

**En**

KEY STAGE

**3**

LEVELS

**4-7**

English test

# Mark scheme

**2008**



National curriculum assessments

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# Introduction

This document contains the complete set of mark schemes for the 2008 key stage 3 English papers – the Reading paper, Writing paper and Shakespeare paper. It includes guidance on the overall structure of the mark schemes and how they should be applied.

The markers of the 2008 key stage 3 tests will be trained to follow specific guidelines to ensure consistency of marking in applying the mark schemes.

Separate levels are awarded for reading and writing. The reading level will be awarded on the basis of an aggregation of the marks achieved on the Reading paper and the Shakespeare paper. Pupil performance across the two elements may vary and the marking criteria are designed to recognise and reward a range of qualities in each. Similarly, the writing level will be awarded on the basis of an aggregation of the marks achieved on the Writing paper, and again pupil performance across the two tasks may vary. Pupils will also receive an overall English level on the basis of the aggregation of the total marks for reading and the total marks for writing.

Final decisions about the 2008 level thresholds, for separate reading and writing levels as well as overall levels for English, will be made on the basis of a review of a wide range of statistical and qualitative evidence. Level threshold tables, showing the mark ranges for the award of different levels for Reading, Writing and English, will be published on the NAA website ([www.naa.org.uk/tests](http://www.naa.org.uk/tests)) from Monday 23 June 2008.

# Reading paper: *Facing the challenge*

## Introduction

This paper is a test of pupils' reading skills. Evidence of pupils' understanding of a text in relation to each question and the assessment focus targeted is looked for, rather than the quality of their written expression.

## Texts

The Reading paper is a test of unprepared reading. The test is based on a Reading booklet which includes three texts, covering a range of genres and styles, literary and non-literary.

## Questions

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

## Assessment focuses

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

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

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

---

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

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

---

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

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

## Mark scheme

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

These fall into two categories:

- a) For questions 1, 8, 9 and 14, there is a marking key, which indicates **the correct answers** for the questions and how marks should be awarded. These are emboldened.
- b) For questions 2, 4, 5, 6, 7, 10, 12, 15 and 16, the mark scheme offers **principles** for the award of marks. These are also emboldened and are the key features of required answers which should inform markers' judgements. They are accompanied by exemplar answers which illustrate some of the ways in which answers may be worded.

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

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

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

### Spaces for answers

Question 16 has designated spaces for different parts of the answer. Pupils can only gain credit if an answer is written in the appropriate space.

### Symbols used in the marking key

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

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

### 3-mark and 5-mark questions

For questions 3, 11, 13 and 17, a **set of criteria** is provided which describes the quality of answers expected. Marks should be awarded according to the criteria, using the accompanying exemplar answers to confirm judgements.

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

### Textual evidence

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

## Assessment focuses for the questions

|                             |                      | <b>AF2</b>   | <b>AF3</b>   | <b>AF4</b>   | <b>AF5</b>   | <b>AF6</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 |           |
| <b>Facing the challenge</b> | <b>To the limit?</b> |  |  |  |  |   |           |
|                             | 1                    | 1  |  |  |  |   |           |
|                             | 2                    |  |  |  |  | 1   |           |
|                             | 3                    |  |  |  |  | 3   |           |
|                             | 4                    |  |  |  | 1  |   |           |
|                             | 5                    |  |  | 2  |  |   |           |
|                             | 6                    |  | 1  |  |  |   |           |
| 7                           |                      |  | 2  |  |  |   |           |
| <b>Total</b>                |                      | <b>1</b>   | <b>1</b>   | <b>4</b>   | <b>1</b>   | <b>4</b>  | <b>11</b> |
| <b>Beyond the mountain</b>  | 8                    |  | 1  |  |  |   |           |
|                             | 9                    | 1  |  |  |  |   |           |
|                             | 10                   |  | 1  |  |  |   |           |
|                             | 11                   |  |  |  | 3  |   |           |
|                             | 12                   |  | 1  |  |  |   |           |
|                             | 13                   |  |  |  |  | 5   |           |
| <b>Total</b>                |                      | <b>1</b>   | <b>3</b>   | <b>0</b>   | <b>3</b>   | <b>5</b>  | <b>12</b> |
| <b>Keep hope alive!</b>     | 14                   |  | 1  |  |  |   |           |
|                             | 15                   |  |  | 1  |  |   |           |
|                             | 16                   |  | 2  |  |  |   |           |
|                             | 17                   |  |  |  | 5  |   |           |
| <b>Total</b>                |                      | <b>0</b>   | <b>3</b>   | <b>1</b>   | <b>5</b>   | <b>0</b>  | <b>9</b>  |
| <b>Total</b>                |                      | <b>2</b>   | <b>7</b>   | <b>5</b>   | <b>9</b>   | <b>9</b>  | <b>32</b> |

## Reading paper mark scheme: *Facing the challenge*

Questions 1–7 are about *To the limit?* (pages 4–5 in the Reading booklet).

1. From paragraph 1 give one example of a new extreme sport.

From paragraph 2 give one example of an extreme sport that has been established for some time.

(1 mark)

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

Award 1 mark for one of the following from paragraph 1:

- *(go) deep sea diving without oxygen;*
- *(do) parachute jumping from space.*

Do not accept ‘deep sea diving’ or ‘parachute jumping’ on their own.

AND

one of the following from paragraph 2:

- *skiing;*
- *skateboarding;*
- *in-line skating;*
- *mountain biking.*

Do not accept ‘skating’, ‘boarding’ or ‘biking’.



2. *You begin to wonder what people will do next: white water rafting without the raft? Skateboarding down Everest?* (paragraph 1)

Explain how this quotation shows the writer is sarcastic about extreme sports.

(1 mark)

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

Award **1 mark** for an answer which explains how this quotation shows the writer is sarcastic:

- **she exaggerates the sports / suggests ridiculous sports**, eg:
  - because you can't do white water rafting without a raft;
  - she makes up impossible sports that people might do next;
  - you would kill yourself if you tried to skateboard down Everest;
  - they are already extreme sports, and the writer makes them more extreme by saying without the raft.

3. Paragraph 3 is about a new extreme sports centre in Manchester.

Explain the different ways the writer of the article suggests that this sports centre will be very impressive.

Support your ideas with quotations from paragraph 3.

(up to 3 marks)

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

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

### Criteria

Award **1 mark** for a simple response which recognises one or two of the ways the writer suggests that the sports centre will be very impressive, eg *it costs lots of money*. One or more relevant quotations identified, but there may be some paraphrase of the text, and comments are limited.

Award **2 marks** for a response which explains one or two of the ways the writer of the article suggests that the sports centre will be very impressive, eg *it uses lots of exciting words to describe it*. There is some understanding of the effect on the reader, eg *Because there are all these things to do, you think it must be amazing*. Points are supported by relevant quotations, but explanations are not developed.

Award **3 marks** for a focused response which explains some of the ways the writer of the article suggests that the sports centre will be very impressive, eg *the writer gives facts and figures to show what a big project it is*. There is understanding of the effect on the reader, eg *when it says 'largest' and 'ultimate' it suggests it is the best in the world*. Points are supported by well-selected quotations, and explanations show evidence of development.

### Question 3 exemplar answers

*He is saying good things about the new sports centre. 'This high-tech, futuristic project will offer more than 20 intoxicating adventure sports'. 'The largest ice-climbing wall in the world, a breathtaking surfing zone and the ultimate artificial fast-flowing river for white water surfing'.*

Relevant quotations have been selected and there is some attempt to address the writer's purpose. Comment is very limited, but enough of the criteria are met for 1 mark. **1 mark**

*It says that there will be a new and expensive sports centre 'at a staggering cost of more than £60 million'. This quote shows that by the price of the new centre, the owner would want it to be amazing and outstanding.*

This response uses a quotation to show a simple way that the sports centre may be impressive, and there is limited comment. There is an attempt to explain the writer's purpose, but the comment is generalised so 1 mark is awarded. **1 mark**

*The writer suggests that the sports centre will be very impressive by saying how much it will cost, 'at a staggering cost of more than £60 million'. It will be very impressive because it will be better than any other in the world and this will attract a lot of visitors. 'the world's very first indoor extreme sports centre' suggests that it will be very impressive because it will be the first of it's kind so people will want to visit that particular centre.*

There is some understanding of the different ways that the writer suggests that the sports centre will be impressive, supported by relevant quotations. Points are made, linking to writer's purpose, but explanations are not developed, so 2 marks are awarded. **2 marks**

*The price is shown to make it look expensive so when it says '£60 million', it is really saying, 'I am big and expensive.' The article also uses what is inside like 'the largest ice-climbing wall in the world'. The description is very good as well like when it says 'the world's very first indoor extreme sports centre'. This makes the writer create more attention to the fact it is very big, new and impressive.*

Some explanation of the different ways in which the centre will be impressive is evident, supported by relevant quotations. There is an awareness of the effect on the reader, 'this makes the writer create more attention to the fact', but points are not developed, so 2 marks are awarded. **2 marks**

### Question 3 exemplar answers continued

*The writer includes several stunning facts related to the construction of the new extreme sports centre by pointing out its cost; ‘At a staggering cost of more than £60 million.’ and the number of sports; ‘This high-tech, futuristic project will offer more than 20 intoxicating adventure sports’. These facts make you think that, to spend such a large sum of money in a recreation centre must mean that the extreme sports centre will be very impressive and have lots of exhilarating attractions – such as the ones the writer lists – like ‘The largest ice-climbing walls in the world, a breath-taking surfing zone and ultimate artificial fast-flowing river for white water rafting.*

A focused explanation of the different ways that the writer suggests the sports centre will be impressive. There is an understanding of both writer’s purpose and the impact on the reader, ‘make you think that’. Ideas are supported by well-selected quotations from the paragraph, so it gains 3 marks. **3 marks**

*One of the ways that the writer suggests that the sports centre will be very impressive is by using words like ‘intoxicating’, ‘breathtaking’ and ‘ultimate’. These words all suggest that the centre will be the best (ultimate) will be exciting and will also look impressive (breathtaking) Another thing that the writer does is make it seem huge. They mention the ‘staggering cost’, the ‘largest ice-climbing wall in the world’, for example. Something very big always sounds impressive, as it makes you feel small. The third thing the writer does is mention that it is the ‘world’s first indoor extreme sports’ centre.’ The fact that it is new and unprecedented makes it seem exciting, and, if it is successful, a new idea of that scale will be very impressive.*

A developed response which uses well-chosen integrated quotations to support its points. There is focus on both writer’s purpose, ‘the writer ... make it seem huge’, and the effect on the reader, ‘it makes you feel small’. Explanations are detailed enough to fulfil all the criteria for 3 marks. **3 marks**

4. In paragraph 4, Kay Scipio says it is one of her dreams to

*'skim the tops of the waves on a surfboard, poised like a dancer, and glide smoothly onto a sandy beach ...'*

What impression of surfing do you get from the choice of language in this quotation?

(1 mark)

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

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

The choice of language gives the impression that surfing is:

- **graceful**, eg:
  - *poised like a dancer* shows that it is really elegant;
  - it makes surfing sound like an art form;
- **effortless**, eg:
  - the choice of language makes surfing sound easy;
  - *glide smoothly* makes you feel like you would hardly need any effort;
- **skilful**, eg:
  - that it requires good techniques to be able to poise *like a dancer*;
  - that a lot of control is needed;
- **calming / relaxed**, eg:
  - the experience of surfing seems to be relaxing;
  - *poised like a dancer* gives the image of calm and stillness.

5. Paragraph 2 and paragraph 4 have a similar structure.
- Identify one way in which the **structure** of these paragraphs is similar.
  - Explain why these paragraphs have been structured this way.
- (up to 2 marks)

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

- a) Award **1 mark** for an answer which identifies **one** of the following structural features:

- questions
- quotations / interviews / views of people

- b) Award **1 mark** for an explanation of the purpose of the feature identified in a):

- (the questions) introduce the paragraphs, eg:
  - to tell you what the paragraph is about;
  - the rest of the paragraph answers the question.

**OR**

- (the quotations / interviews) answer the questions / provide evidence, eg:
  - they have people's opinions answering the questions;
  - the interviews with people give more evidence about extreme sports.

6. In paragraph 5, Malcolm Davies says, '*Things can seem a bit tame for kids these days*'.

What does the phrase '*Things can seem a bit tame*' suggest about life for young people today?

(1 mark)

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

Award **1 mark** for an answer which explains that '*Things can seem a bit tame*' suggests life for young people:

- **lacks excitement / challenge**, eg:
  - the lives of young people have become boring;
  - they need some adventure in their lives;
  - it's too protected / controlled.

**Do not accept** 'life seems easy' without further elaboration.

7. Explain how the final paragraph of the article links back to the first paragraph.  
Refer to both paragraphs in your answer.

(up to 2 marks)

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

Award **1 mark** for a straightforward answer identifying a link between the final and the first paragraph:

- **both paragraphs mention deep sea diving / the risks of extreme sports / the writer's opinion of extreme sports, eg:**
  - she says about deep sea diving without oxygen in the first paragraph and in the last paragraph;
  - in both paragraphs it is about how dangerous these sports are;
  - it links back by her saying what she thinks of extreme sports again;
  - she still thinks deep sea diving without oxygen is daft.

**OR**

Award **2 marks** for a more developed explanation of the link between the final paragraph and the first paragraph:

- **the writer partly changes her view of extreme sports between the first paragraph and the last, eg:**
  - in the first paragraph she says they sound dangerous and stupid, but at the end she thinks some are alright;
  - to the writer extreme sports are still a mad idea, but maybe not to young people;
  - the first paragraph states that extreme sports are suicidal, whereas the last paragraph states that they are exciting but dangerous;
  - she criticises extreme sports at the beginning and is still not sure about them in the last paragraph.



Questions 8–13 are about *Beyond the mountain* (pages 6–7 in the Reading booklet).

8. In paragraph 1, the writer explores why people are drawn to mountains.

Which **two** of the following statements best describe why the writer thinks people are drawn to mountains?

Tick **two** of the boxes:

(1 mark)

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

Award 1 mark for two correct answers.

mountains make people realise that they do not control the world

mountains can be exciting for people to climb

mountains allow people to test their physical skills

mountains make people see the world in a different way

9. Identify **one word** from paragraph 2 which suggests that the mountain does not look welcoming. (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 word:

- *forbidding*

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

10. In paragraph 3, the weather changes its mood.  
How does the description of light in paragraph 3 show this change of mood?

(1 mark)

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

Award **1 mark** for an answer which shows an understanding that a change in light shows the worsening mood.

- The change to *dirty grey* makes the mood ominous / threatening, eg:
  - the light goes from silver to dirty grey. This shows the mood changes because it becomes sinister;
  - when the light changed from silver to grey it sounded scary.
- The change to *dirty grey* makes it feel gloomy, eg:
  - it goes from silver to grey so it changed to a dismal mood;
  - it shows the light used to look bright and sparkly but later it became dull.
- The change to *dirty grey* affects people's mood for the worse, eg:
  - it changes to dirty grey which makes you depressed;
  - dirty grey is a dingy colour that gives a feeling of negativity.

**Do not accept** a quotation, eg *the light changed from silver to dirty grey*, without an explanation.

**Do not accept** general references to the weather worsening that are not explicitly about change in light / colour linked to mood, eg *when it changed to a dirty grey colour it meant a storm was coming*.

11. How does the writer's choice of language in paragraph 4 show that he is completely surrounded by snow?

Refer to specific words and phrases from paragraph 4 and comment on them.

(up to 3 marks)

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

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

### Criteria

Award **1 mark** for a response that identifies one or more words and / or phrases which show that the writer is completely surrounded by snow, eg *'Millions of particles of snow dust' shows there was lots of snow*. There is some awareness of the effect of language, eg *lost in the snow means it's everywhere*, though answers may include paraphrase, and comments are limited or generalised.

Award **2 marks** for a response which demonstrates some understanding of how relevant words and phrases show that the writer is completely surrounded by snow, eg *'Millions of particles of snow dust streamed just above the ground in a continuous flow' This tells me the snow goes on and on*. There is some understanding of the effect of language, eg *'wading through a river' makes the snow seem deep*. Explanations are offered but are not developed.

Award **3 marks** for a response which demonstrates understanding of how well-selected words and phrases show that the writer is completely surrounded by snow, eg *'Millions of particles...'*, *'rounded chunks' and 'big soft flakes' show that he is surrounded by all sorts of different snow everywhere*. There is understanding of some of the techniques used or a technique is explored in some detail, eg choice of verbs, *'streamed'*, *'skidded'*, *'walloped'*, the analogy of wading through a river or the cumulative effect of the language. Explanations show evidence of some development.

### Question 11 exemplar answers

*The writer uses millions of particles of snow and 'built up a thin fur of snow'. This makes you think the snow is heavy and he is covered in snow.*

Appropriate quotations have been selected. A simple point is made, identifying how the writer was surrounded by snow. There is some awareness of the effect of language, 'this makes you think ...', but comment is very limited, therefore 1 mark is awarded. **1 mark**

*He explains that he is completely surrounded by snow when he says 'millions of particles of snow streamed just above the ground'. This shows it seemed like it would never stop.*

A relevant quotation is identified, supported by a simple point which begins to explain how it shows the writer is completely surrounded by snow. There is some awareness of the effect of language, so this response meets enough of the criteria in Band 1 to be awarded 1 mark. **1 mark**

*'Wanting to enjoy the solitude of being lost in the snow' gives the impression that the snow is all around him and is covering everything. 'big soft flakes which were falling from the sky' tells us how the snow looked and felt. 'I could see no more than a few metres in any direction, and felt utterly and excitingly alone' tells us that the snow was falling heavily, so heavily he could hardly see around him.*

This response demonstrates some understanding of how the language shows that the writer is completely surrounded by snow, though the quotations do not focus clearly on particular words or phrases. There is some understanding of the effects of language, 'gives the impression', and some attempt at explanation but with little development, so this is awarded 2 marks. **2 marks**

*The writer was completely surrounded by snow. We read 'I could see no more than a few metres in any direction'. This suggests that he had to be surrounded by snow because he can't see that far. The writer describes the action of the snow. We read 'whirling snow'. The word 'whirling' suggests that lots of snow was falling around him.*

This response comments on relevant quotations, relating comment directly to the question with 'because he can't see that far'. There is also some understanding of the effect of language, shown through an explanation of the writer's use of a specific word, 'whirling', so this fulfils the criteria for 2 marks. **2 marks**

### Question 11 exemplar answers continued

*'Millions of particles of snow dust streamed': this exaggeration on the word millions suggests that the snow is so thick he couldn't see. 'A continuous flow' suggests that there is no escaping the snow, there is no end to it. 'I could see no more than a few metres in any direction', this explains he is completely surrounded in every direction.*

This response demonstrates understanding of how phrases such as 'a continuous flow' show that the writer is completely surrounded by snow. There is understanding of the technique of exaggeration, and some explanations are developed, 'there is no escaping the snow, there is no end to it'. Therefore this meets the criteria for 3 marks. **3 marks**

*'Solitude of being lost in the snow', 'millions of particles of snowdust', 'Rounded chunks of old hard snow', 'Big soft flakes.' These are all descriptions of snow, and how he was surrounded by it. Different sizes and shapes of snow was falling from all over the place; the sky, the ridge etc. 'Walloped' suggests he was being attacked by the snow. 'I was wading in a loose white river' explains that everything around him was white snow, and he struggled to get through.*

An understanding of the cumulative effect of the language is demonstrated through the selection of a number of well-chosen quotations to make a specific point. There is an understanding of the writer's techniques, 'Different sizes and shapes of snow', and also explanation of specific words, '*walloped* suggests he was being attacked by the snow'. Therefore, this response securely fulfils Band 3 criteria and so gains 3 marks. **3 marks**

12. *The world beyond the whirling snow became unimportant, almost unimaginable. I could have been the last person on the planet.* (paragraph 4)

What does this quotation suggest about the writer's feelings at this point?

(1 mark)

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

Award **1 mark** for an answer which shows understanding that this quotation suggests the writer:

- **feels completely absorbed in / exhilarated by the experience (of being in the snow), eg:**
  - it shows he wasn't worried about anything else in the world at this moment;
  - he has almost forgotten the world outside the snow exists;
  - the writer felt isolated from the world beyond the whirling snow;
  - it's an incredible feeling as if he is the last person on earth.

**Do not accept** 'he feels alone' without an intensifier.

13. In paragraphs 5 and 6, the writer describes the impact of seeing a hare on top of the mountain.  
Explain how the writer shows that this experience was important to him.

You should comment on:

- how his encounter with the hare affects him;
- what he has learned from this experience;
- how it links to the ideas in the first paragraph.

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for a response which identifies one or two examples from the text which show this experience was important to the writer, eg *he really thinks the hare looks amazing*. There is some awareness of writer's viewpoint but the 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 offers some explanation of how the writer shows that the experience was important to him, eg *Seeing the hare made him realise that the mountain belonged to the hare not him*. There is some understanding of writer's viewpoint, 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 explores some of the ways in which the writer shows that this experience was important to him, eg *when he sees the hare the animal makes him think about his own significance*. There is clear explanation of writer's viewpoint, 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 13 exemplar answers

*It was an important moment to the writer because the writer described every single last detail of the hare. The writer is writing it like he is pretty shocked to see someone else in the middle of a snow storm and its an animal. He learnt that the hare had its own path so it like give him an urge to keep on going.*

Identifies the close description of the hare as evidence, and makes some attempt to interpret the viewpoint of the writer. This response, therefore, is worth 1 mark. **1 mark**

*He says that the hare was sat watching him sat on its huge hind legs, its tall ears twitching and it seemed curious at seeing him on its territory but not alarmed. Then he starts describing the hare by saying it was white all over except for its black tail and the two black rims of its ears. He has learned from this that the snow hare had its own path too and it reminded him that the true blessing of the mountains is not that they provide us with a physical challenge. It links to the ideas in the final paragraph because he says why millions of people are probably drawn to the mountains.*

Offers simple comments about a relevant selection of features which show that the impact of seeing the hare on the mountain was significant for the writer. Paraphrasing is frequently used, and while there is close attention to the detail of the encounter, there is only limited explanation of what the writer has learned from his experience. The final bullet is also addressed, but only briefly, so this response is awarded 2 marks.

**2 marks**

*The hare reminds the writer that 'it had its own path too' as much as he had his. He tells us that the hare has the same rights as the writer. The writer is also reminded that the 'true blessings of mountains is not that they provide us with physical challenge' but that they encourage us to recognise what is marvellous, unchanging and inspiring in the world'. The writer realises that mountains remind us of this and make us feel that we are quite small. The last paragraph links with the first because in the first paragraph he tells us that mountains make us realise that there are places which do not change or 'respond to the flick of a switch'. The writer also tells us this in the last paragraph. 'Mountains encourage us to recognise what is marvellous and unchanging'.*

Comments about the writer's encounter with the hare are relevant and demonstrate some understanding of how the experience has affected him. There is some understanding of the writer's viewpoint, with 'the hare has the same rights as the writer' and 'the writer realises that mountains ... make us feel that we are quite small'. The response relies heavily on the final paragraph, so that the first bullet is not fully addressed, and therefore it is awarded 3 marks. **3 marks**

### Question 13 exemplar answers continued

*Seeing the hare made him feel touched by magic 'for half a minute we stood there in the strange silence' – this suggests that the writer feels amazement but awkward (silence can be awkward, strange can be amazing). Seeing the hare made him learn that 'the true blessing of mountains is not to provide a physical challenge but something to be conquered and controlled' this suggests that the hare has given confidence to control his challenge and it has made him think differently about mountain experiences. This paragraph links back to the idea that the mountains 'reminds us that there are places which to not respond to the flick of a button'. This is then linked to how breathtaking the mountains are and that they encourage us to recognise what is marvellous, unchanging and inspiring in the world. This explains that sitting in front of the TV is a waste of time compared to if you can get out and try new things*

This response explores the impact of the encounter on the writer, explaining some of the writer's thoughts and feelings and addressing all the bullets. While the explanation of 'the true blessings of mountains' is not very convincing, the comments about the 'strange silence', and an interpretation of the links to the first paragraph, ensure that this is awarded 4 marks. **4 marks**

*The author describes the hare as 'gleaming white.' This makes the hare sound beautiful and fresh. Almost like it was made of snow. He also describes himself, then the hare. 'me with my thin layer of fur and the hare with its magnificent coat.' This would make him feel inferior to the hare. So he would realise how wonderful the hare is. By these experiences he has learnt that we are not the centre of the universe and that the animals are just as important as us. We read '...of our own importance.' This is where he realises this and feels like he understands things. He also learnt that 'mountains encourage us to recognise what is marvellous, unchanging and inspiring in the world.' I think when he wrote this he was changing his view on things. In the final paragraph he answered what he questioned at the start. 'Why are millions of people drawn to mountains every year.' He says 'it is not for the physical challenge' and then he explains it's to see what man has not touched and what is pure and real.*

This response explores some of the ways the writer shows this experience is important to him, starting with comment on the language used to describe the encounter, and leading into the interpretation, 'he has learnt that we are not the centre of the universe'. Appropriate references are precisely selected to support comment on the writer's purpose, 'He says *it is not for the physical challenge* and then he explains it's to see what man has not touched'. Throughout the response there is clear explanation of the writer's viewpoint, 'In the final paragraph he answered what he questioned at the start'. All three prompts are covered sufficiently for 5 marks to be awarded. **5 marks**

Questions 14–17 are about *Keep hope alive!* (pages 8–9 in the Reading booklet).

14. Give one quotation from the first four lines of the speech which shows that Jackson is speaking to a television audience as well as to the people in front of him.

(1 mark)

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

Award 1 mark for the following quotation:

- *Wherever you are (tonight)*

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

15. Section 2 ends with the statement, *You're seeing me on TV, but you don't know the me that makes me me.*

How does this statement lead into the content of section 3?

(1 mark)

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

Award 1 mark for an answer linked to the following idea:

- (in section 2) Jackson / he says the audience does not know him / has only seen him on television, and then goes on to explain what he is really like (in section 3), eg:
  - he is saying they have only seen him on TV and then he says how he is different from how he appears on TV;
  - Jackson says you don't know me to introduce what he is going to say about his life before he was famous;
  - he then describes his life, so people know something about him.

16. In section 3, Jackson describes his background.

Explain what each of these quotations suggests about Jackson:

| quotation   | what this quotation suggests about Jackson         |
|---|--|
| <i>I was not born with a silver spoon in my mouth.</i>            | He was not born into a family that had much money. |
| a) <i>I had a shovel programmed for my hand.</i>                  |  |
| b) <i>I was born in the slum, but the slum wasn't born in me.</i> |  |

(up to 2 marks)

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

a) Award **1 mark** for an answer which shows understanding that Jackson:

- **was expected to work hard / do a manual / unskilled job**, eg:
  - he came from a family where you knew you had to work hard for your living;
  - when he grew up he would do an ordinary job;
  - the quotation suggests he had to work to survive.

b) Award **1 mark** for an answer which shows understanding that Jackson:

- **was born into a poor background but that background is not part of him / he has left that background behind**, eg:
  - he doesn't feel where he was born makes him who he is;
  - he was born in a slum, but that didn't hold him back;
  - although he was born poor, he didn't think like a poor person.

17. In this speech, how does Jackson use language to persuade his supporters not to lose hope for the future?

You should comment on:

- his choice of words and phrases to get their attention / convey his main point;
- the way he makes the audience feel involved;
- the way he includes details and how he ends his speech.

(up to 5 marks)

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

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

### Criteria

Award **1 or 2 marks** for a response which identifies one or two words and phrases Jackson uses to persuade his supporters, eg *he says 'I challenge you' to make people listen*. There is some awareness of how language is used, eg *he uses a lot of repetition*, but with limited comment on its effect. The text is paraphrased or referred to and there is more focus on what Jackson says than on how Jackson uses language to persuade his supporters. All the prompts may not be addressed.

Award **3 marks** for an explanation which demonstrates some understanding of how Jackson uses language to persuade his supporters, eg *he talks to his audience as though he is speaking to them personally*. There is some awareness of the effect of Jackson's use of language, eg *he uses short sentences to make a bigger impact*. Relevant references are included to support views. Some ideas suggested by the prompts are identified, but they might not be equally fully addressed.

Award **4 or 5 marks** for a response which explores some of the different ways Jackson uses language to persuade his supporters, eg *He uses emotional words like 'hope' and 'dream' to make the audience listen to what he says. He also uses commands like 'hold your head up high'*. There is some recognition that language is used deliberately for effect, and there may be detailed comment on some techniques, eg rhetorical devices, particular words and phrases or the cumulative effect of the language. Appropriate references are precisely and concisely made. All the prompts should be addressed.

### Question 17 exemplar answers

*He says 'But don't accept things the way they are: dream of things as they ought to be' He is saying don't accept things the way they are. Think of how good they can be. And throughout the speech he keeps using the phrase 'Don't give up, never stop dreaming'.*

Quotations are identified, but comment is descriptive and text is paraphrased. There is recognition of the use of repetition, but the explanations are undeveloped. **1 mark**

*Jesse Jackson explains his life story with courage. He draws his audience's attention in by his strong words like 'you can make it'. He is trying to make them feel good about themselves. He explains to his audience he understands being nobody, and hard work. He tells them he knows what they are going through. When he says 'Don't surrender' he means don't give up, keep fighting. I think he says that to build up their confidence to try and make them think they can do this.*

Relevant references are chosen and the response has some awareness of how Jackson uses language, eg 'his strong words', but there is limited comment on its effect. Although all the prompts are addressed, explanations are not sufficiently developed to merit higher than 2 marks. **2 marks**

*Jackson uses phrases such as 'we must never surrender to hunger, we must never surrender to illiteracy'. Here Jackson repeats words to capture the audience. He also repeats 'dream' to make his main point of keeping hope alive. Jackson involves the audience at the beginning of the speech by asking them a question. 'I challenge you to hope and dream'. This shows the audience that he is thinking of them. At the end his speech he repeats 'Keep hope alive!' which allows his main point to stay in people's mind so they will vote for him.*

This response explains some of the ways in which Jackson is trying to persuade his supporters not to lose hope for the future. Points are made about repetition for emphasis, and the way Jackson involves the audience, with relevant references selected. Some relevant ideas suggested by the prompts are clearly identified but not all the prompts are equally fully addressed, so this is awarded 3 marks. **3 marks**

*Jackson starts off by saying 'I challenge you' this makes the audience want to achieve what he is challenging you to do. He tells the audience they 'must never stop dreaming'. This would instantly grab their attention and make them want to know more. Jackson makes the audience feel more involved by saying 'you'. This makes them feel he is talking directly to them wherever they are. By telling the audience his life story it almost makes them feel that they are his friends and can know about his private life. Jackson ends his speech by repeating 3 important words 3 times 'keep hope alive'. By repeating these words three times with expression, it would get the message through to the audience.*

This response explores some of the different ways Jackson uses language to persuade: 'tells the audience', 'grab their attention', 'makes them feel'. There is recognition that 'you' is used for effect, and that the technique of repetition is used to persuade, eg 'repeating 3 important words 3 times'. All the prompts are addressed, and so this is awarded 4 marks. **4 marks**

**Question 17 exemplar answers continued**

*His main point is about not losing hope, and to keep dreaming. He gets this into people's heads by repeating the words 'dreams' and 'never surrender'. His use of language makes the listeners feel involved by asking a rhetorical question that they could be thinking, he covers plenty of subjects when he's talking about dreaming. So the listeners would be listening and agreeing to things that suited them. Jackson uses language to persuade the listeners by going into detail. He goes into personal detail about his past life to persuade people that they shouldn't give in to different things. 'Keep hope alive ... keep hope alive ... keep hope alive!' Using repetition effectively helps the reader be persuaded into not losing hope in the future.*

This response explores some of the different ways Jackson uses language, 'repeating the words', 'rhetorical question' and 'goes into personal detail', and the effect on Jackson's listeners. Comments are well supported by appropriate references and there is some recognition that language is used deliberately for effect; therefore this response is awarded 5 marks.

**5 marks**



# Shakespeare paper

## Introduction

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

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

## Task

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

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

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

In 2008, the areas targeted for assessment are:

|                               |                          |
|-------------------------------|--------------------------|
| <i>Much Ado About Nothing</i> | ideas, themes and issues |
| <i>Richard III</i>            | character and motivation |
| <i>The Tempest</i>            | ideas, themes and issues |

## Mark scheme

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

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

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

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

**Table showing marks awarded to exemplar responses**

**Reading**

|                               |           | <b>Mark</b> | <b>Page</b> |
|-------------------------------|-----------|-------------|-------------|
| <b>Much Ado About Nothing</b> | Example 1 | 6           | 35          |
|                               | Example 2 | 11          | 36          |
|                               | Example 3 | 12          | 38          |
|                               | Example 4 | 18          | 40          |
| <b>Richard III</b>            | Example 1 | 4           | 45          |
|                               | Example 2 | 9           | 47          |
|                               | Example 3 | 11          | 49          |
|                               | Example 4 | 13          | 51          |
| <b>The Tempest</b>            | Example 1 | 1           | 55          |
|                               | Example 2 | 7           | 56          |
|                               | Example 3 | 13          | 57          |
|                               | Example 4 | 16          | 60          |

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**Much Ado About Nothing reading task**

**Much Ado About Nothing**

Act 4 Scene 1, lines 251 to 325

Act 5 Scene 4, lines 72 to 125

In the first extract, Benedick has to choose between his loyalty to Claudio and his love for Beatrice; in the second, Beatrice and Benedick do not want to admit that they love each other.

**How do these extracts explore the idea that loving someone is not easy?**

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

**18 marks**

## Much Ado About Nothing mark scheme

| Band | Reading criteria   | Marks available |
|------|--|-----------------|
| 1    | A few simple facts and opinions about what is happening in these extracts, eg in the first, <i>they both say they love each other</i> , and in the second, <i>Benedick says he loves her no more than reason</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.  | 1, 2, 3         |
| 2    | A little explanation showing some awareness of the more obvious ways that loving someone is not easy, eg in the first extract, <i>Benedick loves Beatrice but she wants him to kill Claudio</i> , and in the second, <i>they are supposed to be getting married but they start arguing again</i> . Comments relevant, but mainly at the level of plot, eg <i>Beatrice is crying and Benedick asks what he can do to help</i> . Some broad references to how characters speak, eg in the first extract, <i>Beatrice and Benedick argue over what to do about Hero and Claudio</i> . A few words or phrases are mentioned although the selection is not always appropriate.  | 4, 5, 6         |
| 3    | Some general understanding of the ways the extracts explore the idea that loving someone is not easy, eg in the first extract, <i>Benedick will not kill his best friend, not even for the love of his life</i> , and in the second, <i>in front of people they argue about silly things, so everyone thinks they hate each other</i> , although points may be undeveloped. Some limited awareness of the language used, eg in the first extract, <i>'Is not that strange?' This shows he can't understand why he loves her</i> , with points illustrated by relevant references to the text.  | 7, 8, 9         |
| 4    | Some discussion of the ways the extracts explore the idea that loving someone is not easy, eg in the first extract, <i>'I do not love nothing in the world so well as you.'</i> <i>This must have been hard for Benedick because his whole life he has been completely against love</i> , and in the second, <i>the fact that Beatrice and Benedick had hidden their love letters shows how difficult it had been</i> , though the same quality may not be evident throughout. Awareness of the use of language and its effects, eg in the first extract, <i>she uses phrases like 'Sweet Hero! She is wronged, she is slandered, she is undone,' to make Benedick feel bad, and almost blackmail him</i> , with ideas developed by relevant references to the text.   | 10, 11, 12      |
| 5    | Clear focus on the ways the extracts explore the idea that loving someone is not easy, eg in the first extract, <i>Beatrice is convinced Hero is wronged, yet Benedick is not sure which side to take, after being on Claudio's side for such a long time</i> , and in the second, <i>Beatrice is a very proud, feisty character, and is afraid that if she shows her love people in Messina would laugh and mock her</i> . Clear understanding of the use and effects of language, eg in the first extract, <i>instead of just saying 'I love you' which would be hard and embarrassing he has to say it in a roundabout way, 'I do love nothing in the world so well as you. Is not that strange?'</i> and in the second, <i>even when they are arguing they show they are on the same wavelength when they echo each other</i> . Well-chosen references to the text justify comments as part of overall argument. | 13, 14, 15      |
| 6    | Coherent analysis of how the extracts explore the idea that loving someone is not easy, eg in the first extract, <i>the love problems of Claudio are making things difficult for Beatrice and Benedick's love too</i> , and in the second, <i>as usual Beatrice and Benedick are both in denial about their true feelings for each other</i> . Appreciation of language and its effects, eg in the first extract, <i>when he swears 'By this hand, I love thee' she turns it back on him and says use your hand to do something more useful</i> , and in the second, <i>when Benedick says 'Peace' and kisses her he means stop talking but he's also saying that their war of words is over</i> . Comments and precisely selected references to the text integrated into well-developed argument.   | 16, 17, 18      |

## Much Ado About Nothing Example 1

|  |  |   |
|--|--|---|
| <p>a little explanation of how Beatrice tests Benedick's love for her (Band 2)</p> <p>some awareness of language used by Beatrice (Band 3)</p> <p>a little explanation of how loving someone is not easy, but comments mainly at level of plot (Band 2)</p>  | <p><i>In the first extract, Benedick's love for Beatrice is tested as she asks him to do things for her which he wouldn't want to do free will. This is shown when Beatrice asks Benedick to kill Claudio after Claudio shamed Hero at the wedding. Benedick starts off with refusing to do it. 'Ha! not for the wide world.' After this Beatrice tries to make him cave into her by saying: 'You kill me to deny it.' He then starts to cave into this by eventually agreeing to kill Claudio. 'Enough I am engaged. I will challenge him.' As shown above love can be tough sometimes because sometimes you have to betray your friends to please the other lover.</i></p> <p><i>In the second extract the scene seems more cheerful because Benedick didn't have to kill Claudio. It does however show that love can be tough because sometimes you are not loved back. 'Do you not love me?' 'Truth, no – no more than reason' This shows that Benedick and Beatrice didn't love each other but they were being fooled to think they were. Later on in the second extract they are brought together by each other.</i></p> | <p>some general understanding of the way Beatrice manipulates Benedick, illustrated by relevant references (Band 3)</p> <p>relevant comment on second extract, but mainly at level of plot (Band 2)</p> |
| <p><b>Summary</b></p>  |  |   |
| <p>The response shows some explanation of how loving someone is not easy for Beatrice and, particularly, Benedick in these extracts. Points are sometimes illustrated by relevant references to the text, but comment operates largely at the level of plot and the second extract is dealt with rather briefly. Although there are signs of general understanding of the way Beatrice manipulates Benedick's feelings in the first extract to test his love for her, these are undeveloped and the response, as a whole, does not develop comment on either extract sufficiently to raise it out of Band 2.</p> |  |   |
| <p>Band 2 – 6 marks</p>  |  |   |

**Much Ado About Nothing Example 2**

*Love is expressed in different ways and forms. Love is one of the key themes in Much Ado About Nothing. Loving someone is not always easy and that is certainly true in Much Ado About Nothing and that is what I shall be exploring.*

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

*In Act 4 scene 1 Beatrice at first refuses to admit she loves Benedick, 'I confess nothing' at this point she has her guard up and refuses to let it down as she is scared she might get hurt, as she has been in the past. It could also show that the feelings are too overwhelming for her and she is scared to admit them.*

points developed by relevant references to the text (Band 4)

*People say you will do anything for love. But in the play this is not necessarily true when Beatrice says 'Kill Claudio' Benedick thinks she is joking and replies 'Ha! Not for the wide world.' this is because killing someone is such an outrageous thing to do and proves that love isn't easy and people get hurt.*

*'Love some other way than swearing by it.' This is what Beatrice says to Benedick. This means that love needs to be shown and not just spoken through words. It could also just be referring to Benedick as he has sworn he loves her before and messed with her feelings.*

a little discussion of the key issue related to Benedick's initial reaction and Beatrice's response (Band 4)

*continued opposite*

## Much Ado About Nothing Example 2 continued

*Act 5 Scene 4 also has the theme of love and it not being easy.*

*'Why no' is what Beatrice says to Benedick when asked if she loves him. Like in the previous scene she is scared to admit it. But now it could also be because there are people around who she has always sworn to she will never love men so again she might be scared.*

further discussion of Beatrice's attitude (Band 4)

points illustrated by relevant references to text (Band 3)

*Their love is not proved until two sonnets written to each other are found.*

*'her affection unto Benedick' this means that she truly does love Benedick and she is no longer scared of her love.*

further discussion of theme in relation to Beatrice and Don Pedro (Band 4)

*Later Benedick says 'Prince, thou art sad' the prince could be sad because he has no one to love him like all his friends do. It could also be because earlier on in the play he asked if Beatrice would have him and now he is upset she is with someone else.*

*There are lots of key themes in Much Ado and love is one of them, mainly it not being easy. The main love story is between Benedick and Beatrice who eventually end up together.*

### Summary

This response shows consistent discussion of the idea that loving someone is not easy, through the interaction between Beatrice and Benedick in the first extract and the reference to the Prince's sadness in the second. Relevant textual reference is used to support the development of ideas, but the analysis of the language and its effects is rather uneven. Band 4 characteristics are shown throughout the response, but there is insufficient analysis of language or development of points for this to reach Band 5.

Band 4 – 11 marks

### Much Ado About Nothing Example 3

*Much Ado About Nothing is a play that expresses that loving someone is not an easy thing. Below I am going to show this.*

*Act 4 Scene 1 starts off by Benedick saying 'Lady Beatrice, have you wept all this while?' By saying this he is showing his concern and trying to show that he cares about her. But because of their history he finds it hard to say that he loves her.*

*Benedick then goes on to say 'Is there any way to show such friendship?' In this sentence he is slowly starting to tell Beatrice that he likes her. And then finally, for the first time in the play, he actually says that he loves her. Although he doesn't just say 'I love you,' as he would find this hard and embarrassing. He says 'I do love nothing in the world so well as you. Is not that strange?' But Beatrice has too much pride and does not give in easily.*

*Beatrice carries on denying her love for Benedick until he says 'And do it with all they heart' and then finally Beatrice says 'I love you with so much of my heart that none is left to protest.' This was not easy for her to say but it was something she really wanted to do.*

*But then Benedick asks 'Come, bid me do anything for thee' Beatrice replies coldly 'Kill Claudio' Benedick is stunned at what he has heard, but he says 'not for the whole world' He means that he would rather be friends with Claudio than have the world. Beatrice then makes it hard for him and makes him choose right that minute. As Benedick loves Beatrice he chooses her over Claudio. She is a very forceful woman and gets what she wants. Benedick does follow her orders 'I will challenge him' and goes out of the scene after Claudio.*

some discussion of how Benedick finds loving Beatrice difficult (Band 4)

some discussion of how the situation in the first extract makes loving each other difficult (Band 4)

understanding of Beatrice's response to Benedick (Band 3)

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

*continued opposite*



### Much Ado About Nothing Example 3 continued

relevant quotations and textual references used to develop ideas in the second extract (Band 4)

*In act 5 Scene 4 Benedick asks for Beatrice. He asks her the question 'Do not you love me?' Beatrice replies 'Why no more than reason.' Benedick then starts to get witnesses involved to show that she did. Beatrice then makes it very hard by asking Benedick the same question, and he replies with the same answer. But then Beatrice brings in witnesses to, to prove that he loves her.*

*Benedick says 'Then you do not love me?' waiting for a reply. Beatrice then says 'No, truly, but in friendly recompense.' Benedick's heart is obviously sunk by this response until Leonardo butts in by saying 'Come, cousin, I am sure you love the gentleman.' giving Benedick last hopes. Suddenly both Claudio and Hero grab a note from Benedick and Beatrice's pockets and give it to one another.*

*This brings a different atmosphere between the two. They both make excuses for loving each other until Benedick says 'Peace! I will stop your mouth' he then kisses her, amazing everyone around them.*

*The play finishes off with the messenger rushing in and bringing news about Don John. Benedick though butts in by saying 'Think not on him till tomorrow. I'll devise thee brave punishments for him. Strike up, pipers!' He is saying, that it is a great day, just forget about him and have a good time. 'Dance'*

*As you can see loving someone is not an easy thing and as shown in Much Ado it is very hard. But as much as you try and resent it, it will still be known and the truth will be found out.*

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

#### Summary

The response shows consistent discussion of the attitudes shown by Beatrice and Benedick towards each other and how these make loving each other difficult. There is focused commentary on both extracts, but comments are not always detailed and precise. Relevant quotations are consistently used to develop ideas and there is awareness of the ways Beatrice uses language and its effects, though this is sometimes implicit. In all, the response fully meets the Band 4 criteria and is therefore rewarded with a mark at the top of the band.

Band 4 – 12 marks

## Much Ado About Nothing Example 4

*In William Shakespeare's famous comedy 'Much Ado About Nothing', love is a recurring theme throughout the play. Within the play Shakespeare clearly demonstrates how complicated being in love can make things. In the two scenes I will examine the idea of loving someone not being easy is explored quite deeply.*

*Firstly in Act 4 Scene 1, Claudio has just left Hero at the altar after disgracing her and Beatrice and Benedick are left alone on stage. Benedick chooses this moment to try and profess his love for her. He tells her 'I do love nothing in the world so much as you. Is not that strange?' By saying this Shakespeare is showing the passion that people feel when in love, that the person they are in love with is more dear to them than anything else. The strength of emotion in this statement compared to anything else said previously introduces a trend that continues throughout the extract of people in love being very emotional. Also the use of the adjective 'strange' implies that it is irrational for Benedick to love Beatrice, which gives the impression that love isn't a normal or rational emotion.*

sustained and coherent analysis of Benedick's situation (Band 6)

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

*continued opposite*

## Much Ado About Nothing Example 4 continued

coherent analysis of how Benedick finds that loving someone is not easy in the first extract (Band 6)

However when Benedick tells her 'come bid me do anything for thee' she asks him to 'kill Claudio'. He swiftly denies her saying 'Ha! Not for the whole wide world'. This demonstrates that he clearly doesn't want to do it, but when pressed further by Beatrice, as she says 'You dare easier be friends with me than fight with mine energy', he is put in a very difficult position. Benedick has to choose between the woman he loves and one of his best friends. By giving Benedick this dilemma, Shakespeare shows how hard it can be to be in love; not being able to say no to the person you are in love with means they can manipulate you, but Benedick does not really seem to have much of a choice.

clear appreciation of the use of language and its effects (Band 6)

By the end of the extract Benedick agrees to do as Beatrice asks. 'Enough: I am engaged. I will challenge him.' This shows how far Benedick is willing to go to please Beatrice, but also because Benedick loses in an argument for the first time in the play, which demonstrates how deeply falling in love with Beatrice has changed his character as he can now end an argument with grace and not have to win, although he does get the final word.

*continued over*

**Much Ado About Nothing Example 4 continued**

Much Ado About Nothing

references precisely selected and effectively integrated into well-developed argument (Band 6)

*On the other hand in the second extract Beatrice and Benedick still find it hard to admit they love each other. They both claim to love the other 'no more than reason'. They have to have a little help from Claudio and Hero to admit they love each other, as it is revealed they have written sonnets to each other. In this Shakespeare shows not only the stubbornness of some people in love, but also how difficult it can be to admit affection to someone you really love.*

further sustained and coherent analysis of how the attitudes of Benedick and Beatrice to each other make loving each other difficult (Band 6)

*In the end neither of them will stop trying to come up with ridiculous excuses as to why they love one another, with Beatrice claiming 'I yield upon great persuasion – and partly to save your life, for I was told you were in consumption.'*

*Finally Benedick cries 'Peace how will I stop your mouth,' and kisses her to stop her talking. This demonstrates that being in love is not easy as Beatrice and Benedick are clearly not very good at it and have to have a lot of help from their friends to reach the end of the play happily.*

conclusion effectively rounds off consistently coherent and focussed analysis of question (Band 6)

*Yet still love wins through in the end, although it was not an easy journey to marriage for either of the couples. But as the great William Shakespeare said 'the path of true love never did run smooth.'*

**Summary**

Sustained coherent analysis contextualises and develops evidence to demonstrate a comprehensive and systematic understanding of how the extracts show that loving someone is not easy. Precisely chosen references are integrated with comment in ways that show an appreciation of the effects of language. Therefore this response fulfils all the requirements for Band 6 and should be at the top of the band.

Band 6 – 18 marks

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**Richard III reading task**

**Richard III**

Act 1 Scene 2, lines 135 to 186

Act 4 Scene 4, lines 199 to 264

**What do you learn about Richard from the different ways he speaks to and behaves towards the women in these extracts?**

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

**18 marks**

## Richard III mark scheme

| Band | Reading criteria   | Marks available |
|------|--|-----------------|
| 1    | A few simple facts and opinions about what Richard says or does in these extracts, eg in the first, <i>Richard wants Anne to marry him</i> , and in the second, <i>he tells Elizabeth he loves her daughter</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 things we learn about Richard, eg in the first extract, <i>Richard tells Anne that he would be a better husband than her dead husband</i> , and in the second, <i>Richard behaves as if the murders don't matter</i> . Comments are relevant but mainly at the level of plot, eg <i>she spits at him when he says he loves her</i> . Some broad references to how Richard speaks, eg in the first extract, <i>he calls Anne 'sweet lady' to try and get her to marry him</i> . A few words or phrases are mentioned although the selection is not always appropriate.  | 4, 5, 6         |
| 3    | Some general understanding of what we learn about Richard from the different ways he speaks and behaves, eg in the first extract, <i>in Richard's first conversation with Anne, he seems to be pouring his heart out with romantic language</i> , in the second, <i>Richard acts all innocent, asking what he has done wrong to Elizabeth to make her say all those nasty things to him</i> , although points may be undeveloped. Some limited awareness of the language Richard uses, eg in the first extract, <i>Richard says nice things such as 'Thine eyes, sweet lady, have infected mine, and 'thy beauty hath' which shows he is trying hard to win her over</i> , with points illustrated by relevant references to the text.   | 7, 8, 9         |
| 4    | Some discussion of what we learn about Richard from the different ways he speaks and behaves, eg in the first extract, <i>after Anne spits on him he still keeps trying for what he wants. This shows that Richard doesn't give up</i> , and in the second, <i>Richard is good at manipulating people and tries to make Elizabeth believe he will make her family great again</i> , though the same quality may not be evident throughout. Awareness of Richard's use of language and its effects, eg in the first extract <i>Richard flatters Anne with beautiful language like 'thy heavenly face', so she does not kill him</i> , with ideas developed by relevant references to the text.  | 10, 11, 12      |
| 5    | Clear focus on what we learn about Richard from the different ways he speaks and behaves, eg in the first extract, <i>the way Richard starts trying to seduce Anne at such a moment shows he doesn't care about rules of proper behaviour</i> , and in the second, <i>he is clever because he doesn't deny he has done her family harm but claims now he will only bring good to her and her family</i> . Clear understanding of Richard's use of language and its effects, eg in the first extract, <i>he says, 'Take up the sword again, or take up me', daring her to kill him but trying to seduce her at the same time</i> , and in the second, <i>he reacts to Elizabeth's verbal attacks with calm polite replies using language like 'gentle lady!'</i> . Well-chosen references to the text justify comments as part of overall argument.           | 13, 14, 15      |
| 6    | Coherent analysis of what we learn about Richard from the different ways he speaks and behaves, eg in the first extract, <i>when he tells Lady Anne to stab him this might show a reckless side but he is taking a calculated risk</i> , and in the second, <i>now that Richard is King he is so self-confident that he believes he can persuade anyone, or maybe that no-one will deny him what he wants</i> . Appreciation of the effects of Richard's use of language, eg in the first extract, <i>he cleverly turns her insults back on her with exaggerated praise: 'Never came poison from so sweet a place'</i> , and in the second, <i>when he says, 'You speak as if that I had slain my cousins', there is dramatic irony because it is true</i> . Comments and precisely selected references to the text integrated into well-developed argument. | 16, 17, 18      |

## Richard III Example 1

*In act 1 Scene 2 Richard is telling and showing Lady Anne how beautiful she is. Richard makes Anne feel as if she has just dropped from heaven he talked about her beauty, and says her beauty was the cause of the effect of why he wants to marry Anne. He also says to Anne “Your beauty that haunt me in my sleep to undertake the death of all the world so I might live one hour in your sweet bosom.”*

*He means this that he thinks about her in his sleep to undertake the death of the world and he might live one more hour of his life just to be with her.*

*Then Lady Anne tries to say to Richard that how could she marry the man that killed her husband. Richard explains that he did that for her and he killed him so that she could have a better husband Richard.*

*Lady Anne feels as if she has betrayed her dead husband all the time she has been with him even though she hasn’t given an answer to Richard, but she just feels guilty just for having the marriage conversation with Richard.*

*Anne then spits on Richard because she is angry. But Richard really wants to marry Anne and wouldn’t take no for an answer and the tells Anne how great it would be if they have a future together.*

some broad reference to how Richard speaks in the first extract (Band 2)

a little explanation of how Richard tries to persuade Anne (Band 2)

a little explanation of Anne’s situation (Band 2)

a little explanation of Richard’s attitude (Band 2)

**continued over**

Richard III Example 1 continued

a little explanation of Richard's attitude (Band 2)

Act 4 Scene 4

*In this Act Richard want Queen Elizabeth to help him marry her daughter. Richard wants to get his way in everything and will go to extreme lengths to get what he wants. So he decides to ask the Queen Elizabeth to help him. Because he knows she will listen to her mother.*

simple fact about what Richard says to Elizabeth (Band 1)

*Richard tells Queen Elizabeth about how good it will be if he marries her daughter. He uses persuasive words and says nice thing about her.*

broad reference to Richard's use of language (Band 2)

Summary

This response gives a little explanation of what Richard is saying or doing, but drifts into retelling, losing focus on what is learned about Richard. There are some broad references to the way Richard speaks, and one use of a supporting reference, but the very limited focus on the second extract means that the response belongs at the bottom of Band 2.

Band 2 – 4 marks



## Richard III Example 2

general understanding of the way Richard behaves in both extracts (Band 3)

*Richard is very cautious with Elizabeth but with Anne he is different because he knows that she will fall for him because he offers power, wealth and also security for her. He speaks very kindly to her by saying that he killed her father because he wants to be king and killed her husband to help her to a better husband. 'He that bereft thee, lady, of thy husband did it to help thee to a better husband.'*

some limited awareness of Richard's use of language (Band 3)

*He then admits to killing her father and offers her a chance to kill him but he knows she won't. She feels like she could be somebody if she agrees to marry him, whereas before she felt as if she was no-one. Richard therefore knows he has won her over and then produces a ring and asks her to be his wife. Richard leaves feeling fairly happy with himself but says he won't keep her for long showing he is devious.*

general understanding of Richard's behaviour and motives with Elizabeth (Band 3)

*He is definitely very uneasy and unsure with Elizabeth because she has a daughter who Richard wants to marry so he can secure his position on the throne and so she can become Queen. He has difficulty trying to convince Elizabeth to let him marry her daughter and so he asks her how to woo her daughter but she speaks sarcastically to him by saying 'send her the bleeding hearts of her brothers and tell her that you have killed her uncles and her aunts.'*

awareness of the use of language, with relevant supporting reference (Band 3)

*Elizabeth says to him that she will send her daughter to a nunnery and will protect her by every means necessary but Richard says he intends to make her Queen of England but Elizabeth says 'Up some scaffold to lose her head.' Richard says 'Be not so hasty to confound my meaning. I mean that with my soul. I love thy daughter.'*

**continued over**

## Richard III Example 2 continued

*Elizabeth then begins to warm to the idea of her daughter being Queen and begins to fall, or so Richard thinks. Richard can sense that she is cracking and takes full advantage, making his long speech.*

general understanding of Richard's behaviour and motivation in the second extract (Band 3)

*Richard behaves the same to both lady Anne and Elizabeth but eventually Lady Anne can't resist, on the other hand Elizabeth is very stubborn and stands her ground to defend her daughter.*

*Richard is very cunning, manipulative, selfish because he only wants to marry his niece to secure his place on the throne.*

general understanding of Richard's attitudes and character (Band 3)

*Richard is not as strong with Elizabeth as with Anne because she defends well but she dare not say the wrong things because she might be killed.*

### Summary

There is a general understanding of Richard's ability to deceive and manipulate in the extracts. Comments are sometimes illustrated with relevant textual references and show some limited awareness of how Richard uses language to achieve his purposes. Points are not expanded into a more developed discussion, but there is a good general understanding of both extracts, therefore this response meets all Band 3 criteria and is rewarded with a mark at the top of the band.

Band 3 – 9 marks

### Richard III Example 3

some discussion of Richard's purposes and tactics (Band 4)

*Throughout the extracts Richard shows he is a very confident character, he believes in himself to do anything. In the first extract Anne says 'It is a quarrel just and reasonable to be revenged on him that killed my husband.' This signifies that she knows that Richard was the cause of her husband's death. However Richard still has the cheek to tell her that he loves him, and 'Twas thy beauty that provoked me and twas thy heavenly face that set me off.' Richard admits to killing King Henry and Edward but says that it was the thought of Anne that led him to do it. He shifts the blame off himself, saying he had reason to do it which shows his very clever yet sneaky personality. Then at the end of his long speech from line 152 he gives Anne the choice to either kill him or take him as her 'man.'*

*He knows Anne would never kill someone no matter how much she hated them, and Richard was using her good heart against her showing a cruel, uncaring and ruthless man. However, it worked for him as Anne's good heart comes through; 'Arise, dissembler, though I wish thy death I will not be thy executioner!' With that she has lost the chance to pay Richard back for all the death he's caused.*

generalised comment on Richard's character (Band 3)

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

**continued over**

## Richard III Example 3 continued

some discussion of what is learned about Richard, with ideas developed by relevant references (Band 4)

*Then in the second extract Richard shows more of his total self-belief by telling Queen Elizabeth that he intends to marry her daughter, but Queen Elizabeth at first thinks he intends to kill her daughter like he has many others. This shows that however clever he is, people still didn't trust him or like him. This is shown by 'And she must die for this? O let her live, and I'll corrupt her manners, stain her beauty, slander myself as false to Edward's bed.' Elizabeth knows that Richard would be a danger to her daughter, so she begs him not to marry her; explaining how she'd do anything at all to stop Richard killing her. She'd take away her qualities that Richard wants her for, eg make her ugly so he won't want her.*

some discussion of Richard's character rooted in what he says (Band 4)

*Richard doesn't give up though and shows he is determined, saying 'Be not so hasty to confound my meaning. I mean that with my soul I love thy daughter and do intend to make her Queen of England.' He doesn't ask Elizabeth he tells her, showing that he doesn't really care what her opinion on it is anyway. This shows a lot of arrogance and a feeling of self-importance with no other opinions mattering.*

*Overall Richard is a devious, arrogant, self important, confident, clever, sneaky, thoughtful character.*

### Summary

This response shows some discussion and exploration of what is learned about Richard from his words and actions in both extracts, though the same quality of discussion is not maintained throughout. There is awareness of Richard's use of language and references are used to develop ideas. Coupled with solid understanding of the extracts, these factors place the response firmly in the middle of Band 4.

Band 4 – 11 marks

## Richard III Example 4

*In this essay I plan to study and learn about Richard from the different ways he speaks and acts towards women. I will look at the information, then I will conclude about what I find.*

*Richard's language in the first extract is very calm, but is also very deceitful and sly. The example of this is 'He lives that loves thee better than he could.' At first this remark seems to be made to comfort Anne, it appears to be the equivalent of saying 'Don't worry there's someone else out there for you.' But as the scene progresses we find out that this remark is made to suggest himself as a replacement husband. I believe that as I said in my initial point, virtually everything Richard says has an alternative interpretation.*

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

some discussion of Richard's actions in the first extract, with ideas developed by relevant reference (Band 4)

*Richard's actions in this scene that he is trying to be calm towards Anne. For example when Anne spits at him, he just calmly questions the action 'Why dost thou spit at me?' I believe that his reaction is very important, because instead of getting angry at Anne, and quite possibly scaring her, and making her hate him even more, he quietly brushes it off and continues, which is not the normal Richard reaction. This is why I believe that reaction was so important.*

*In the first extract we learn that Richard can be sly, cunning and clever, but gentle and reassuring at the same time. This displays that even though these are not his normal characteristics, in this scene you begin to realise that Richard gets whatever he wants. When Richard offers to die for Anne, she refuses, he says 'Take up the sword again, or take up me.' Because Anne will not kill him, she has effectively agreed to be his wife, as Richard says. Therefore he achieved what he wanted, and I believe this is what we can learn about Richard in the first extract.*

clear focus on what we learn of Richard in the first extract (Band 5)

**continued over**

## Richard III Example 4 continued

some discussion of Richard's behaviour in the second extract (Band 4)

*In the second extract we learn quite a lot from Richard's language, he again is sly and cunning in this scene, and puts on an innocent act. He does this until he finally admits murder by saying 'Lo, at their birth good stars were opposite' This is his excuse for the murder. From this scene we learn that Richard tricks people a lot, and doesn't take no for an answer.*

*In this scene Richard's actions do not display a lot, but his reactions to some of the charges are put to him are absolutely fantastic. Of course they are all lies to benefit Richard and get him out of it. We learn from this that Richard is good at getting himself out of trouble, when he is cornered.*

*In the second extract we learn that Richard can be incredibly persuasive, and can work his way out of most awkward situations. For example when he says 'All unavoided is the doom of destiny' he is basically claiming that what happens, happens. We learn that he can lie, persuade and deceive very well, all of which benefits his devilish plan.*

*In conclusion I believe that we can learn from Richards language and actions, that he is very persuasive, evil, lying and deceitful. And that everything he says has a hidden meaning, you can't take anything he speaks for face value. That concludes my essay on how Richard the III's language and actions towards women display what we can learn about him.*

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

### Summary

Clear focus on Richard's use of language in particular. Explanations and argument are clear and well-structured and comments are well-developed. The discussion is better, and the focus clearer, on the first extract, but the comments in both extracts are supported by well-chosen references. Clear understanding of the use and effects of language is also demonstrated in relation to particular lines from the second extract, so that the response merits a mark of 13 in Band 5.

Band 5 – 13 marks

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*The Tempest reading task*

**The Tempest**

Act 3 Scene 2, lines 1 to 74

Act 4 Scene 1, lines 212 to 262

In both extracts, Stephano behaves as if he is king of the island.

**In these extracts, how far is Stephano really in control?**

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

***18 marks***

## The Tempest mark scheme

| Band | Reading criteria   | Marks available |
|------|--|-----------------|
| 1    | A few simple facts and opinions about what Stephano says or does in these extracts, eg in the first, <i>Stephano tells Caliban to drink to him</i> , and in the second, <i>Stephano says to Caliban be you quiet monster</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.  | 1, 2, 3         |
| 2    | A little explanation showing some awareness of the more obvious ways that Stephano is in control, eg in the first extract, <i>Caliban and Trinculo call him lord</i> , and in the second, <i>he shouts at Trinculo as they try on the clothes, 'Put off that gown!'</i> . Comments relevant, but mainly at the level of plot, eg <i>Stephano was butler but Trinculo is only a jester</i> . Some broad references to how the characters speak, eg in the first extract, <i>Stephano bosses the others around</i> . A few words or phrases are mentioned, although the selection is not always appropriate.   | 4, 5, 6         |
| 3    | Some general understanding of how far Stephano is really in control, eg in the first extract, <i>He thinks he's in control because Caliban and Trinculo do what he tells them</i> , and in the second, <i>Stephano acts like he is king already, 'I'll turn you out of my kingdom,'</i> although points may be undeveloped. Some limited awareness of the characters' use of language, eg in the second extract, <i>Trinculo treats him like a king, 'O King Stephano!'</i> , with points illustrated by relevant references to the text.  | 7, 8, 9         |
| 4    | Some discussion of how far Stephano is really in control, eg in the first extract, <i>Caliban calls Stephano 'Noble Lord', and says he'll lick his shoe, but only to get on the right side of him</i> , and in the second, <i>when Prospero attacks them, Stephano showing his weakness and how little control he really has</i> , though the same quality may not be evident throughout. Awareness of the characters' use of language and its effects, eg in the second extract, <i>Stephano gives commands like a king, 'By this hand, I'll have that gown!'</i> , with ideas developed by relevant references to the text.  | 10, 11, 12      |
| 5    | Clear focus on how far Stephano is really in control, eg in the first extract, <i>Caliban is feeding things into Stephano's head to try and turn him against Prospero so he will have power over the island once more</i> , and in the second, <i>Stephano is distracted by the garments and has no control over anything as he was fooled into putting them on by Ariel</i> . Clear understanding of the characters' use of language and its effects, eg in the first extract, <i>Stephano calls Caliban 'servant monster', as if he is his slave, and Caliban plays along with it</i> , and in the second, <i>Stephano talks like a generous ruler giving Trinculo a reward for his joke: 'I thank thee for that jest: here's a garment for it'</i> . Well-chosen references to the text justify comments as part of overall argument. | 13, 14, 15      |
| 6    | Coherent analysis of how far Stephano is really in control, eg in the first extract, <i>Stephano is flattered by Caliban's 'foot-licking', and gets drawn into his murder plot</i> , and in the second, <i>Stephano won't let Caliban manipulate him any longer</i> . Appreciation of the effects of language to show how far Stephano is in control, eg in the first extract, <i>Caliban gets Stephano to defend him against Trinculo, even giving him commands, 'Bite him to death, I prithee'</i> , and in the second, <i>at the end of the scene Prospero announces grandly that he, not Stephano, is the one who is really control of the situation, 'At this hour Lies at my mercy all mine enemies'</i> . Comments and precisely selected references to the text integrated into well-developed argument.                         | 16, 17, 18      |



## The Tempest Example 1

simple fact about context of extract (Band 1)

*Caliban, Stephano, Trinculo, want to get revenge on Prospero. Stephano is looking for a monster which they have to find and Trinculo says that Stephano and Caliban are lazy they would say nothing neither. Caliban is very drunk and says that he will not be Prospero servant. He is a valiant. The monster is a half fish and half monster. Caliban speaks "bite him to death" Stephano says "if you trouble him anymore I should supplant your teeth"*

misunderstanding of extract (Band 1)

a few simple facts about what is happening (Band 1)

extract copied / retold (Band 1)

*Caliban says when he is going to sleep we shall knock a nail into his head. Caliban says we will take his bottle away from him when that's gone he shall drink naught but brine for I'll not show him where the quick freshes are.*

*Trinculo Run in to no further danger say Stephano. Monster lay to your fingers or I'll turn you out of my kingdom said Stephano to the monster.*

### Summary

A few simple facts about what is happening. The focus is as much on Caliban as on Stephano, with much retelling rather than addressing the question. There is some relevant quotation, but also some misunderstanding, and very little on the second extract, so it merits a place at the bottom of Band 1.

Band 1 – 1 mark

**The Tempest Example 2**

*In Act 3 Scene 2, (lines 1 to 74) Stephano is very much in control of Trinculo and Caliban, in the scene Trinculo and Caliban refer to Stephano as a lord 'my lord'. Stephano is very controlling over Trinculo more than Caliban*

*quote that he is more controlling to Trinculo 'Trinculo, keep a good tongue in your head'. Caliban praises Stephano as if he was a really lord 'I thank my noble lord'. When Ariel appears and starts telling Caliban that Trinculo is lying Stephano gets more angry at Trinculo and says nasty comments 'I will supplant some of your teeth!' This quote shows that Stephano is threatening and that he believes Caliban over Trinculo and trusts Caliban more. Ariel makes Stephano and Trinculo not friends anymore because Ariel keeps saying that what ever Trinculo says is a lie.*

limited awareness of characters' use of language, with relevant references (Band 3)

a little explanation of how far Stephano is in control (Band 2)

general understanding of how Stephano is in control (Band 3)

*In Act 4 Scene 1, (lines 212 to 262) Stephano is believing every thing what Caliban says at the beginning of scene that is, later on when they come upon dresses, Stephano decides to anger Caliban and put on a dress instead and fall for Prospero's trick. 'Caliban: The dropsy down fool! Stephano: Be you quiet monster!' These quotes show how Stephano has taken full control in taking charge of Caliban and Trinculo but at the end of the scene Prospero gets dogs on to them and hurts them in the end 'let them be hunted soundly!'*

general understanding of how far Stephano is in control (Band 3)

*Overall, in both scenes Stephano is very controlling over both of them and thinks that he is 'lord' by them calling him that. Stephano is a controlling character in both extracts.*

**Summary**

Some general understanding, sometimes illustrated by relevant textual quotations. The main argument supports the idea that Stephano is in control, though there are occasional implicit references to the control exerted by Ariel and Caliban. Some awareness is shown of characters' use of language, but explanations are sometimes limited. The response fulfils Band 3 criteria, though not entirely securely, and is awarded 7 marks.

Band 3 – 7 marks

### The Tempest Example 3

clear focus on question established (Band 5)

*In act 3 scene 2 and act 4 scene 1 Stephano acts though he is in control however there are many points to prove otherwise. Firstly in Act 3 Scene 2 there is a part where dramatic irony begins:*

*Ariel: 'Thou liest'  
Caliban: (to Trinculo) 'Thou liest' thou jesting monkey.'*

*This is where Ariel interrupts the conversation and because Ariel is invisible Caliban thinks that Trinculo is calling him a liar and they begin to argue:*

*Ariel: 'Thou liest: thou canst not.'  
Caliban: 'What a pied ninny's this! (to Trinculo) thou scurvy patch.'*

*This evidence shows that, when Caliban and Trinculo begin to argue, Stephano cannot control the two of them from bickering let alone control the island, but he still thinks he is in control.*

ideas developed by relevant references to the text (Band 4)

clear focus on how far Stephano is in control (Band 5)

*continued over*

### The Tempest Example 3 continued

clear focus on how far Caliban is really in control in the second extract (Band 5)

*In Act 4 Scene 1 Stephano thinks he is in control, but Caliban seems to be in more control. This can be seen when Caliban starts to tell Stephano to be quiet and to tell him to kill Prospero.*

*Caliban: 'Prithee, my king, be quiet. Seest thou here this is the mouth of the cell. No noise and enter. Do that good mischief which may make this island thine own for ever, and I, thy Caliban for aye thy foot licker.'*

*This shows that Caliban does not really want Stephano king of the island he just wants him to kill Prospero, thus showing Caliban is not as thick as he is made out to be, because he is manipulating Stephano into killing Prospero.*

*Also the oxymoron 'good mischief' shows that Caliban is trying to make the murder of Prospero better than it is – therefore Caliban seems to be in greater control.*

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

*Also in Act 4 Scene 1 is a section when Prospero chases the three plotters away – which shows that Prospero is in greater control than 'King Stephano'*

*Prospero: 'Fury, fury! There tyrant there! Hark, hark. (Caliban, Stephano and Trinculo are chased away) This shows that even though Stephano is in control of Caliban and Trinculo – which could be challenged – Prospero is in charge of Stephano because he has the power of the spirits, who in turn show their power of Stephano by chasing him away.'*

clear focus on who is controlling whom in the second extract (Band 5)

**continued opposite**

### The Tempest Example 3 continued

ideas developed by relevant reference to the text (Band 4)

*More over the point of Caliban being persuading, his power is shown over Stephano when he persuades him to threaten Trinculo in Act 3 Scene 2:*

*Caliban: 'Lo how he mocks me! Wilt thou let him my lord?'*

*Trinculo: "Lord' quoth he? That a monster should be such a natural'*

*Caliban: 'Lo, lo, again. Bite him to death I prithee.'*

*Stephano: 'Trinculo keep a good tongue in your head. If you prove a mutineer – the next tree!'*

*This shows that Caliban is using his manipulative powers to persuade Stephano to use his so-called 'power' over Trinculo to stop Trinculo being abusive, thus showing that Stephano is not control over everyone.*

*In conclusion other characters – like Caliban, Prospero and Ariel – all have more control over Stephano than Stephano does of anyone else, or the island – for that matter.*

conclusion shows continuing clear focus on question (Band 5)

*So Stephano is not really that far into controlling the island, because he gets chased on it, and is persuaded to do something for a foul creature like Caliban and he is meant to be taking control over the island.*

further clear focus on how far Stephano is really in control in the first extract (Band 5)

#### Summary

The response focuses clearly on the question from the outset, and the discussion throughout, while sometimes of variable quality, contributes to the overall argument that Stephano is not really in control. Points are well made and developed with references sometimes used to justify comments as part of the overall argument. There is some evidence of clear understanding of the effects of language, though sometimes relies too heavily on quotation to develop ideas. In all, sufficient evidence of Band 5 criteria is shown for the response to be placed at the bottom of this band.

Band 5 – 13 marks

## The Tempest Example 4

clear focus on Stephano's desire for control (Band 5)

*In these extracts, Stephano believes he is soon to be king, but his ego is much further ahead than the reality.*

*To begin, Stephano is very absorbed by his greedy ambitions to become king of the isle, and immediately starts treating Caliban and Trinculo like his slaves or servants. For example, he refers to Caliban with a number of animal-like names such as 'moon-calf' or 'monster.' These terms show Stephano's lack of respect for Caliban, as a king would lack respect for his slave.*

appreciation of the effects of Stephano's language (Band 6)

coherent analysis of how far Stephano is really in control, with references integrated to develop the argument (Band 6)

*However, Stephano's belief of an over-night transformation from butler to king is very unlikely, and even though Stephano is oblivious to this fact, Caliban isn't. But Caliban doesn't need to worry about this – it's all part of his plan. Stephano kills Prospero and so Caliban can kill Stephano and have the island back. This is the reason for his constant flattery of Stephano 'My Lord' or 'noble lord!' So, although Stephano believes Caliban to be his slave – he's actually just using him.*

precisely selected references from both extracts integrated into a well-developed argument (Band 6)

*On the contrary, Stephano's power over Trinculo is almost overwhelming. 'Tell not me!' and 'Take that then!' This is because, like Stephano, he is attracted to the illusion of power, even if it means being a slave to Stephano – he would rather have some power than none at all. This is obvious and is shown numerous times throughout both extracts, for example 'Thy grace shall have it.' Also, the fact that when hit, he doesn't retaliate is a show of respect.*

*continued opposite*

## The Tempest Example 4 continued

clear focus on how far Stephano is really in control (Band 5)

*Sadly though, the belief of freedom and power does not manifest itself inside the mind of Ariel, the sprite, who in the first scene, decides to make total fools out of all the conspirators by tricking them into mistrusting each other. Stephano doesn't even realise this until the second scene, by which time it is far too late to do anything to reverse it.*

*The only other way in which Stephano's lack of control is expressed in the second scene is his total over-powering by Prospero's spirit dogs – showing his foolishness and misjudgement.*

*To conclude, although he sees himself as incredibly powerful, the only person that he has true control over is an idiotic Jester, Trinculo, who sees his enslavement as an opportunity to get rich and powerful himself.*

succinct and perceptive conclusion rounds off coherent analysis of how far Stephano is really in control (Band 6)

### Summary

This is an informed and engaged response which shows a clear focus on the question throughout and provides evidence of coherent analysis by integrating comments on and references to both extracts. Though there is sometimes a tendency to assert rather than argue points, and some unevenness in terms of the lack of close reference to the second extract, the response demonstrates the ability to move with some fluency within the text, and is rewarded with a mark at the bottom of the Band 6 range.

Band 6 – 16 marks





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# Writing paper

## Introduction

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

Both tasks are linked to the writing purposes triplets in the English Order: in the case of the longer writing task, *imagine, explore, entertain*; 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

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- AF2 produce texts which are appropriate to task, reader and purpose

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

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- AF4 construct paragraphs and use cohesion within and between paragraphs

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- AF5 vary sentences for clarity, purpose and effect

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- AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

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- AF7 select appropriate and effective vocabulary

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- AF8 use correct spelling

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## 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

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**Marking procedures for both tasks**

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

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

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

Please note:

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

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

|           | <b>A</b><br>Sentence structure<br>and punctuation<br>(SSP) | <b>B</b><br>Text structure and<br>organisation<br>(TSO) | <b>C</b><br>Composition and<br>effect<br>(CE) | Page |
|-----------|--|---|---|------|
| Example 1 | 2  | 3   | 2   | 72   |
| Example 2 | 3  | 3   | 3   | 74   |
| Example 3 | 4  | 4   | 6   | 76   |
| Example 4 | 6  | 5   | 9   | 79   |
| Example 5 | 7  | 7   | 12  | 82   |
| Example 6 | 8  | 7   | 13  | 85   |

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

|           | <b>D</b><br>Sentence structure,<br>punctuation and<br>text organisation<br>(SSPTO) | <b>E</b><br>Composition and<br>effect<br>(CE) | <b>F</b><br>Spelling | Page |
|-----------|--|---|----------------------|------|
| Example 1 | 1  | 2   | 1                    | 92   |
| Example 2 | 3  | 3   | 2                    | 93   |
| Example 3 | 4  | 7   | 4                    | 94   |
| Example 4 | 5  | 8   | 2                    | 96   |
| Example 5 | 6  | 9   | 4                    | 98   |

## Longer writing task: Rescued

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### Section A

#### Longer writing task

## Rescued

Imagine you are an explorer who travels to faraway places.

On your last trip, things went wrong and you lost contact with the outside world. After two weeks you were found, and now a magazine wants you to write about your experience.

Below is what the magazine asks for:

Start at the point when you knew things were going wrong.

Include details about:

- the difficulties you faced before you were found;
- how you felt at each stage;
- how the whole experience has affected you.

We want our readers to share the full drama and excitement of your experience.

Write the story of your experience, from the point when things went wrong to when you were found.

*30 marks*

## Longer writing mark scheme: Rescued

| A Sentence structure and punctuation (SSP)   |  |                 |
|--|--|-----------------|
| Assessment focuses:  |  |                 |
| Band   | AF5 vary sentences for clarity, purpose and effect;<br>AF6 write with technical accuracy of syntax and punctuation in phrases, clauses and sentences.  | Marks available |
| <b>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</b> |  |                 |
| A1   | <ul style="list-style-type: none"> <li>Simple connectives (<i>and, then</i>) link clauses to convey events in the story (<i>I was in the jungle and I lost my way and it was dark ...</i>). Sentence subjects and verb forms may be repeated (<i>I got tired ... I got hungry ...</i>). Mostly first person and simple past tense, with some variation, but not always controlled. Simple expansion of noun phrases adds limited detail (<i>big boat; hard ground</i>).</li> <li>Sentences generally correctly demarcated with some attempt to use other punctuation.</li> </ul>   | 0               |
| A2   | <ul style="list-style-type: none"> <li>Sentences generally grammatically sound with some use of subordinating connectives to expand ideas in the story (<i>I was hungry so I ate an apple</i>). There is some variation in subjects of sentences, and some variation in tenses, mostly used appropriately (<i>I was trying to escape, then I heard a noise ...</i>). Expanded noun phrases (<i>baking hot sand; sore feet</i>) add relevant detail to the story.</li> <li>Most sentences correctly demarcated with some use of other punctuation, eg commas for lists, exclamation marks for effect.</li> </ul>  | 1, 2            |
| A3   | <ul style="list-style-type: none"> <li>Simple, compound and complex sentences used to develop the story, with some variety of connectives, eg to convey the sequence of events or cause and effect (<i>When I opened my eyes I thought, I'm alive!</i>). Adaptation of verb forms usually secure, eg to denote different points in the past (<i>I had just got to Australia, it took me ages</i>). Relevant detail built up through noun (... <i>tonnes of wet snow</i>) and adverbial (... <i>through the undergrowth</i>) phrases.</li> <li>Almost all sentences correctly demarcated with a range of other punctuation, eg some use of commas to mark phrases or clauses, speech marks for dialogue or internal monologue.</li> </ul> | 3, 4            |
| A4   | <ul style="list-style-type: none"> <li>Sentences of varying length and complexity are used to develop the story (<i>I saw the light. I heard voices, then faces appeared. I realised that I was safe at last</i>). Mostly secure shifts between a range of verb forms (<i>It had always been my dream to climb Everest ...</i>). Adverbials (<i>we tried frantically to fix the aerial</i>) or prepositional phrases (... <i>with limited ammunition; ... in the towering waves</i>) add detail economically.</li> <li>Range of punctuation used, mostly securely, eg dashes or semi-colons to mark the structure of sentences.</li> </ul>   | 5, 6            |
| A5   | <ul style="list-style-type: none"> <li>A variety of sentence structures gives clarity and emphasis to the action and ideas in the story, eg using embedded or fronted clauses (<i>Being an explorer, I was used to challenges ...</i>). Secure shifts between verb forms, eg conditionals (<i>I had decided that if the radios didn't work the next day I would ...</i>). Well-selected phrases (<i>murderous troops of baboons ...</i>) and clauses (<i>a deep gorge where crocodiles snapped hungrily</i>) add appropriate detail economically, or enhance narrative.</li> <li>A full range of punctuation is used correctly, for clarity and sometimes for effect.</li> </ul>   | 7               |
| A6   | <ul style="list-style-type: none"> <li>Wide variety of structures used confidently to create a well-developed and effective story. Range of verb forms used to enhance narrative. Condensed or elaborated phrases or clauses used for both detail and effect (<i>He sat under a tree, shuddering horribly, as cold beads of sweat trickled down his sunken blue cheeks</i>).</li> <li>A full range of punctuation is deployed to enhance meaning and to create particular 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**

|    | <p>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</p>  |      |
|----|---|------|
| B1 | <ul style="list-style-type: none"> <li>Overall structure of the story is simple, eg chronological account of events, with some sections to indicate main parts of narrative.</li> <li>Within sections ideas mainly linked through content, with some use of pronouns for continuity (... <i>me and Wendy were the only ones left we were too tired to carry on</i>).</li> </ul>   | 0    |
| B2 | <ul style="list-style-type: none"> <li>The story has a clear structure, with some use of sections or paragraphs to distinguish different parts of the narrative. The opening is clear (<i>Things started to go wrong when ...</i>) and there are generally simple chronological transitions between sections (<i>The next day ... ; after that ...</i>) but sometimes awkward.</li> <li>Paragraphs or sections are mostly organised around one event or incident, with some expansion or linking, eg by describing actions or feelings (<i>I got scared and upset. I was all alone with no-one or thing to help ...</i>).</li> </ul>  | 1, 2 |
| B3 | <ul style="list-style-type: none"> <li>Paragraphs or sections support the overall structure of the narrative, helping to sequence episodes effectively, eg by clarifying temporal sequence of events (<i>It was the third day of our expedition; ... I'd finally arrived in Australia</i>). Some attempt at an effective opening or ending (<i>I know next time I'll have to be more careful</i>).</li> <li>Within paragraphs or sections, main ideas are developed by relevant detail or example, eg to move the story forward (<i>I had always wanted to go there since I was little, and now was my chance</i>). Some attempt to establish effective links between sentences, eg by pronouns (<i>I could see a stream. It ran through the forest towards the sea</i>) or connectives (<i>However, I decided to carry on ...</i>).</li> </ul>   | 3, 4 |
| B4 | <ul style="list-style-type: none"> <li>The structure of the story is clarified by the use of paragraphs, which are linked or sequenced in a variety of ways, eg adverbials (<i>Finally, a week after we had set off ...</i>) or topic sentences (<i>Now the heat was really hitting me</i>) used to set up next stage in story. The opening is engaging and the ending appropriately rounds off the narrative, eg by reflecting on the experience (<i>I am so lucky to be here today. I so nearly wasn't</i>).</li> <li>Within paragraphs, a range of linking devices used, eg to integrate action and narrator's thoughts (<i>My heart thumped in my chest as I packed up camp; ... I ignored the pounding in my chest and set off into the forest</i>) and fluency is aided by a variety of links between sentences, eg through connectives (<i>But I had already made my choice</i>) or adverbials (<i>Luckily I managed to ...; having travelled south-west for two days ...</i>).</li> </ul> | 5, 6 |
| B5 | <ul style="list-style-type: none"> <li>The whole story is structured for effect, eg by withholding information (<i>It was only then I realised that the noise I had been hearing was ...</i>). Paragraphs are clearly sequenced and linked, and some narrative threads may be tracked throughout (<i>It turns out Jack had pressed the emergency button while having his heart attack, and a search team had been searching for me ever since ...</i>). The ending is well integrated into the narrative (<i>It was a horrible experience I'll never forget. Sometimes, I re-live it clearly still in my mind</i>).</li> <li>A range of techniques is used confidently to support cohesion within paragraphs, eg skilfully managed reference chains (<i>my blood dripped into the water ... of course it was only a matter of time ... a few metres away a shark fin appeared</i>).</li> </ul>  | 7    |
| B6 | <ul style="list-style-type: none"> <li>The whole piece is shaped and controlled to create a well-crafted and coherent story: from the opening, the structure is manipulated to lead the reader through a series of deliberately sequenced paragraphs to an appropriate and effective ending.</li> <li>Within paragraphs, a well-judged range of devices contributes to effective cohesion.</li> </ul>   | 8    |



## C Composition and effect (CE)

Assessment focuses:

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

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

Marks  
available

| Band   | Assessment focuses  | Marks available |
|--|---|-----------------|
| <p>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</p> |   |                 |
| C1   | <ul style="list-style-type: none"> <li>Some features of a narrative form evident, eg a story opening (<i>Well I was driving in my car when ...</i>).</li> <li>Evidence of a simple viewpoint (<i>I am a famous explorer</i>).</li> <li>Some evidence of appropriate style, eg choices of vocabulary for a narrative (<i>polar bear; frightened</i>).</li> </ul>   | 0               |
| C2   | <ul style="list-style-type: none"> <li>An appropriate narrative form is maintained, showing some attempts to engage the reader in the story, eg by establishing context (<i>I was in the jungle somewhere in Africa ...</i>).</li> <li>Viewpoint is established and maintained, eg character revealed through action (<i>I thought it would be days before I was rescued so I built a shelter</i>).</li> <li>Some straightforward stylistic features support the purpose of the writing, eg description of feelings (<i>I was so glad I found the river</i>).</li> </ul>  | 1, 2, 3         |
| C3   | <ul style="list-style-type: none"> <li>Appropriate narrative form adapted to engage the reader's attention, eg by developing the context in some realistic detail (<i>I walked to the pilot's cabin and saw the red emergency lights flashing</i>).</li> <li>A clear and consistent viewpoint is established and controlled, eg by conveying the feelings or thoughts of the narrator (<i>I was terrified. I was shivering. I thought it was all over</i>).</li> <li>Some stylistic features used to add interest to the story, eg precise choice of vocabulary to describe situation (<i>suffering from dehydration; losing altitude</i>) or figurative language for effect (<i>my head was spinning like a wheel</i>).</li> </ul>   | 4, 5, 6         |
| C4   | <ul style="list-style-type: none"> <li>Writing achieves its intended purpose of engaging the reader's interest, eg by deliberate sequencing of events. Narrative tone contributes to effectiveness of story, eg dramatic (<i>I realized in horror that darkness was drawing in!</i>) or humorous (<i>The lions were back, and I was their breakfast</i>).</li> <li>The viewpoint is well-controlled, eg by using the narrator's voice to add interest (<i>What if I died? Who would know? I am not a religious person, but right then I prayed</i>).</li> <li>A range of stylistic features supports the chosen style for the story, eg well-chosen figurative language (<i>I stalked up silently like a cheetah</i>) or exaggeration (<i>The tarantula was as big as a dinner plate!</i>) for dramatic effect.</li> </ul>  | 7, 8, 9         |
| C5   | <ul style="list-style-type: none"> <li>Chosen narrative form deliberately adapted to create a convincing and entertaining story, eg through realistic detail (<i>attached to our belts we had GPS handsets and maps in case they failed</i>) or skilfully integrating thoughts and feelings with the action (<i>when I saw my rescuers, I thought I was having hallucinations</i>).</li> <li>The viewpoint shows some complexity in perspectives, eg moving skilfully between present and past (<i>I longed for the comforts of home, my cosy bed, the hot shower. Even now writing this it brings tears to my eyes</i>).</li> <li>A range of well-chosen stylistic features is used effectively, eg to create atmosphere (<i>Suddenly a great carpet of grey crept over the shining blue sky</i>) or produce tension (<i>My pilot was slumped limp and lifeless across the controls</i>).</li> </ul> | 10, 11,<br>12   |
| C6   | <ul style="list-style-type: none"> <li>The chosen narrative form is skilfully exploited to position the reader, eg through the careful integration of action, detail and reflection, through variation of tone or build up of suspense.</li> <li>A strong individual voice is sustained, communicating complex perspectives, eg reflecting on the outside world, or conveying an idiosyncratic perspective (<i>I had that sickly feeling in my stomach that you get on a rollercoaster, as you creep up one side, knowing that in seconds you'll be plummeting down</i>).</li> <li>A range of stylistic features is employed consistently well, contributing to the impact of the whole story and supporting the chosen form and viewpoint.</li> </ul>  | 13, 14          |

Longer writing task Example 1

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                   | TEXT STRUCTURE and ORGANISATION (TSO)   |
|--|---|
| <p>some variation in tenses (A2)</p>                       | <p>some attempt at an effective opening (B3)</p>                              |
| <p>subordinating connectives used to expand ideas (A2)</p> | <p>paragraph organised around a particular focus, with points linked (B2)</p> |
| <p>variation in tenses (A2)</p>                            |   |
|  | <p>simple chronological transitions (B2)</p>                                  |
| <p>some subordinating connectives (A2)</p>                 |   |
| <p>simple expansion of nouns adds detail (A2)</p>          |   |

*Well it all started when I got lost, you see, what happened was I was with my friend on a trip to the jungle, but I thought I would act big and hard and go off by my self. Then it got a bit late and I went looking to see if I could find my friends, then it came to night fall and I knew I had to go somewhere up high to spend the night.*

*When it reached morning I was so hungry and I needed water so I got up and went on a search for food and water, I finally reached a river I helped my self to some water, then a few yards on I found my self some fruit. Then I thought lions were coming to get me and I realised I had no weapons.*

*I herd a noise in the dissance so all I could think of was lions so I began to run, I was running that fast I did not see what was in front of but thier I fell straight into a lions ditch.*

*At that point I must of hit my head off something because I was nocked out for awhile, when I came round a few hours later I tried to stand up, but I think I had broke my arm or really badly hurt it.*

*I then found a little hill which was big enough to get me out, when I got out I went back to the river that I went to at dawn when I got their I had cleaned my self up as about to stand up I herd a gun shot. I sort of now were it came from, so I went there I new it was elephants den, to the right of me I saw the most largest animal of my life there in front of was a male elephant he was huge I was going to help him but it was to late.*

continued opposite

Longer writing task

Longer writing task Example 1 continued

|  |   |   |
|--|---|---|
| <p><b>SENTENCE STRUCTURE and PUNCTUATION (SSP)</b></p>   | <p><i>The days passed by and it got hotter I became more hungry I thought It was the end of me. One day I went for a walk I thought I was seeing things but I weren't there straight ahead of me was a small village.</i></p> <p><i>I ran towards it when I got there, they were people everywhere, I couldn't believe it so I went and told someone what had happened to me, they took me the chef of the village his name I can not remember, all I know was he gave me food and water. The next day I heard a voice I realised the voice was my friend they had found me.</i></p> <p><i>I asked no question apart from I want to go home take me home!, so they did and that is all I can say about my adventure when I got lost I hope you enjoyed it.</i></p> <p style="text-align: right;"><i>Thank you</i></p> | <p><b>TEXT STRUCTURE and ORGANISATION (TSO)</b></p>   |
| <p>simple expansion of nouns adds detail (A2)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• sentences are mostly demarcated, though often with comma-splicing (A1)</li> <li>• some use of commas to mark clauses, and even for parenthesis (A3)</li> </ul> |   | <p>some variation in linking connectives to mark temporal sequence (B3)</p>   |
| <p><b>SSP summary</b></p>  | <p><b>COMPOSITION and EFFECT (CE)</b></p>   | <p><b>TSO summary</b></p>   |
| <p>Connectives (<i>so; then</i>) produce some basic subordination to move the story along, but structures are very similar throughout. There is some loss of sentence demarcation control, but overall the response fulfils the criteria for Band 2 and is awarded 2 marks.</p>      | <ul style="list-style-type: none"> <li>• Mostly appropriate content, with some attempt to engage the reader, eg <i>Well it all started when I got lost ...</i> (C2)</li> <li>• Viewpoint established and generally maintained, eg <i>I thought I would act big and hard ...</i> (C2)</li> <li>• Some straightforward stylistic features support the purpose of the writing, eg <i>I saw the most largest animal of my life ...</i> (C2)</li> </ul>  | <p>Paragraphing helps the reader through the story, with linking between sections (<i>At that point; The days passed by</i>). A little variation in linking within paragraphs (<i>finally; ... when I came round</i>) places this into Band 3 with 3 marks.</p> |
| <p><b>Band A2 – 2 marks</b></p>  | <p><b>CE summary</b></p>  | <p><b>Band B3 – 3 marks</b></p>   |
|  | <p>An appropriate narrative form is maintained, with some attempt made to engage the reader. Viewpoint is maintained throughout the response. Stylistic features are less evident, keeping this response in the middle of Band 2 with a mark of 2.</p>  |   |
|  | <p><b>Band C2 – 2 marks</b></p>   |   |

Longer writing task Example 2

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                                 |  | TEXT STRUCTURE and ORGANISATION (TSO)                                  |
|--|--|--|
| relevant detail built up through noun phrases (A3)                       | <p><i>I'd finally arrived in Austria, but now on my way to the mountains, me and mates still had a long journey ahead of us in this, old battered up minibus. we sat in the minibus for hours and hours and finally reached the mountain, by then the minibus was out of petrol. It was 9pm and pitch black so we decided to make a fire and cook some food, after that we set up a couple of tents and went to sleep.</i></p> | opening is clear (B2)  |
| verb form used to denote different points in the past (A3)               | <p><i>The next day me and my friends went for a walk to explore the area that was when things started going wrong...</i></p>   | ideas connected within and between paragraphs by temporal markers (B3) |
| relevant detail built up through noun phrases (A3)                       | <p><i>"The food!" someone shouted "its gone!" we rushed towards him, there was empty packets of food ripped up and scattered around, there must of been some kind of animal, a hungry one, that had taken and eaten all of our food, luckily we all had our water bottles with us.</i></p>   | some development of paragraphs with relevant detail (B3)               |
| some variety of subordination (A3)                                       | <p><i>By Nighttime we was all starving with noting to eat but a packet of biscuits, which the animal didn't fancy. At least none of our mountain climbing equipment didn't go missing... yet!</i></p>  | clear temporal markers order the narrative (B3)                        |
| relevant detail built up through noun phrases and adverbial phrases (A3) | <p><i>In the morning we decided to start climbing the mountain, we wrapped up as warm as we could and set off, we had a long way to go. After only 4 hours of exhausting climbing, I couldn't go any further, I needed a rest, a very long rest. It didnt take long to fall asleep.</i></p>  |  |

continued opposite

Longer writing task

Longer writing task Example 2 continued

|   |   |  |
|---|---|--|
| <p><b>SENTENCE STRUCTURE and PUNCTUATION (SSP)</b></p>  | <p><i>A day ahead I was woken up by the shouting of my friend, "where is everything!" you couldn't see any thing. There had been a snowfall. luckily, we found shelter under rocks. That was it... no food, no tents, no equipment. I wanted to be back in England by then, I managed to reach to my mobile, there was no BATTERY! Stuck halfway up a mountain with no tools to get back down, even if we did get down to the minibus again, there was no petrol left.</i></p> <p><i>We decided the only thing to do was wait there in the shelter with only water no food.</i></p> <p><i>We waited for days and days, and then we got lucky, someone found us.</i></p> | <p><b>TEXT STRUCTURE and ORGANISATION (TSO)</b></p>  |
| <p>adverbial phrases add relevant detail (A3)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• a range of punctuation including speech marks and ellipses (A3)</li> <li>• mostly accurate punctuation of speech (A3)</li> </ul>  | <p>clear temporal markers order the narrative (B3)</p> <p>thoughts combined with action (B4)</p> <p>some attempt at ending, but very abrupt (B2)</p>  |  |
| <p><b>SSP summary</b></p>   | <p><b>COMPOSITION and EFFECT (CE)</b></p>   | <p><b>TSO summary</b></p>  |
| <p>There is some variety of connectives used to convey a sequence of events – and some verb forms used to denote different points in the past. On occasion, relevant detail is built up through appropriate noun and adverbial phrases. Sentence demarcation is less secure, but commas, ellipses and speech marks are all used appropriately. This response therefore merits a mark at the bottom of Band 3.</p> | <ul style="list-style-type: none"> <li>• The story does attempt to engage the reader through the series of misfortunes described, eg <i>I couldn't go any further</i> (C2)</li> <li>• A generally consistent viewpoint is conveyed (C2)</li> <li>• Some stylistic features add interest, eg repetition for effect (<i>I needed a rest, a very long rest</i>) (C3)</li> </ul>  | <p>Temporal connectives are used to support the overall structure of the narrative. However, the lack of development in key areas of the story, combined with an abrupt and unconvincing ending, keep this response at the bottom of Band 3.</p> |
| <p><b>Band A3 – 3 marks</b></p>   | <p><b>CE summary</b></p>  | <p><b>Band B3 – 3 marks</b></p>  |
|   | <p>There is awareness of the reader here, though the narrator never elaborates on the 'we' beyond 'me and my friends'. Although there is an attempt to engage and to create interest, the story ideas are repetitive and unconvincing. A mark at the top of Band 2 is appropriate.</p>  |  |
|   | <p><b>Band C2 – 3 marks</b></p>   |  |

Longer writing task Example 3

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                        |  | TEXT STRUCTURE and ORGANISATION (TSO)  |
|---|--|--|
|   | <p><i>It all started when I was on the plane. I had a funny feeling inside of me and I just knew something wasn't right.</i></p>   | <p>effective opening sets up action / expectations of reader (B3)</p>                            |
| <p>relevant details built up through adverbial phrases (A3)</p> | <p><i>The journey was a little rough, but then the plane started to completely go out of control. We then heard an air hostess say "Can everyone please remain calm." but everyone was far from calm, know one knew what was going on so they couldn't stay calm.</i></p>  |  |
| <p>complex sentence develops story (A3)</p>                     | <p><i>Fifteen minutes later the pilot was talking and i over heard him talking and he said theres no way were going to make like this, the storm is getting worse, we'll have to make an emergency landing.</i></p> <p><i>Fear just took over me, the whole of my body was shaking, I just couldn't control myself.</i></p> <p><i>A few minutes later the air hostess announced that we were going to have to make a crash landing. Then everything was drastic all I could hear was people crying out I just had to blank myself from it all, everyone started to put their heads down by their knees and thats when I thought 'this is it', it was horrible, I had my hands over my head and I knew I wasn't going to make it.</i></p> | <p>temporal sequence of events with some variation of linking devices between sentences (B3)</p> |
| <p>controlled variation of verb forms and tenses (A4)</p>       | <p><i>I didn't think I would ever see my family again, all I could think about was that I was going to die. It seemed like hours before we hit the ground but as we were going down I just burst into tears and then that was it we hit the ground.</i></p>  |  |

continued opposite

Longer writing task

## Longer writing task Example 3 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                                       |   | TEXT STRUCTURE and ORGANISATION (TSO)                             |
|--|---|---|
| different sentence types / structures used to convey possible events (A3)      | <p><i>It was then that I opened my eyes and realised I was alive, a big grin just hit my face, I was ok, I was going to survive, but then it dawned on me how am I going to survive? how will I get food? where am I going to sleep? there were all these questions spinning round in my head and all I could think was 'what if?'</i></p>  | features of fear / worry linked and sustained (B3)                |
| variation and control of verb forms, including modals (A4)                     | <p><i>I was so scared, I felt alone in this massive place and that no-one existed besides me.</i></p> <p><i>I was worried that no-one would ever find me and I would be left to die, the first thing I did was see if anyone else had survived and luckily three other people had survived, we all had a few cuts and bruises but it wasn't anything major, so we decided it would be good to stay together, just so we would have more chance of being found.</i></p>  | main ideas developed through relevant detail (B3)                 |
| range of connectives used to convey sequence of events / cause and effect (A3) | <p><i>I went down the aisle of the plane and found the first aid box so we could fix the cuts we all had. We then decided it might be a good idea to get some blankets off the plane and then we walked out the door of the plane and there was nothing but trees as far as the eye could see.</i></p> <p><i>We knew that someone would soon realise that our plane hadn't landed and they would get someone to look for us, but we didn't realise just how long that would be. Three days went by and we hadn't seen any sign of helicopters or anything looking for us.</i></p> | topic sentence followed by development carries story forward (B3) |
|  | <p><i>We had nothing to eat either so after the third day I went to see if I could find a pond or river and maybe I could get some fish for us to eat.</i></p>  |   |

continued over

Longer writing task Example 3 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)  |   | TEXT STRUCTURE and ORGANISATION (TSO)   |
|---|---|---|
| <p>secure adaptation of verb forms (A3)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>range of punctuation used, mostly securely: apostrophes for omission used correctly, and commas to mark clauses (A4)</li> </ul>   | <p><i>After about the seventh day I think we all had given up hope, we just gave up but luckily we saw a helicopter go by so we jumped up and down waving our hands and shouting but there was nothing, they must have gone past three or four times but nothing came of it. That helicopter really gave us our hope back, so we figured it wouldn't be long till it came back again, but we were wrong, it was horrible, we were living off of fish and horrible dirty water from the pond and none of us ever got very much sleep at all.</i></p> <p><i>Another three days went by and the helicopter went passed again but still nothing came of it, but two days later they spotted us and the relief just over whelmed us all we were so glad to be going home and to see our familys again but when I look back now I just think of it as the best and yet the most exciting experience I've ever had, but most of all I'm just glad to be alive.</i></p> | <p>some variation of temporal linking between paragraphs (B4)</p> <p>attempt to round off story effectively (B3)</p>  |
| <p><b>SSP summary</b></p>   | <p><b>COMPOSITION and EFFECT (CE)</b></p>   | <p><b>TSO summary</b></p>   |
| <p>A mixture of simple, compound and complex sentences. Connectives show some variation, and there is adaptation and combination of verb forms. This, combined with the variety of punctuation, places this response in Band 3.</p>   | <ul style="list-style-type: none"> <li>Features of narrative form adapted so as to engage the reader, as in the description of the emergency landing, eg <i>Fear just took over me, the whole of my body was shaking ... and I knew I wasn't going to make it</i> (C3)</li> <li>Clear and consistent viewpoint conveyed, eg; <i>how will I get food? where am I going to sleep?</i> (C3)</li> <li>Some language used to add interest, eg <i>That helicopter really gave us our hope back; the relief just over whelmed us</i> (C3)</li> </ul>   | <p>There is clear and precise chronological sequencing throughout, and development within paragraphs is helpful to the development of the story. This response fulfils all the criteria for Band 3.</p> |
| <p><b>Band A3 – 4 marks</b></p>   | <p><b>CE summary</b></p>  | <p><b>Band B3 – 4 marks</b></p>   |
| <p>Good attempt to build up some suspense at the beginning, then prolong the tension towards the end. Feelings of the narrator conveyed throughout. Detail adds colour. Viewpoint includes not only first person narrator but also the pilot and fellow survivors. The criteria for Band 3 are fully met.</p> | <p><b>Band C3 – 6 marks</b></p>   |   |



Longer writing task Example 4

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                                     |   | TEXT STRUCTURE and ORGANISATION (TSO)  |
|--|---|--|
| <p>prepositional phrases add detail economically (A4)</p>                    | <p><i>I had been travelling round small islands in the Pacific Ocean for ages <b>but</b> this time was not normal. I was sailing amongst the fĳian islands <b>when</b> a cyclone hit me. It tore apart my yacht <b>with nothing around</b>. I didn't want to go down with my boat <b>so</b> I grabbed a bit of wood <b>and</b> jumped into the ferosios sea. I was so scared I didn't know what was going to happen. I clambered on the floating wood <b>in the towering waves</b>, but I think I had fainted <b>with all the cold and shock</b>, because the last thing I remember was me saying to myself repeatativly, I will survive! I will survive!</i></p> | <p>range of connectives used to develop points (B4)</p>  |
| <p>sentences of varying length and complexity used to develop story (A4)</p> | <p><i><b>My head felt a sudden pain and I woke up.</b> I was on an island and my head had hit a rock. I thought to myself there must be people on here. As I clambered up onto the tree covered Island I realised there was dead silence. All I could hear was the sea clashing up the sandy beach. I stumbled into the forest in search of people, or at least animals. <b>But</b> I could not see any. <b>This</b> was bad because there was no source of food. My heart dropped and I thought that I wasnt going to get off of this island.</i></p>  | <p>topic sentence used to set up the next stage in the story (B4)</p> <p>cohesive devices used to link and sustain points (B4)</p> |
| <p>secure shifts between a range of verb forms (A4)</p>                      | <p><i>For shelter I found a small, dark, gloomy cave. I entered and made my way to the wall where I sat, crying, I don't know how long for but I sat their for ages thinking about my family back home and how I would no longer see them.</i></p>  | <p>thought and actions combined (B4)</p>   |
| <p>fronted clause adds clarity to the action (A5)</p>                        | <p><i>I set off looking for a stream or lake that I could drink from. <b>As I walked I made a mental map in my head of all the trees I had passed.</b> Many minutes had passed when suddenly I heard a gushing of water. This cheered me up so much I cried again. Then I ran heading in the direction of the noise. <b>As I got closer</b> I saw a huge, sparkeling lake with one massive white waterfall pouring into it.</i></p>   | <p>range of devices for internal linking within paragraph (B4)</p>   |

continued over

Longer writing task Example 4 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                                     | TEXT STRUCTURE and ORGANISATION (TSO)                                     |
|--|---|
| <p>secure shifts between a range of verb forms (A4)</p>                      |   |
| <p>sentences of varying length and complexity used to develop story (A4)</p> |   |
|  | <p>variety of temporal linking between paragraphs moves story on (B4)</p> |
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|  |   |
|  |   |
|  |   |

*I took of my clothes and dived in, and drunk as fast as I could. I swam for ages until night started to come. I realised if I didn't leave quick my hopes of finding that cave would be gone. I followed the path I had made of each individual tree I had passed, then finally the cave in front of me. I climbed inside and went straight to sleep.*

***The next morning** I got up as early as I could. In my head I knew that the only way I could survive was to make tools and a raft! I began to make things like spears and nets as fish was my only source of food. I also made a great fire. I would say it took me about an hour to get the spark and my hands were bloody with the friction. But I didn't care. I had made fire!*

***Now that hurdle had passed** I went to catch my dinner. But my spear missed the fish completely. I had hope and would never give up. I caught one at the end of the day and burnt it on my lovely fire.*

***Now nearly two weeks** had passed on my same daily routine. Get up, get water, make the raft, catch dinner, eat and then sleep. It got boring but that was the only way.*

continued opposite

Longer writing task

Longer writing task Example 4 continued

|   |  |   |
|---|--|---|
| <p><b>SENTENCE STRUCTURE and PUNCTUATION (SSP)</b></p>  | <p><i>Finally my raft was finished. I said goodbye to the island and set off thinking of my much missed family. But as I pulled the raft on to the surf it broke up into hundreds of pieces. I got so angry I threw all my fire logs onto the fire with all my belongings, I had made a towering cloud of black smoke. And in an hour I saw a ship on the horizon and waved frantically. It turned this way. I didn't know what to do. But I burst out laughing. I was lost for words. I ran around in circles like a mad man, screaming and laughing. As the small dingy approached me, I fell on my knees and said thankyou to god. This was strange because have never done that in my life before.</i></p> | <p><b>TEXT STRUCTURE and ORGANISATION (TSO)</b></p>   |
| <p>expanded noun phrases add detail economically (A4)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>range of punctuation used mostly securely: commas to mark clauses, apostrophes for omission, exclamation marks for emotive effect (A4)</li> </ul> | <p><i>They came aboard the island wrapped me in clean clothes and took me aboard the ship. I was off. This only sunk in until I was back in England. I was finally off! I met my family at the port where the boat entered they all started crying and I did to. It was like one big family reunion. My family greeted me and hugged me and everything was back to normal. Except now I am even closer to my family than before. But I am always scared of boats and I am never going exploring again! It has made me a stronger person though as I can get through more.</i></p>  | <p>variety of linking between paragraphs (B4)</p> <p>range of devices for internal linking within paragraph (B4)</p> <p>reflections on experience round off the narrative (B4)</p>  |
| <p><b>SSP summary</b></p>   | <p><b>COMPOSITION and EFFECT (CE)</b></p>  | <p><b>TSO summary</b></p>   |
| <p>Sentences of varied length and structure contribute helpfully to the storytelling, as does the range in the shifts of verb forms. A range of punctuation is often used effectively. All the criteria for Band 4 are met.</p>   | <ul style="list-style-type: none"> <li>Narrative form is adapted to create interest, deliberate tension at the opening (<i>this time was not normal</i>) (C3)</li> <li>Some effective use of narrative voice, eg <i>my hands were bloody with the friction. But I didn't care. I had made fire!</i> (C4)</li> <li>Some choice of language supports the emotional style of the story, eg <i>a small, dark, gloomy cave; towering cloud of black smoke</i> (C3)</li> </ul>   | <p>The opening is reasonably engaging and the final paragraph rounds off the story well. There is some good linking between and development within paragraphs, but this is not consistent, resulting in a mark at the bottom of Band 4.</p> |
| <p><b>Band A4 – 6 marks</b></p>   | <p><b>CE summary</b></p>   | <p><b>Band B4 – 5 marks</b></p>   |
| <p>A good attempt to engage the reader with some dramatic storytelling, realistic detail and stylistic features all contributing to the overall effect. The criteria for Band 4 have been fully met.</p>  | <p><b>Band C4 – 9 marks</b></p>  | <p><b>Band B4 – 5 marks</b></p>   |

Longer writing task Example 5

| SENTENCE STRUCTURE and PUNCTUATION (SSP)  |   | TEXT STRUCTURE and ORGANISATION (TSO)   |
|---|---|---|
| <p>range of verb forms used confidently to enhance narrative (A6)</p> <p>non-finite clauses give clarity and emphasis to the action / ideas (A5)</p>  | <p><i>'Hello? Over! Over! Over I say!' I pummelled the 'TALK' button on my walkie-talkie in frustration. 'Damn it!' I cried. 'Damn it, damn it, damn it.' I flumped down onto the hot sand. I hugged my knees up to my chest and let go so my strong boots sent up a shower of sand. I sat up, taking off my hat and fanning my sweaty face. I shielded my eyes from the source of the Sahara's immense heat, while running my other hand through my hair. 'Damn it,' I said weakly, flopping back down on the sand.</i></p>  | <p>well-crafted opening (B6)</p>  |
| <p>range of verb forms used skillfully to enhance the narrative (A6)</p> <p>variety of sentence structures gives clarity and emphasis to the action and ideas (A5)</p> <p>well-selected noun and adverbial phrases add appropriate detail economically (A5)</p> | <p><i>I leapt up again with a yelp. 'Holy cow!' The scorpion scuttled into the area my shadow was covering. 'Little so-and-so. At least you've got some flipping shade. And this is your home. So you decided to get a kick out of stinging me, did you?' I realised I was actually talking to myself. 'I'll go mad out here,' I thought. I panicked, thinking of my broken walkie-talkie. Looking around, all I could see was miles and miles of sand. And then I saw it. Directly in front of me on the horizon. A very distant pale orange cloud, but it wasn't in the sky. 'Oh, no – a sandstorm!' Releasing myself from my huge rucksack, I grabbed my shovel and my water. Forcing myself only to sip, I squinted north at the approaching sandstorm. It was clearly still miles away, but I had to work fast. Hurriedly I screwed the top back on my water. I dug and dug.</i></p> | <p>range of techniques used confidently for cohesion, eg integration of thoughts and action, and short sentence to signal change in direction of narrative (B5)</p> |
| <p>range of verb forms used to enhance narrative (A6)</p>   | <p><i>It was getting extremely windy. I climbed out of the huge hole I had created, and delved into my rucksack for my canvas tent. I found it and kicked my rucksack back into the hole. I jumped in and spread the tent over the top of the hole and tied it to pegs around the side.</i></p>   |   |

continued opposite

## Longer writing task Example 5 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                         |  | TEXT STRUCTURE and ORGANISATION (TSO)   |
|--|--|---|
| sentence length varied for narrative emphasis (A5)               | <p><i>I clambered in, and suddenly I heard a huge rushing, whooshing sound. The sandstorm was hitting. I lay there and prayed. I must have fainted from nerves and heat, because when I woke up my watch showed it was two whole days later. I realised I would starve if I didn't eat or drink, so I ate two days' rations and the next day's for luck.</i></p>   | skilfully managed cohesion contributes to narrative effect (B5)   |
| well-selected phrases used effectively to enhance narrative (A5) | <p><i>I climbed out of the hole to find no signs of the sandstorm. I thought – <b>stupidly</b> – that I might come across a small village or something in the <b>vast, empty sand mountains of the Sahara</b>. For days I walked, and at night I dug holes to sleep in. The nights were <b>as cold as the days were hot</b>, so I covered every inch of my body with <b>whatever clothes I could</b> to keep warm.</i></p>                         |   |
|  | <p><i><b>I once</b> came across a cobra, at which I screamed into oblivion and ran in the opposite direction until I nearly collapsed from the heat.</i></p>   |   |
|  | <p><i><b>At times</b> I was so exhausted and pained that I collapsed on the sand without bothering to check what was under me. I received my punishment for this when I sat down onto a cactus. Oh, the pain!</i></p>  | temporal markers used to indicate passage of narrative time (B5)  |
| well-selected phrases used effectively to enhance narrative (A5) | <p><i><b>At points in my immense trek across the Sahara</b>, I managed to forget about <b>the blisters and sunburn and sweat and pain</b>, and I actually felt more calm than I have ever felt in my life. I felt like there was only me in the world and it was almost exciting. After several days, however, I just felt exhausted and sick. My blisters hurt more and my throat was exploding with dryness. <b>I hated being alive.</b></i></p> | short sentence used effectively to summarise feelings described in the paragraph, and link into the next (B6) |
|  | <p><i>Did no-one care? Wasn't anyone worried about me? Why did no-one come to help me? Why did this desert go on forever? Why?</i></p>   |   |

continued over

Longer writing task Example 5 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)  |  | TEXT STRUCTURE and ORGANISATION (TSO)  |
|---|--|--|
| <p>embedded clause used to emphasise point (A6)</p> <p>range of verb forms used effectively to convey emphatic ending (A6)</p> <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• full range of punctuation used correctly, including dashes, direct speech (A5)</li> <li>• commas, question marks and exclamation marks used for effect (A5)</li> </ul> | <p><i>After 13 days walking, walking, walking, I collapsed from exhaustion. I was unconscious that day and that night, and, as I reflect now, I am shocked that I didn't get stung or eaten or goodness knows what else.</i></p> <p><i>But as many readers will know from the news stories, the next day a camel herder found me. I was taken on the back of a camel to the nearest settlement, and when I was well, I flew home.</i></p> <p><i>After this experience, I feel wiser about survival and I have recieved a letter from the Queen congratulating me. I am priveleged to have been on such a journey. I will never forget it.</i></p>  | <p>ending integrated into the narrative (B5)</p>   |
| <p><b>SSP summary</b></p>   | <p><b>COMPOSITION and EFFECT (CE)</b></p>  |  |
| <p>Sentences of varied length and structure are used for clarity and for emphasis. Range of verb forms used confidently throughout to enhance the narrative. Good variety of punctuation used accurately, often providing clarity and effect. Some structures are a little repetitive, keeping this response in Band 5.</p>   | <ul style="list-style-type: none"> <li>• Narrative form deliberately adapted, eg by conveying feelings vividly (<i>I pummelled the 'TALK' button on my walkie-talkie in frustration</i>) (C5)</li> <li>• Some complexity in viewpoint conveyed, including an acknowledgement of the article context (<i>as many readers will know from the news</i>) (C5)</li> <li>• Various stylistic features used effectively, eg rhetorical questions and figurative language (<i>my throat was exploding with dryness</i>) (C5)</li> </ul> <p><b>CE summary</b></p> <p>A very good attempt is made to engage the reader in this often convincing and entertaining story, with stylistic features often very effectively used. The increasing 'drama' of the story is often at the expense of realistic detail / contextualisation, keeping this at the top of Band 5.</p> | <p><b>TSO summary</b></p> <p>The whole story is structured for effect, and the pacing of the narrative varied by shorter as well as longer paragraphs. The opening engages the reader and the ending is integrated into the story, if a little unlikely. This response is within Band 5.</p> |
| <p>Band A5 – 7 marks</p>  | <p>Band C5 – 12 marks</p>  | <p>Band B5 – 7 marks</p>   |

## Longer writing task Example 6

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                  |  | TEXT STRUCTURE and ORGANISATION (TSO)  |
|---|--|--|
| noun phrase used for deliberate narrative effect (A6)     | <p><i>I knew something was wrong when I picked up my radio one morning. I was just going to say 'good morning' to my friends. But as the radio crackled and went dead, I felt the <b>sinister feeling of impending doom</b> – the battery had run out.</i></p>   | <p>opening designed to create tension (B6)</p>   |
| controlled shifts between verb forms (A5)                 | <p><i><b>At first I was panic-stricken.</b> How could I contact the team? <b>I had told them I would radio them my position today so they could come and pick me up,</b> and they were at least four days walk away. I climbed out of my sleeping bag and looked in my backpack. All I had was a small lunchbox with a few ham sandwiches in, a pair of flasks full of water, a torch, a knife, a camera and a mobile phone. "Yes!" I thought; "My mobile!" I turned it on and dialled my crew's number. It didn't work. But why? I thought, my head full of confusion. Then I realised, no signal; of course! Typical. I turned off my phone, climbed out of my tent, rolled it up into a sausage shape and fitted it on my backpack. <b>I headed east into the outback,</b> in the direction of the river I had passed the day before, knowing that they would be looking for me soon, hoping for a miracle. It was such a hot day, but I tried to forget that I was stuck here and in danger. Things would be all right, I said to myself. Keep walking, and enjoy exploring this world. I was there to get some film of the wildlife, so I could still do that on the way.</i></p> | <p>topic sentence effectively withholds information, contributing to narrative impact (B6)</p>             |
| variety of sentence structures used confidently (A6)      |  | <p>integration of thoughts and narrative / action used to steer reader through narrative location (B6)</p> |
| succession of adverbial phrases combined effectively (A6) |  |  |

continued over

Longer writing task Example 6 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)                            |  | TEXT STRUCTURE and ORGANISATION (TSO)   |
|---|--|---|
| <p>range of sentence structures gives clarity and emphasis (A5)</p> | <p>Soon I came across a group of kangaroos eating plants and leaves, so I got my camera out and started filming. They were huge and so strong. The females had little joeys either in their mum's pouches or, if they were older, hopping about on the ground. I started filming this lovely sight and I almost forgot that I was in real danger. ALMOST. For the feeling was constantly preying on my mind and I had to keep myself busy. If I didn't, the thought kept coming back, saying 'you're going to die, you're going to die...' If I did keep myself busy, it'd go to the back of my mind, but it was always there.</p>   | <p>deliberate repetition of structure for narrative effect (B5)</p>   |
| <p>variety of complex structures used confidently (A6)</p>          | <p>I was about to stand up and walk away, when a huge male kangaroo headed towards me. You can't imagine the absolute terror I felt. I knew that a kick from its huge hind legs could kill me. I thought he was about to attack me, but I was wrong. Instead, he made a loud, strange noise and he and the other kangaroos bolted to a small copse nearby. In spite of my fear I had kept recording, so I got it all on film, even a close up of the male, so I was thrilled.</p> <p>Then I followed them into the copse. But I wasn't looking for the kangaroos; I was looking for something else. I saw that an area just ahead of me was full of eucalyptus trees. I looked up to see a huge group of little grey, woolly animals steadily moving about in the trees and eating the leaves – koala bears. I knew that koala bears are quite lazy and tame so I climbed up a eucalyptus tree and filmed them. When I reached the leafy top of the tree, I was surrounded by koalas, which just looked at me and saw I was no threat so they carried on eating.</p> | <p>action linked by thoughts to sustain narrative tension (B5)</p> <p>topic sentence sets up next stage in the story (B4)</p> |

continued opposite



Longer writing task Example 6 continued

| SENTENCE STRUCTURE and PUNCTUATION (SSP)  |  | TEXT STRUCTURE and ORGANISATION (TSO)  |
|---|--|--|
| <p>expanded noun phrases used for deliberate effect (A6)</p>  | <p><i>I reached the river just as the day was drawing to a close, and the sun was setting. I sat by the river, watching the glorious reddy-orange, fiery sunset. Across the river, a herd of wild Brumby horses galloped across the plain. They slowed to a canter, a trot, then a walk and began to graze. I then thought: I'm glad to be here.</i></p>   | <p>succession of 'canter / trot / walk / graze' used for deliberate cohesive effect (B6)</p>   |
| <p>adverbial positioned very effectively, enhancing narrative (A6)</p>  | <p><i>I knew if I followed the river I would reach my destination eventually. Further dangers faced me though. A meeting with a King Cobra was one I won't forget! Thankfully, I had a life saving idea. I opened my lunch box and ripped off a piece of ham. I wiggled the ham to get the snake's attention, then, I threw it. The snake had smelt its fragrance and slithered after the ham, giving me a chance to run for it. I'd never felt so relieved in my life. Another time, a huge crocodile made me jump out of my skin when I was getting drinking water. Luckily I saw the water rippling as the creature swam towards me. I stood up and ran, the reptile giving up and swimming back into its murky domain.</i></p> | <p>summary of dangers faced provides appropriate ending to story / article (B6)</p> <p>connectives used skilfully to steer reader through the narrative (B6)</p>   |
| <p>non-finite clause combined with effective noun phrase conveys narrative point economically (A6)</p>  | <p><i>After two more days of walking, I arrived at our camp exhausted and sunburnt, but with plenty of wildlife film to show the team and lots of stories to tell.</i></p>   | <p>well-crafted final paragraph concludes story succinctly (B6)</p>  |
| <p><b>Punctuation:</b></p> <ul style="list-style-type: none"> <li>• full range of punctuation deployed to enhance meaning and create particular effects, eg a mixture of direct and reported speech to convey thoughts; colon to emphasise key points; commas for clarity and deliberate effect (A6)</li> </ul> | <p><b>COMPOSITION and EFFECT (CE)</b></p>  | <p><b>TSO summary</b></p>  |
| <p><b>SSP summary</b></p>   | <ul style="list-style-type: none"> <li>• Chosen form skilfully adapted with a good balance of action and convincing natural descriptions (C6)</li> <li>• Viewpoint cleverly mixes internal thoughts and appropriately filmic perspective, eg <i>Across the river, a herd of wild Brumby horses galloped across the plain</i> (C6)</li> <li>• Range of techniques contributes to the impact of the story, eg expanded noun phrases to build up tension (<i>the sinister feeling of impending doom</i>) or evoke atmosphere (<i>glorious reddy-orange, fiery sunset</i>) (C6)</li> </ul>   | <p>A range of devices is used effectively to structure, link and sustain the narrative, often with well-crafted effect. Linking between paragraphs is a little repetitive, keeping the response in Band 5.</p> |
| <p>Good control of the variation in tenses used to manage the narrative style. Wide range of accurately used punctuation. Band 6 criteria are all fulfilled.</p>  | <p><b>CE summary</b></p>   | <p><b>Band B5 – 7 marks</b></p>  |
| <p><b>Band A6 – 8 marks</b></p>   | <p>The story uses a number of techniques to grasp and then hold the reader's attention, from picturesque description to humour. While the viewpoint does not explicitly acknowledge the purpose of the article, the colourful detail of the style and content are very appropriate for an article, and this is worthy of Band 6.</p>   | <p><b>Band C6 – 13 marks</b></p>   |

Longer writing task

## Shorter writing task: Party, please!

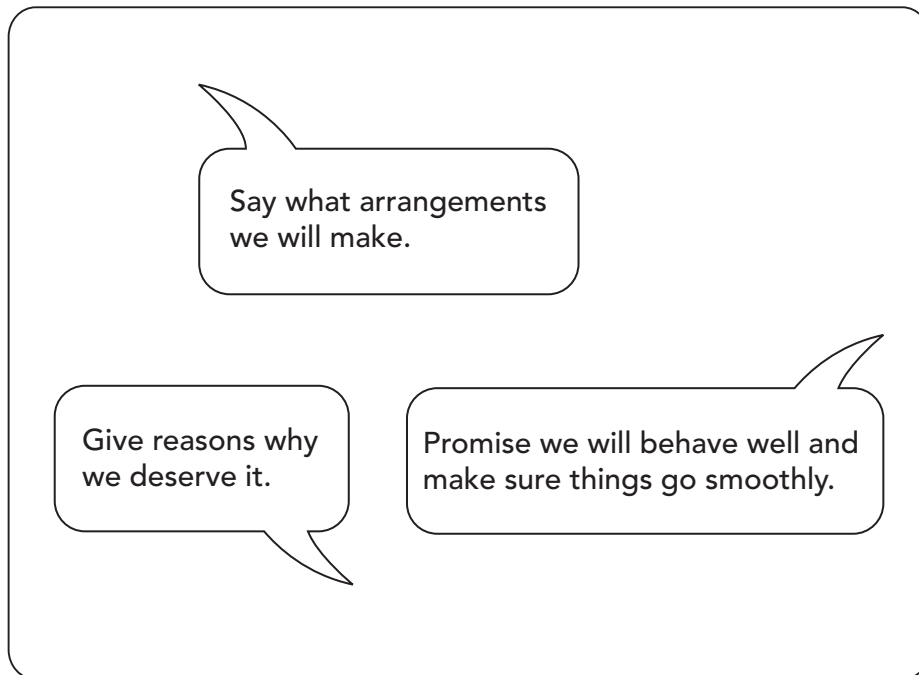
### Section B

#### Shorter writing task

### Party, please!

Your year group wants to hold an end-of-term party in the school hall, but your Headteacher is not sure it is a good idea, considering what happened last year. You need to write a letter on behalf of your year group to persuade the Headteacher to give you permission.

Your classmates make some suggestions for what you should write:



Write your letter to persuade the Headteacher to let your year group have the party.

*Do not include an address.*

*20 marks including 4 marks for spelling*

## Shorter writing mark scheme: Party, please!

| D Sentence structure, punctuation and text organisation (SSPTO)  |   |                 |
|--|---|-----------------|
| Assessment focuses:  |   |                 |
| Band   | <p><b>AF5</b> vary sentences for clarity, purpose and effect;</p> <p><b>AF6</b> write with technical accuracy of syntax and punctuation in phrases, clauses and sentences;</p> <p><b>AF4</b> use cohesion within paragraphs.</p>  | Marks available |
| <p>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</p> |   |                 |
| D1   | <ul style="list-style-type: none"> <li>Simple connectives (<i>and, so</i>) link clauses in the letter (... <i>we can stay behind after and help clear up</i>).</li> <li>The letter is mostly first person and using simple verb forms, not always controlled. Simple noun phrases (<i>party hat; nice things</i>) add limited detail. Within sections or paragraphs, some attempt to link ideas.</li> <li>Sentences generally correctly demarcated with some attempt to use other punctuation, eg question marks.</li> </ul>  | 0               |
| D2   | <ul style="list-style-type: none"> <li>Sentences generally grammatically sound with some variation in structure of letter, eg simple subordination to give reasons (<i>We deserve this party because we have worked very hard this term</i>). Some variation in tenses, eg to say what they will do (<i>We will sort it all out and make sure people are good</i>) or what they have already done (<i>Everybody has talked about it and ...</i>). Within sections or paragraphs, content organised around main ideas or topic sentences.</li> <li>Most sentences generally correctly demarcated with some use of other punctuation, eg commas mark some phrases or clauses.</li> </ul>  | 1, 2            |
| D3   | <ul style="list-style-type: none"> <li>Some range in sentence structures supports the points in the letter, eg through subordination (<i>Although Year 9 will be good anyway, parents have offered to stay and supervise</i>). Variety of verb forms used mostly accurately, eg modals to request, or to express hopes / wishes (<i>Surely we should be rewarded for this effort</i>). Within sections or paragraphs, main ideas developed to support argument (<i>Max Evans promises not to spray the hose this year. He says last year was an accident</i>).</li> <li>Almost all sentences correctly demarcated with some use of other punctuation within sentences, eg brackets, colons and semi-colons.</li> </ul>  | 3, 4            |
| D4   | <ul style="list-style-type: none"> <li>Length and structure of sentences varied to develop the points in the letter, eg using fronted phrases for balance in the argument (<i>After last year's poor planning, you are probably not so keen on holding another party ...</i>). Variety of verb forms handled effectively, eg conditionals for polite request (<i>We were wondering if we could invite friends</i>) or passive constructions (<i>The pupils will not be allowed out of the sports hall</i>). Within paragraphs, ideas linked or sequenced by range of devices, eg stacking up of points to persuade (<i>Firstly, this year we will be really well organised. Secondly, we can ensure that ...</i>).</li> <li>Range of punctuation used mostly securely, to mark structure of sentences and give clarity.</li> </ul>  | 5               |
| D5   | <ul style="list-style-type: none"> <li>Range of sentence structures deployed to give clarity or emphasis, and add to the overall persuasiveness of the letter. Shifts between a variety of verb forms are secure, eg using passives and impersonal constructions to convey formality (<i>Suitable arrangements for the party are to be made</i>) or combinations of modals to enhance the formal effect (<i>We would be truly grateful if you could consider our proposition</i>). Controlled use of techniques such as fronted clauses gives conciseness (<i>Even though we let ourselves down last year, we are now more mature ...</i>). Within paragraphs a range of devices supports links between ideas, eg use of connectives to indicate contrast; summarising.</li> <li>Full range of punctuation used to clarify meaning and sometimes to create particular effects.</li> </ul> | 6               |

## E Composition and effect (CE)

Assessment focuses:

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

**Marks available**

| Band   | Assessment focuses   | Marks available |
|--|--|-----------------|
| <p>This band is included to help differentiate writing which, whilst showing some fluency and accuracy, does not merit a mark.</p> |  |                 |
| E1   | <ul style="list-style-type: none"> <li>Some awareness of purpose and reader evident, eg giving a few reasons why they deserve a party.</li> <li>Writing shows evidence of viewpoint (<i>I am writing to see if we can ...</i>).</li> <li>Some awareness of appropriate style, eg through choice of vocabulary (<i>promise, tidy</i>) though not always sustained.</li> </ul>   | 0               |
| E2   | <ul style="list-style-type: none"> <li>Attempt to persuade the Headteacher, eg through a polite direct address (<i>We are writing to ask you ...</i>) or emotive pleas (<i>please just think about it</i>).</li> <li>Viewpoint is established and maintained, with some development of ideas to support writer's argument (<i>We have all worked so hard this year</i>).</li> <li>Some appropriate stylistic features support purpose of letter, eg lists (<i>we'll arrange the food, drink, music and decorations ...</i>).</li> </ul>  | 1, 2, 3         |
| E3   | <ul style="list-style-type: none"> <li>An appropriate tone to persuade the Headteacher is adopted and maintained, eg through formal opening (<i>I am writing on behalf of Year 9 ...</i>) and ending (<i>We hope you will think about our points</i>) of letter.</li> <li>A clear and consistent viewpoint is established and controlled, eg supported by relevant argument (<i>... the Year 8s were allowed a party, even though theirs went badly last year</i>).</li> <li>Appropriate stylistic features add emphasis and interest, eg rhetorical questions (<i>Can't you let us enjoy ourselves for once?</i>).</li> </ul>   | 4, 5, 6         |
| E4   | <ul style="list-style-type: none"> <li>Reader's attention sustained by varied persuasive tone, eg earnest appeal (<i>We are begging you to give us a chance</i>) or business-like reassurance (<i>We have identified the problems that occurred last year and have made sure that we will not make the same mistakes</i>).</li> <li>The viewpoint is well-controlled, eg through anticipating areas of concern for the Headteacher (<i>I understand your concerns about safety, but ...</i>).</li> <li>Range of stylistic devices to persuade, eg comparison (<i>... this Year 9 is much better behaved than the previous one ...</i>) or exaggeration (<i>everyone is praying that you will say yes ...</i>).</li> </ul>  | 7, 8, 9         |
| E5   | <ul style="list-style-type: none"> <li>Letter is skilfully adapted with effective selection and sequence of ideas or variation of tone to persuade the Headteacher, eg through moral pressure (<i>I am sure you will make the right choice for your students</i>) or humour (<i>let me reassure you that no animals will be permitted to attend this year's party ...</i>).</li> <li>The viewpoint expressed takes account of a range of issues which would concern the Headteacher, eg cost, safety, behaviour and organisation (<i>Refreshments for the night are going to be bought in bulk so that we don't spend all of the school's money...; We currently have a group of pupils working on advertising, including the creation of tickets, posters and a banner</i>).</li> <li>Appropriate range of stylistic features used to persuade, eg correctly used, formal, polite constructions (<i>Could I please ask again that you consider our request</i>).</li> </ul> | 10              |

| <b>F Spelling</b>   |  |                        |
|---|--|------------------------|
| Assessment focuses:   |  | <b>Marks available</b> |
| <b>Band</b>   | <b>AF8</b> use correct spelling.   |                        |
| Main criterion: the spelling of simple and common polysyllabic words is usually accurate.       |  |                        |
| Likely patterns of error:   |  |                        |
| F1  | <ul style="list-style-type: none"> <li>■ There may be some confusion of more complex homophones (eg <i>course / coarse; breaking / braking</i>), phoneme omission (eg <i>rem[em]ber</i>).</li> <li>■ There may be errors in using suffixes and prefixes (eg <i>tryed; familys; dissappear; hoping / hopeing / hopping</i>).</li> </ul> | 1                      |
| Main criterion: the spelling of simple words with complex regular patterns is usually accurate. |  |                        |
| Likely patterns of error:   |  |                        |
| F2  | <ul style="list-style-type: none"> <li>■ There may be incorrect hyphenation of some compound words (eg <i>re-act; grand-father</i>).</li> <li>■ There may be errors in more complex suffix formations (eg <i>responsable; physicly; basicly</i>).</li> </ul>   | 2                      |
| Main criterion: most spelling, including that of irregular words, is usually correct.           |  |                        |
| Likely patterns of error:   |  |                        |
| F3  | <ul style="list-style-type: none"> <li>■ Errors may occur with unstressed vowels (eg <i>dependant; definatly</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)  |  |  |
|--|--|--|
| Sentence Structure   |  | Punctuation and Text Organisation  |
| <p>simple verb form repeated (D1)</p> <p>some subordination provides variation in structure and supports persuasion (D2)</p>   | <p><i>Dear, Headteacher</i></p> <p><i>I am writing to ask you for your permission for a end-of-term party. We will arrange all we will make sure that it starts after all lessons have finished before we let people come in. We will bring dressing up clothes in so when people come in they go pick an outfit and get changed. it will finish at 7:00pm for younger ones for older 9:00pm. we will behave well and won't be naught and we will keep the noise down. drinks and food povided. We will pay for d.j. please we derserve this because we have worked so hard in our tests and exams we are well behave in class. This is a great oppotiunity for us this is the only thing we asks for thank you for your time.</i></p> <p><i>Yours</i></p> <p><i>Sincerly</i></p> <p><i>Students</i></p> | <p>succession of unlinked points supports main idea in topic sentence (D2)</p> <p>attempt to use other punctuation, for abbreviation (D2)</p>  |
|  | <p><b>COMPOSITION and EFFECT (CE)</b></p> <ul style="list-style-type: none"> <li>• Attempt to persuade Headteacher by succession of relevant points and pleading tone (E2)</li> <li>• Viewpoint established with the opening and maintained to the end, eg <i>thank you for your time</i> (E2)</li> <li>• Some appropriate stylistic features for a formal letter, eg <i>Yours Sincerly</i> (E2)</li> </ul>  |  |
| <p><b>SSPTO summary</b></p> <p>Most sentences are grammatically sound, with some subordination to support persuasion. After this the sentence structures and verb forms are simple and repetitious, keeping this response at the bottom of Band 2.</p> | <p><b>CE summary</b></p> <p>There is a suitable selection of material to persuade the Headteacher, not over-reliant on the prompts. There are attempts at polite address and a pleading tone which mark this as a Band 2 response.</p>   | <p><b>SPELLING</b></p> <p>A fair range of common words such as <i>lessons</i> and <i>because</i> are correct, but there are problems with prefixes, eg <i>povided</i> and <i>derserve</i>. This matches the Band 1 criteria.</p> |
| <p><b>Band D2 – 1 mark</b></p>   | <p><b>Band E2 – 2 marks</b></p>  | <p><b>Band F1 – 1 mark</b></p>   |

Shorter writing task

Shorter writing task Example 2

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)  |   |  |
|--|---|--|
| Sentence Structure   |   | Punctuation and Text Organisation  |
|  | <p><i>Dear Headteacher</i></p> <p><i>I am writing this letter to persuade you to allow my year group to have an end of year party.</i></p> <p><i>In previous years you have allowed other year groups to have partys, yes some haven't gone as smoothly as you like but this year we promise to make everything go smoothly. We do deserve this party as we have all worked hard this term, with our SATs and everything so don't you think we deserve a break after all that we've done? It's not fair if you allow other year groups to have them and not us because we then don't get the experience that the others have had.</i></p> <p><i>If we had different people to organise the different things involved in the party then it would make it go even better.</i></p> <p><i>Yours Sincerely</i></p> <p><i>the Year 9 Students</i></p> |  |
| <p>some variations in tenses (D2)</p> <p>range of sentence structures used to support persuasive purpose (D3)</p> <p>subordination supports persuasive purpose (D3)</p> <p>use of modals to express hopes for party (D3)</p>   |   | <p>some development through succession of points to support request (D3)</p> <p>use of comma within sentence (D3)</p>  |
| SSPTO summary  | COMPOSITION and EFFECT (CE)   | SPELLING   |
| <p>Some variation in the structure of sentences supports the argument. Some development in the second paragraph, with a series of related points. The letter is well shaped by the short opening and ending, but there is little development within the central paragraph. This response is awarded 3 marks in Band 3.</p> | <ul style="list-style-type: none"> <li>Attempt to persuade Headteacher by succession of relevant points and pleading tone, eg <i>It's not fair</i> (E2)</li> <li>Viewpoint established, with some development of ideas, eg <i>yes some haven't gone as smoothly as you like but ...</i> (E2)</li> <li>Some appropriate formal language, eg <i>In previous years</i>, and a rhetorical question, supports the purpose of the letter (E3)</li> </ul>  | <p>Although there is only one incorrect spelling, there is not enough evidence of spelling of complex irregular words to award higher than Band 2, so this is awarded 2 marks.</p> |
|  | CE summary  |  |
|  | <p>An attempt is made to persuade the Headteacher, with some ideas developed in support of this. The style is appropriate and adds emphasis to some of the points, but there is a lack of detail and development so this remains in Band 2 and is awarded 3 marks.</p>  |  |
| <b>Band D3 – 3 marks</b>   | <b>Band E2 – 3 marks</b>  | <b>Band F2 – 2 marks</b>   |

**Shorter writing task Example 3**

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)                        |  |  |
|--|--|--|
| Sentence Structure   |  | Punctuation and Text Organisation                          |
|  | <p><i>Dear Headmaster,</i></p> <p><i>I am writing to ask you about another end of school term part as the year 9s believe it would be a tremendous idea. We know that last years party was a disaster but <b>that</b> was because of reasons that involve a few people.</i></p>  |  |
| some range in sentence structures, including subordination, supports the points (D3) | <p><i>Last year was superb until the four scoundrels put alcohol in the drinks and ripped down the curtains. <b>This</b> was unfair on the year group as it was only them four hooligans who spoiled the tremendous party. The year council feel that another party should be held for everyone in the year except for the culprits of last years party.</i></p> | pronouns used to link ideas (D4)                           |
|  | <p><i>We deserve it as half the year group got an outstanding 9 in their maths Sats, 7 in English &amp; 7 in Science. We also showed how sensible we were when P.C. Plod spoke to us in assembly about drugs, safety and asbo's and finally we have had no one in suspension this year.</i></p>  | development within paragraph by stacking up of points (D4) |
| variety of verb forms, including modals and passives, used mostly accurately (D4)    | <p><i><b>You wouldn't need to</b> worry about the planning details as we have a professional Dj, <b>everybody would have to donate</b> food, plates and <b>cutlery would be bought</b> by my Mum and <b>the decorations and drinks will be supplied</b> by my Dad's company.</i></p>   | commas used correctly within sentence (D2)                 |

*continued opposite*

Shorter writing task



Shorter writing task Example 3 continued

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)  |  |   |
|--|--|---|
| <p><b>Sentence Structure</b></p> <p>modals used to express hopes and to request (D3)</p>   | <p><i>We will be on our best behaviour, especially as if it proceeds and we are good, there won't be an end of year spelling test. People will be at the doors to let people in one by one from five o'clock to ten past and parents would collect their children at seven thirty. Please could you consider this? We would be truly grateful if you accept our proposition.</i></p> <p><i>Yours sincerely,</i></p> <p>D _____ B _____</p> | <p><b>Punctuation and Text Organisation</b></p> <p>use of other punctuation within sentence (D3)</p>  |
| <b>COMPOSITION and EFFECT (CE)</b>   |  |   |
| <ul style="list-style-type: none"> <li>• Reader's attention sustained by varied tone, from reassuring (<i>You wouldn't need to worry</i>) to polite (<i>Please could you consider this?</i>) (E4)</li> <li>• Viewpoint is well-controlled and draws on a range of arguments (E4)</li> <li>• Appropriate stylistic features persuade, add emphasis and provide interest, eg direct address (<i>Please could you consider this?</i>) (E3)</li> </ul> |  |   |
| <b>CE summary</b>  |  |   |
| <p>This response addresses the task prompts thoroughly, using a variety of persuasive approaches, from the humour to the detailed planning. Various concerns of the Headteacher are addressed, placing this in Band 4.</p>   |  |   |
| <p><b>SSPTO summary</b></p> <p>Some variety of sentence structures supports the points, each of which are developed well. Sentences are all correctly demarcated and punctuation within sentences is helpful, placing this at the top of Band 3.</p>   | <p><b>Band E4 – 7 marks</b></p>  | <p><b>SPELLING</b></p> <p>There are no errors, and evidence of a good range of complex and irregular words, eg <i>tremendous, professional</i>. This fulfils the criteria for Band 4.</p> |
| <p><b>Band D3 – 4 marks</b></p>  | <p><b>Band E4 – 7 marks</b></p>  | <p><b>Band F4 – 4 marks</b></p>   |

Shorter writing task Example 4

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)   |   |
|---|---|
| Sentence Structure  | Punctuation and Text Organisation   |
| <p>Dear Mr. M _____ ,</p> <p><i>I would like to approach you with a request, namely permission to hold an end-of-term party in the school hall on the 29th of June. I sincerely believe that this has been a successful year and that our year deserves a reward, especially in light of our recent win over S_____ L_____ in cricket. It is the first time this school has beaten S_____ L_____ since 1874 and I think it is an occasion to be remembered.</i></p> <p><i>Last year, I know that year 9 let themselves down, and that the calling of the fire brigade was a disappointment, but this Year 9 is much better behaved than the previous one. I will see to it that no alcohol is brought for the occasion, and that D_____ M_____ will have work experience on that day.</i></p> <p><i>My suggestions are that food and drink will be brought by each form, and that table tennis tables should be set out. We will also hold a raffle for charity, using prizes provided by 9 B_____. The party will be supervised by the form tutors of each form.</i></p> | <p>punctuation within sentences marks clauses (D2)</p> <p>ideas sequenced economically (D5)</p> <p>development within paragraph by stacking up of points (D4)</p> <p>paired points made in combination develop ideas within paragraphs (D4)</p> |
| <p>range of complex sentences used to develop points (D4)</p> <p>use of passives contributes to persuasive effect (D4)</p>  |   |

continued opposite

Shorter writing task Example 4 continued

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)  |  |   |
|--|--|---|
| <p><b>Sentence Structure</b></p> <p>variety of verb forms handled effectively (D3)</p>   | <p><i>We would like to hold the party during lunch break on the 29th, and we will assign three people from each form to clear up afterwards. We have asked permission from Mr. Cubicle to use the litter pickers and this has been granted.</i></p> <p><i>Yours sincerely</i></p> <p>A _____ K _____</p> | <p><b>Punctuation and Text Organisation</b></p>   |
| <b>COMPOSITION and EFFECT (CE)</b>   |  |   |
| <ul style="list-style-type: none"> <li>• Reader's attention sustained by a varied, persuasive tone, eg formality (<i>I would like to approach you with a request</i>) or humour (<i>the calling of the fire brigade was a dissapointment</i>) (E4)</li> <li>• Viewpoint is well-controlled, touching on a range of issues that would concern the Headteacher, eg charity fund-raising (E4)</li> <li>• Appropriately formal style of language to persuade, eg <i>namely; especially in light of</i> (E3)</li> </ul> |  |   |
| <b>CE summary</b>  |  |   |
| <p>The letter takes a wryly humorous approach but keeps to the brief for the task and so produces a potentially persuasive letter to the Headteacher.</p>  |  |   |
| <b>SSPTO summary</b>   |  |   |
| <p>A variety of complex sentences support the argument of the letter. Points helpfully sequenced but there is a slight loss of cohesion towards the end, so this is awarded 5 marks in Band 4.</p>   |  |   |
| <b>Band D4 – 5 marks</b>   | <b>Band E4 – 8 marks</b>   |   |
|  |  | <b>SPELLING</b>   |
|  |  | <p>Some complex and irregular words such as <i>supervised</i> and <i>occasion</i> are correct but <i>alcohol</i> and <i>disappointment</i> are incorrect, therefore this remains in Band 2.</p> |
|  |  | <b>Band F2 – 2 marks</b>  |

Shorter writing task Example 5

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)         |   |
|---|---|
| Sentence Structure  | Punctuation and Text Organisation                                       |
| <p>range of sentence structures give clarity and emphasis (D5)</p>    | <p>use of semi-colon to mark clauses (D3)</p>                           |
| <p>use of passive form adds to formality (D4)</p>                     | <p>punctuation for effect (D5)</p>                                      |
| <p>fronting of clauses and phrases adds to persuasive effect (D5)</p> | <p>summarising sentences to conclude paragraphs and link ideas (D5)</p> |
| <p>skilful combination of verb forms (D5)</p>                         |   |

Dear Head teacher,

I am writing to request your permission for the Year 9s to hold an end-of-term party in the school hall. Our year group definitely deserves a treat; everyone's behaviour has improved dramatically in recent months and I can assure you that we will be on our best behaviour on the day. Surely a year group of our high calibre deserves a reward for their efforts?

We will arrange the whole thing ourselves and we will clear up afterwards, so that it won't be any extra work for you or the caretaker. We are all really excited about the prospect of the party and a number of pupils are very willing to help. We will take full responsibility if anything goes wrong, but I can assure you, it won't! Everyone will behave and we will respect any ground rules you wish to put into place. It won't be anything like last year, because now we are older and much more mature. I can assure you that any troublemakers will be reported to you.

With your permission we were hoping to charge an admission fee and any profit would go to the school. You might like to suggest a suitable time for the party to start and end. We would be grateful for your advice on this matter.

continued opposite

Shorter writing task Example 5 continued

| SENTENCE STRUCTURE, PUNCTUATION and TEXT ORGANISATION (SSPTO)   |   |  |
|---|---|--|
| Sentence Structure  | <p><i>This party could be your way of rewarding us for excellent achievements in school lately; our attendance is higher; our attainment phenomenal; and we have put a high level of effort into all of our lessons.</i></p> <p><i>In the light of these points we hope you will consider our proposition carefully.</i></p> <p><i>Yours sincerely</i></p> <p><i>L _____ D _____</i></p>  | <p><b>Punctuation and Text Organisation</b></p> <p>stacking up of points economically to summarise (D5)</p> <p>punctuation supports persuasive effect (D5)</p>   |
| <b>COMPOSITION and EFFECT (CE)</b>  |   |  |
| <b>SSPTO summary</b>  | <ul style="list-style-type: none"> <li>• Reader's attention sustained by persuasive tone which varies from impersonal, eg <i>In the light of these points</i> to more personal, eg <i>but I can assure you, it won't!</i> (E4)</li> <li>• Viewpoint is well-controlled, eg considering the caretaker, the wishes of the Headteacher: <i>You might like to suggest ...</i> (E4)</li> <li>• A range of devices used to persuade, such as question, exclamation, and a list of three for effect: <i>our attendance is higher, our attainment phenomenal, and ...</i> (E4)</li> </ul> |  |
| Range of structures and varied verb forms deployed confidently. Impersonal constructions and use of modals combine to convey formality. Variety of linking devices between ideas. Full range of punctuation, including semi-colon used correctly, so this fulfils all the criteria for Band 5 and is awarded 6 marks. | <b>CE summary</b>   |  |
| Band D5 – 6 marks   | <p>This is a convincing attempt, with the tone and style pitched appropriately for a formal letter, and a good range of persuasive points made. With its range of stylistic devices, it fulfils all the criteria for Band 4 and so is awarded 9 marks.</p> <p style="text-align: center;">Band E4 – 9 marks</p>   |  |
| <b>SPELLING</b>   |   |  |
|   |   | <p>A range of complex and irregular words such as <i>attainment, responsibility</i> and <i>proposition</i> are correct, and none incorrect, so this fulfils the criteria for Band 4 and is awarded 4 marks.</p> <p style="text-align: center;">Band F4 – 4 marks</p> |







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