one corner of the stage</b>. Off he went! <b>Like a speeding bullet</b>, he accelerated until all was but a <b>blur</b>. The audience <b>gazed</b> in astonishment, as did I. No-one could have possibly imagined such <b>a spectacle</b>. Flips, somersaults, triple tucks. His timing was immaculate. Mind boggling. After that, I have learnt <b>never to judge a book by its cover</b> again.</i></p>	
adverbials give conciseness or add force to review (D5)		
variety of sentence structures provide description of and comment on acts (D5)		cohesion supported by chain of visual references (D5)

*continued opposite*



## Shorter writing task Example 5 continued

SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)		
Sentence Structure		Punctuation and Text Organisation
phrase well-placed for emphasis and effect (D5)	<p><i>Possibly a bit less spectacular, but by no means less memorable was the third performance of the evening. A magician. Now, I know you may be thinking: "Magicians are nothing so amazing anymore; anyone can see behind their tricks." Oh no. This was no run-of-the-mill magician. Have you ever seen someone lift up an elephant with one hand? I highly doubt it. No card-tricks this time, only death-defying stunts. David Blayne-esque. Leaps of faith over thousands of daggers, detaching limbs and switching them. How marvellous, but certainly not for the squeamish.</i></p> <p><i>The show will stay in my mind, always. I'm sure the rest of the crowd had as much of an awe-filled time as I did. All in all, it was great fun, and I wish to see the contestants of the following year.</i></p>	range of punctuation used for clarity and effect (D5)
conversational interjections add to cohesion (D5)		
phrases well-placed for emphasis and effect (D5)		
SSPTO summary	COMPOSITION and EFFECT (CE)	
Variety of sentence forms deliberately deployed for effect, with controlled use of passive/impersonal constructions and confident movement between verb forms. A range of devices support cohesion within paragraphs and punctuation is consistently used accurately for clarity and effect. Band 5 criteria securely satisfied.	<ul style="list-style-type: none"> <li>skilfully adapted form integrates precise reporting with comment and humour to sustain interest (E5)</li> <li>well-controlled viewpoint giving positive slant on the performances and acknowledging the various perspectives of the audience (E5)</li> <li>range of stylistic features supports an entertaining and convincing review, eg humour, personal reflections, figurative language, directly addressing the reader (E5)</li> </ul>	
	CE summary	
	An entertaining and convincing review of the performances engages and sustains the reader's interest, by means of a range of well-judged, skilfully deployed stylistic devices. Viewpoint is well-controlled, encompassing an awareness of the wider interests and perspectives of the audience and local community. The Band 5 criteria are securely fulfilled.	
Band D5 – 6 marks	Band E5 – 10 marks	SPELLING
		A range of complex and irregular words – <i>leotard, gymnastics, squeamish</i> – are correct and the whole response is virtually error-free, thus justifying 4 marks.
		Band F4 – 4 marks

# Using the outcomes of the test

The following sections provide information about interpreting the outcomes of the year 9 optional English tests. They explain how teachers can use the test scores to find out more about pupils' attainment in the national curriculum. They also present a number of key findings and useful information obtained during the development of the tests that may be used in support of teacher judgements.

## ***Level thresholds***

In order to make use of the information in this section, you should administer the tests according to the guidance in this Teacher's guide. It is particularly important that you observe the time limits given, follow the test instructions, and mark the questions according to the mark scheme. If you have used the tests in a different context to provide qualitative information about pupils' strengths and weaknesses then the information derived from this section will not be applicable.

In a formal administration pupils need to take both reading and writing components in order for the total marks to be translated reliably into a national curriculum level for English overall. Teachers may choose whether or not to administer the Shakespeare component, and level thresholds are given accordingly.

The following tables give an indication of the national curriculum levels for pupils attaining each of the mark ranges in the tests.

## ***Variability of Results***

Any scores derived from a test are subject to some variation according to the precise circumstances under which the test had been sat and marked. This does not mean that pupils get 'incorrect' test results, but it does mean that some caution should be exercised in translating scores which are very close to the threshold mark into an overall English level for the pupil. The level thresholds provided are indicative, but teachers should be aware that differences in the status, administration and marking procedures open the tests to a potentially broader range of variation than the former statutory national curriculum tests.



**Reading paper**

(including marks awarded for the Shakespeare paper)

	Minimum marks awarded	Maximum marks available
<b>Below level 4</b>	0	9
<b>Level 4</b>	10	15
<b>Level 5</b>	16	26
<b>Level 6</b>	27	33
<b>Level 7</b>	34	50

**Reading paper**

(excluding marks awarded for the Shakespeare paper)

	Minimum marks awarded	Maximum marks available
<b>Below level 4</b>	0	6
<b>Level 4</b>	7	10
<b>Level 5</b>	11	17
<b>Level 6</b>	18	22
<b>Level 7</b>	23	32

**Writing paper**

	Minimum marks awarded	Maximum marks available
<b>Below level 4</b>	0	8
<b>Level 4</b>	9	17
<b>Level 5</b>	18	26
<b>Level 6</b>	27	34
<b>Level 7</b>	35	50

**Aggregated total for whole English test**

(including the Shakespeare paper)

	Minimum marks awarded	Maximum marks available
<b>Below level 4</b>	0	18
<b>Level 4</b>	19	33
<b>Level 5</b>	34	53
<b>Level 6</b>	54	68
<b>Level 7</b>	69	100

**Aggregated total for whole English test**

(excluding the Shakespeare paper)

	Minimum marks awarded	Maximum marks available
<b>Below level 4</b>	0	15
<b>Level 4</b>	16	28
<b>Level 5</b>	29	44
<b>Level 6</b>	45	57
<b>Level 7</b>	58	82

# Useful information

This section provides additional information on the use of test materials as a source of qualitative information outside the formal arrangements outlined in this Teacher's guide.

Although the year 9 optional English test is designed for use as a stand alone test which, given the correct conditions, provides a mark within the range for a national curriculum level, you may choose to use the information provided by the test as part of a broader assessment of pupils' understanding and skills, for example, using the *Assessing Pupils' Progress (APP)* materials.

The tests are designed to provide level-related information for pupils working between levels 4-7. There is, however, scope for pupils to answer questions in ways which offer evidence outside this range; the information provided by the tests could be used to help pupils, regardless of their age or stage of learning, to make steady progress in their understanding and enjoyment of English throughout the key stage.

## ***Reading Paper and Shakespeare task***

There is scope to be flexible when using these papers as part of a broader assessment. For example, you may choose to use both the Reading paper and Shakespeare task to capture evidence of learning and progress, or use only one of them, depending on the particular evidence you wish to capture.

The mark scheme for the Reading paper indicates for each question the Reading Assessment Focus (RAF) for which the test is attempting to provide evidence. This makes matching responses to a broader assessment quite straightforward. Of course, particularly with longer responses, you may find evidence to support judgements in other assessment focuses. The same is true of the Shakespeare task, which is a further source of evidence when looking to make a periodic judgement. All of this may help if using the test as means of providing additional evidence and information, for example when completing an *Assessing Pupils' Progress (APP)* guidelines sheet.

***Active Shakespeare: Capturing evidence of learning***

Teachers who choose not to administer the Shakespeare task of the year 9 optional English test may wish to make use of the Active Shakespeare materials that are also available.

QCDA worked with Globe Education and the Royal Shakespeare Company to develop six sets of materials to support the teaching and assessment of Shakespeare at key stage 3. These are designed to encourage lively and active approaches to teaching and learning that see the text as something to be performed as well as ensuring that Shakespeare remains an integral part of your ongoing assessment of pupils' reading. The Active Shakespeare materials are available on the QCDA website.

***Writing Tasks***

As with the Reading Paper and Shakespeare task, the scripts written by pupils in response to the writing tasks can be used in their original state to give a snap-shot national curriculum level for Writing, and also to provide evidence that might be useful as part of a broader assessment. Alternatively, the tasks might also be adapted in scope and structure to provide additional evidence of progression in Writing when making periodic assessments or to target particular Writing Assessment Focuses more closely.

***Speaking and Listening***

Although the tests do not provide evidence for Speaking and Listening if used as part of the formal arrangements, you may choose to adapt them in such a way that pupils are able to provide an oral response, or to listen carefully to instructions. This could offer helpful additional evidence for a broader assessment of speaking and listening.







