



Rewarding Learning

**General Certificate of Secondary Education
January 2020**

English Language

Unit 1

**Writing for Purpose and Audience and
Reading to Access Non-fiction and Media Texts**

[GEN11]

TUESDAY 14 JANUARY, MORNING

**MARK
SCHEME**

General Marking Instructions

A General Introduction to the Assessment of CCEA's GCSE English Language

Introduction

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria by which marks are allocated to candidates' responses. The task specific instructions should be read in conjunction with these general marking instructions.

Assessment objectives

Below are the relevant assessment objectives for English Language Unit 1.

Reading AO3 Candidates must:

- (i) read and understand texts, selecting material appropriate to purpose;
- (ii) develop and sustain interpretations of writers' ideas and perspectives; and
- (iii) explain and evaluate how writers use linguistic, structural and presentational features to achieve effects and engage and influence the reader.

Writing AO4 Candidates must:

- (i) write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader;
- (ii) organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence; and
- (iii) use a range of sentence structures for clarity, purpose and effect, with accurate spelling, punctuation and grammar.

Quality of candidates' responses

In assessing candidates' work, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated responses, examiners are expected to use their professional judgement to assess their validity. If a response is particularly problematic, then examiners should seek the guidance of their Supervising Examiner.

Positive marking

Examiners will be positive in their marking, giving appropriate credit for what candidates know, understand and can do. Examiners should make use of the whole of the available mark range and be prepared to award full marks taking into consideration the time available and the maturity of the candidature.

A mark of zero

This score should only be used where there is no creditworthy response.

The style of assessment

The exams will be marked using positive assessment; crediting what has been achieved. The mark schemes emanate from the Assessment Objectives and are designed to support this positive approach.

The relationship between tasks, mark schemes and Competence Level Strands

Each task is designed to test a specified series of Assessment Objectives. Every task has either:

- (a) a mark scheme that is built around a task specific checklist, Competence Level (CL) strands and a mark grid

The Competence Levels, which detail increasing levels of proficiency, are made up of three strands. These are derived from the task specific Assessment Objectives and each of the strands focuses on important characteristics within the response. The job for each examiner is to identify positively what has been achieved and then match each candidate's level of proficiency to the appropriate descriptors.

Or

- (b) an individual task checklist tied to specific mark allocations

Reading and Writing: the marking process

The required process, standard and style of marking will be the business of the standardising meetings. Pre-marked exemplar scripts will be distributed to all examiners at these conferences. These 'benchmark scripts' will have been marked and annotated by the senior examining team prior to each standardising meeting.

Section A: Writing for Purpose and Audience

Task 1

The Assessment Objectives

Writing (AO4)

- (i) Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- (ii) Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and coherence.
- (iii) Use a range of sentence structures for clarity, purpose and effect, with accurate spelling, punctuation and grammar.

All are being assessed.

The examiner will be required to make **two** distinct assessments: one for **Task 1(i): Writing (i)** and **(ii)** and a second assessment for **Task 1(ii): Writing (iii)**.

The two required assessments

- 1 Each response will be assessed on the basis of a **single reading** and annotated using **three e-marking tools: underlining, circling and wavy lining**.
At the end of the response insert a text box and the appropriate W stamp.

The method and style of annotation:

- the **underlining tool** is used to indicate creditworthy material.
- the **circling tool** serves two purposes:
 - (a) to highlight spelling mistakes with each error being circled only once - *alot ... happend*
 - (b) for indicating minor and/or occasional lapses in punctuation such as missing apostrophes, commas and full stops – *run's/...two three or four/ ...to me it was not long after...*
- the **wavy lining tool** will denote lapses in expression – for example – *he seen yous threw the open door*. Use the vertical option in the margin to indicate ongoing issues.

- 2 The method and style of marking outlined on p.4 is used in conjunction with the Competence Level (CL) strands for both elements of **Task 1: Writing (i) and (ii)**, so that the examiner will assess, positively, the features of that response.

The process will be carried out **in this order**:

- (a) The examiner will carefully read and annotate the response.
- (b) The three Competence Level strands that best match the candidate's achievement will be selected and noted.
- (c) Only **after** selecting and noting the three Competence Level strands will the examiner turn to the mark grid to establish the mark to be awarded. Where the mark grid calls for an examiner judgement, the extent to which a candidate has met the overall requirements of the particular Competence Level strands will determine the mark to be awarded.
 - where a **two mark range** is available, the examiner will consider whether the response is mostly in the 'upper' or 'lower' half of the achieved Competence Levels and award either mark accordingly; and
 - where a **three or four mark range** is available, the examiner will consider whether the response is mostly at the 'top', 'middle' or 'bottom' of the achieved Competence Levels and award the available marks accordingly.

In exceptional circumstances the standard of a candidate's work might range across more than two strand levels. Such an eventuality is not covered by the mark grids. Where this happens, the examiner should decide the mark to be awarded on a 'best fit' basis. The support of the Supervising Examiner could usefully be sought.

Here is an example of this style of annotation in action for **Task 1: Writing (i)** and **(ii)** (this should be read in conjunction with the relevant Competence Level strands on p. 10):

The response is positively assessed against each of the three strands that make up the Competence Levels for **Task 1: Writing (i)** and **(ii)**. Let's assume it can best be summarised by the following descriptors:

- “Generally effective and appropriate development. An increasingly fluent and engaging style...” (Development and Style CL3)
- “Combines clear structuring with a conscious effort to use some structural and linguistic devices...” (Structuring/Use of Linguistic and Structural Features CL3)
- “Recognition of purpose and audience...a straightforward direction... Language choices are generally appropriate” (Purpose and Audience CL2)

These individual strand levels are noted at the end of the response in a dialogue box:

Wi + ii

332

The next stage in the process is to check these ‘strand scores’ on the mark grid for **Task 1: Writing (i)** and **(ii)** on p. 11. This indicates a mark range of **26–29 marks**. The examiner will consider whether the response is mostly at the ‘top’, ‘middle’ or ‘bottom’ of the achieved Competence Level strands and award the appropriate mark accordingly.

This score would then be entered against **1(i)** in the scoring facility on the right side of the screen.

Here is an example of this style of annotation in action for **Task 1: Writing (iii)** (this should be read in conjunction with the relevant Competence Level strands on p. 12):

The response is positively assessed against each of the three strands that make up the Competence Level strands for **Task 1: Writing (iii)**. Let's assume it can best be summarised by the following descriptors:

- “Increasingly sustained competence in the control of sentence structures. Some variety of sentence structuring is evident” (Range of Sentence Structures CL3)
- “The basics of punctuation and grammar...increasingly secure...add clarity and engage” (Use of Punctuation and Grammar CL3)
- “Increasingly accurate spelling of regular words...some with irregular patterns. Greater care...widening vocabulary to actively help engage the audience...” (Spelling and Range of Vocabulary CL3)

These individual strand levels are noted at the end of the response in a text box:

Wiii

333

The next stage in the process is to check these ‘strand scores’ across the mark grid for **Task 1: Writing (iii)** on p. 13. This indicates a score of **17/18 marks**. The examiner will consider whether the response is mostly in the ‘upper half’ or ‘lower half’ of the achieved Competence Level strands and award either mark accordingly.

The selected score would then be entered against **1(ii)** in the scoring facility on the right side of the screen.

General Guidance on applying the Competence Level strands

The first assessment: Task 1: Writing (i) and (ii)

The following checklist will help to highlight the extent to which a candidate has shaped the response appropriately. It offers general guidance on how the candidates, across all the Competence Level strands, may employ the required skills for **Task 1: Writing (i) and (ii)**.

Communicate clearly, effectively and imaginatively attempting:

- a handling of the topic in such a way as to attempt to persuade the prescribed audience and positively develop the audience's interest;
- the use of a style that builds a positive relationship with the prescribed audience; and
- possible use of anecdotes/humour to engage/persuade.

Adapting form and vocabulary to task and purpose in ways that engage the audience, attempting:

- to tailor the piece specifically for the prescribed audience;
- the use of an appropriate tone that is designed to engage and sustain the audience's attention; and
- the use of vocabulary that is in keeping with the purpose of the task.

Organise information and ideas into structured, sequenced sentences, paragraphs and whole texts attempting:

- to create a persuasive pathway/a logical progression through the student's point of view;
- to use engaging/challenging introductory and concluding paragraphs;
- the use of topic/link sentences for different paragraphs; and
- development that endeavours to use organisation to sustain the audience's interest.

Use a variety of linguistic and structural features to support cohesion and overall coherence attempting:

- a conscious varying of sentence length for effect;
- the use of connectives to give coherence; and
- the use of rhetorical devices (such as the rule of three, questions, hyperbole) to create interest/build a case/develop a rapport with the specified audience.

Credit any other valid strategies used that are not mentioned above.

The second assessment: Task 1: Writing (iii)

The following checklist will help to highlight the extent to which a candidate has shaped the response appropriately. It offers general guidance on how the candidates, across all the Competence Levels, may employ the required skills for **Task 1: Writing (iii)**.

The range and effectiveness of sentence structures:

- the wider the range and the greater the degree of originality and control in structuring sentences, the more opportunity the candidate has to establish a positive rapport with the specified audience; and
- the more assured and varied that manipulation of sentence structuring is, the more engaging the response is likely to be.

The use made of accurate punctuation and grammar:

- linked to the control of sentence structure is the control of a variety of appropriate punctuation and grammar. Here, too, competent usage can help to maintain interest. The greater the control and variation in the use of punctuation, the more engaging the outcome.

The use made of accurate spelling and range of vocabulary:

- accuracy in spelling, in isolation, can be misleading; it needs to be viewed beside the range and precision of the vocabulary used. A limited vocabulary spelt accurately is unlikely to capture attention; and
- examiners should credit ambitious use of vocabulary where the word may not always be accurately spelt but has been chosen carefully.

Credit any other valid strategies used that are not mentioned above.

Competence Level Strands and Mark Grids

Task 1 Response time: 55 minutes Mark allocation: 57 marks

Write an article for your school magazine persuading the readers to agree with your views on the following statement: “As students we all worry too much about what other people think of us!”

Competence Level Strands Task 1: Writing (i) and (ii)				
	Development and Style	Structuring/Use of Linguistic and Structural Features	Purpose and Audience	
CL0	No creditworthy response.	No creditworthy response.	No creditworthy response.	CL0
CL1	Simple development which constrains style and limits communication to a basic level.	A basic/rudimentary structure with some attempt at progression; there may be some attempt to use simple structural or linguistic features.	Some broad/overall, basic sense of purpose and/or audience may be evident.	CL1
CL2	Deliberate development using a straightforward style in a conscious attempt to persuade/present a point of view.	Logically organised, leading the audience through the response. This may occasionally be supported with some straightforward use of structural or linguistic features.	Recognition of purpose and audience giving a straightforward direction to the writing. Language choices are also generally appropriate.	CL2
CL3	Generally effective and appropriate development. An increasingly fluent and engaging style consciously attempting to persuade.	Combines clear structuring with a conscious effort to use some structural and linguistic devices in order to develop the audience's interest.	Purpose and audience are clearly understood. This understanding underpins the response and is evident in the variety of some of the language choices.	CL3
CL4	Increasingly competent development of a style that is closely aligned to purpose. The engagement of the audience is sustained.	Proficient structuring allied to the positive use of structural and linguistic devices to enhance the audience's engagement.	Increasingly convincing sense of purpose and audience woven within the fabric of the response. This is apparent in the conscious tailoring of suitable language.	CL4
CL5	Confident development of an engrossing/opposite style that commands the attention of the specified audience.	Assured competence in structuring is matched by the skilled use of a variety of structural and linguistic devices to enliven the work and actively cultivate a connection with the audience.	A confident handling of purpose allied to a consciously developed rapport with the specified audience. This is, in part, generated through precise selection of apposite language.	CL5

Mark Grid Task 1 Writing (i) and (ii)

Strands attained	Marks awarded
000	0
100	1–2
110	3–5
111	6–9
112	10–13
221	14–17
222	18–21
223	22–25
332	26–29
333	30–33
334	34–37
443	38–41
444	42–45
445	46–49
554	50–53
555	54–57

Task 1 Response time: **55 minutes** Mark allocation: **30 marks**

Competence Level Strands Task 1: Writing (iii)			
	Range of Sentence Structures	Use of Punctuation and Grammar	Spelling and Range of Vocabulary
CL0	No creditworthy response.	No creditworthy response.	No creditworthy response.
CL1	Some attempt to use sentence structuring.	Some basic punctuation (full stops) and grammar are occasionally used in an attempt to support meaning.	Some accurate spelling of basic words. A narrow range of vocabulary limits communication to a basic level.
CL2	Control of straightforward sentence structure is generally maintained.	The use of generally secure basic punctuation (full stops and commas) and grammar to support uncomplicated communication.	Generally accurate spelling of regular, straightforward words. Some conscious attempt to use vocabulary to enliven the writing.
CL3	Increasingly sustained competence in the control of sentence structures. Some variety of sentence structuring is evident.	The basics of punctuation (full stops, commas, exclamation and question marks) and grammar are increasingly secure and are used to add clarity and engage.	Increasingly accurate spelling of regular words, as well as some with irregular patterns. Greater care in the selection of a widening vocabulary to actively help engage the audience. Credit attempts at ambitious usage.
CL4	Variety in sentence types and structuring is controlled and, where appropriate, deliberately manipulated for effect.	A proficient use of a range of punctuation and grammar to sustain clarity and to actively engage the audience.	Accurate spelling of most words, although some errors with more problematic words will persist. An extended vocabulary is employed with increasing precision.
CL5	Assured use of a wide range of sentence structures to enhance the overall effect in terms of clarity, purpose and audience.	A variety of punctuation and grammar is confidently and accurately deployed, enhancing and generating a rapport with the audience.	Errors will be limited to one-off mistakes or the outcome of ambitious attempts to use complex language. Extended, apposite vocabulary consciously used for effect.

Mark Grid Task 1 Writing (iii)

Strands attained	Marks awarded
000	0
100	1–2
110	3–4
111	5–6
112	7–8
221	9–10
222	11–12
223	13–14
332	15–16
333	17–18
334	19–20
443	21–22
444	23–24
445	25–26
554	27–28
555	29–30

Section B: Reading to Access Non-fiction and Media Texts

The Assessment Objectives

Reading (AO3)

- (i) Read and understand texts, selecting material appropriate to purpose.
- (ii) Develop and sustain interpretations of writers' ideas and perspectives.
- (iii) Explain and evaluate how writers use linguistic, structural and presentational features to achieve effects and engage and influence the reader.

All strands of Reading (AO3) are being assessed in Tasks 2, 3, 4 and 5.

The assessment process

Tasks 2 and 4 will be assessed using Competence Level based assessment.

Tasks 3 and 5 will be assessed using task-specific checklists.

The required style of annotation for Tasks 2 and 4

1 Each response will be assessed on the basis of a **single reading** using **two e-marking tools: underlining and ticking**

- use **underlining** to highlight **appropriate explanation/interpretation**;
- use **ticking** to indicate presentation of **relevant examples/evidence**; and
- ignore all errors in punctuation, syntax and spelling as they are not being assessed.

2 The examiner **will carefully read and annotate** the response.

The purpose of the annotation is to clarify, positively, for the examiner, exactly what is creditworthy so, in turn, leading to the award of the correct Competence Level strands/mark.

3 (a) Having annotated the response as required, the examiner will then assess the response in relation to **each of the three strands of the relevant Competence Levels**.

(b) The **three** selected Competence Level Strands will be noted in the appropriately numbered dialogue box at the end of the response.

(c) Only **after** selecting and noting the three Competence Level Strands will the examiner turn to the mark grid to establish the mark to be awarded.

Where a two mark range is available, the examiner will consider whether the response is mostly in the 'upper' or 'lower' half of the achieved Competence Levels and award either mark accordingly.

In exceptional circumstances the standard of a candidate's work might range across more than two strand levels. Such an eventuality is not covered by the mark grids. Where this happens, the examiner should decide the mark to be awarded on a 'best fit' basis. Alternatively, the support of the Supervising Examiner could usefully be sought.

Here is an example of the style of annotation required for a **Task 2** response (it should be read in conjunction with the relevant Competence Level Strands on p. 17).

The response is positively assessed against each of the Competence Level Strands for **Task 2**. Let's assume that the response can best be summarised by the following descriptors:

- “A straightforward understanding...an attempt to exemplify conclusions.” (Read and understand text/select appropriate material **CL2**)
- “An overall explanation...Some straightforward appreciation is evident” (Develop and sustain interpretations **CL2**)
- “A generally purposeful approach...comments on and/or attempts some evaluation” (Explain and evaluate elements of writer’s craft **CL3**)

These individual strand levels are noted at the end of the response in the Task 2 dialogue box:

2
223

The next stage in the process is to check these ‘strand scores’ across the mark grid for **Task 2** on p. 18. This indicates a score of **9/10 marks**. The examiner will consider whether the response is mostly in the ‘upper half’ or ‘lower half’ of the achieved Competence Levels and award either mark accordingly.

The selected score would then be entered against **2** in the scoring facility on the right side of the screen.

4 Tasks 3 and 5

- (a) The assessment of each of these tasks is measured against task specific criteria laid out in detail later.
- (b) The score for each will then be entered in the scoring facility on the right side of the screen.

5 Where additional objects are present:

- (a) Use the ‘E’ tool to indicate the end of the candidate’s final response.
- (b) Stamp all unused response spaces with the ‘SEEN’ tool/facility.

Task 2:

Response time: **15 minutes**. Total: **21 marks**.

Read the text below where the writer describes what he enjoys about photography. Explain how he has presented this in a way that engages his readers' interest.

Below is a task-specific checklist outlining the material that candidates at all Competence Levels may draw from in their responses. **Credit any other valid suggestions.**

- a long opening sentence captures the reader's attention by using a list of dramatic individuals and situations from Essex's history: "invaders"/"immigrants"/"raiders"/"conquerors"/"battles"/"sieges"/"smugglers"/"highwaymen"
- the idiom in the second sentence "has left its mark" highlights how the writer thinks the events of the past are still having an effect today
- alliteration is used to add emphasis to the drama of the natural landscapes he photographs: "something more sinister"
- in the second paragraph the writer consciously builds up a sinister feeling of unease. There is the choice of adjectives, "Twisted"/"eerily empty"/"unnerving" that help to create an ominous feel. The verb in the metaphor, "harbour their own attraction" adds to this effect. And finally, sibilance in the phrase, "something more sinister in the half-light or mist" to add to the mystical feel
- at the end of the second paragraph the writer directly addresses his readers using two consecutive questions to allow his reader to share this sense of fear: "Could that unnerving...mist? Is it really... such a day?"
- the writer's enjoyment is conveyed through the use of repetition: "such a sky ... such a day" thus sustaining the reader's engagement
- the use of the extended metaphor in paragraph three adds to the idea of witches' activities in paragraph two: "dash of danger" (alliteration used for further emphasis)/ "pinch of mystery"/ "stir up"/"mix... into the cauldron"
- the commands used in the final sentence make it read like the instructions in a recipe. This effect is created by the use of the verbs: "Set"/"mix". This also directly involves the reader in the writer's enjoyment of photography
- there is a series of examples of the writer's enthusiasm for photography interspersed through the article: "As a life-long photographer"/"landscapes especially have been my interest"/"Today... we can add something extra". The final emphatic declaration engages the reader through the writer's enthusiasm for the subject: "now, that's an interesting formula to me!"

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Competence Level Strands Task 2					
	Read and understand text/select appropriate material	Develop and sustain interpretations of the writer's intentions	Explain and evaluate elements of the writer's craft		
CL0	No creditworthy response.	No creditworthy response.	No creditworthy response.	CL0	
CL1	A very basic understanding may be supported by textual references some of which may be relevant.	Some basic sense of the writer's overall intention may be presented.	A rudimentary attempt to offer some basic remarks on how an aspect/s of the text has/ have been used.	CL1	
CL2	A straightforward understanding is developed through an attempt to exemplify conclusions.	An overall explanation of the writer's intentions is presented. Some straightforward appreciation is evident.	An uncomplicated review/ consideration of some of the language and/or linguistic devices the writer has employed.	CL2	
CL3	Some appropriately selected examples from the extract are linked to valid insights/ explanations.	A competent overall interpretation that recognises how some of the writer's intentions have been delivered through language choices.	A generally purposeful approach which effectively comments on and/or attempts some evaluation of the linguistic strategies.	CL3	
CL4	Relevant selection of material is used to pinpoint and comment on a series of the writer's intended strategies.	An interpretation that competently demonstrates a valid understanding of how the writer's intentions are reflected in language choices.	A generally evaluative approach that competently explores the use of some of the linguistic strategies.	CL4	
CL5	Focused, precise selection used to facilitate the scrutiny of the writer's intended strategies.	An analytical interpretation that demonstrates a perceptive understanding of how the writer's intentions are evidenced in the use of language.	A confident, evaluative approach is used to examine relevant elements of the writer's craft.	CL5	

Mark Grid Task 2

Strands attained	Marks awarded
000	0
100	1
110	2
111	3
112	4
221	5–6
222	7–8
322	9–10
332	11–12
333	13–14
334	15–16
443	17
444	18
445	19
554	20
555	21

Task 3

Response time: **10 minutes**. Total: **12 marks**.

In this part of the article, the writer is thinking about why certain places can make us feel scared.

Read the text below. In your own words, write down two reasons the writer gives to explain why we feel scared: one reason from each paragraph. For each reason present two pieces of supporting evidence from the text.

[Whether or not the candidates choose to present their two reasons and supporting evidence chronologically is not an issue.]

Style of Assessment

Crediting each reason [up to a max. of 4 marks]

- These are initially assessed on the basis of a single reading
- Use underlining to highlight the creditworthy elements of the response. If none is present, use the 'SEEN' stamp to indicate that the response has been read
- This underlined creditworthy material will then be assessed against the following descriptors before the mark is selected on the basis of best fit
- Enter this mark in the scoring facility for **3(a)** or **3(c)** on the right-hand side of the screen

A confident summary using the candidate's own words	4
A competent summary mainly in the candidate's own words	3
A straightforward, mainly valid attempt to summarise in the candidate's own words but with some reliance on the language of the text	2
A general sense, relying on the language of the text	1
No creditworthy response	0

Crediting the supporting evidence [up to a max. of 2 marks – 1 mark for each piece of supporting evidence]

- Evidence may be reported or quoted
- Use the ticking tool to indicate each piece of valid supporting evidence. If none is present, use the 'SEEN' stamp to indicate that the response has been read
- The score awarded is the total number of ticks (none, one or two) and this is entered in the scoring facility for **3(b)** or **3(d)** on the right-hand side of the screen

(a) Reason from the first paragraph:

Given the right location and/or conditions, imagination can make natural objects seem scary.

(b) The supporting evidence:

- “We...nervous of dark places like forests... all around us.”
- “an ancient wood where some of the weathered and twisted trees have grown into odd shapes.”
- “with a little imagination, those trees can seem to have faces”
- “distorted like grotesque or misshapen animals or humans.”
- “frightening if seen at the right angle and in the right light”

(c) Reason from second paragraph:

Occasionally people enjoy being/or are scared by stories [from books, television or films] that make them feel uncomfortable and wary of certain types of locations.

(d) The supporting evidence:

- “We like to be scared by storytellers”
- “Most of Grimms’ fairy tales...frightening”
- “Embedded deep within our awareness is that prickly feeling”
- “something outside of our control...particular spot”
- “we fear someone – or something”
- “in that uncertain grey distance”
- “something unearthly, something waiting”

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Task 4

Response time: **17 minutes.** Total: **20 marks**

Read the text below. Explain how language has been used to develop a sense that this book would be exciting to read. Present evidence to support your comments.

Below is a comprehensive task-specific checklist outlining the material that candidates at all Competence Levels may draw from in their responses. **Credit any other valid suggestions**

- the first two paragraphs of the blurb are a synopsis highlighting the plot line of this new book. The final paragraph steps back to reference a previous work of the author to impress the reader with the quality of the author's earlier work: "from the author of PRIVATE PEACEFUL". Finally, a very positive summary of the new book concludes this promotional piece
- the opening date immediately places the novel in its historical context: "May, 1915"
- vivid adjectives are used to create a sense of mystery around the character of Lucy: "uninhabited island"/"injured, thirsty, lost"
- the situation Lucy finds herself in is intriguing for the reader: "with absolutely no memory of who she is...to be there"
- a short sentence creates dramatic impact and adds further to the mystery surrounding Lucy: "She can say only one word: Lucy."
- the use of questions creates a sense of mystery and intrigue for the reader regarding Lucy's past and present: "Where has she come from? Is she a mermaid ... a German spy?"
- the reader's interest is maintained by being alerted to a dramatic switch from the uncertainty surrounding Lucy: "Only one thing is for sure..."
- alliteration is used to reinforce the two things to which Lucy responds. They intrigue the reader as they seem to offer a window to the girl's past: "music and moonlight"
- the alliterative phrase "glimmers of the girl" adds to the mystery for the reader of how she used to be
- a dramatic verb describes the growing threat of war and its potential negative impact on the lives of the two characters: "World War One is raging"
- nouns are used to highlight the dangerous predicament of the two main characters: "suspicion and fear"
- the increasing pressure that Alfie and Lucy are under is being ramped up, adding to the excitement: "suspicion and fear are growing...increasingly under threat"
- a positive adjective and hyperbole are used to promote the quality of the book: "a major new"/"beautiful masterpiece"
- a list is used to present the main themes in the novel and provide the reader with an overview of what the book is about: "family, love, war and forgiveness"
- a range of punctuation is deployed to help build tension. A colon, semi-colon, dashes and ellipsis all are used to help: "– injured, thirsty, lost..."/"only one word: Lucy"/"or even – as some suggest – a German spy"/"is raging; suspicion and fear are growing"
- the final line of the blurb creates a cliff-hanger (with the help of ellipsis): "what was once lost... washed up again on the shore..."

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Competence Level Strands Task 4					
	Read and understand text/select appropriate material	Develop and sustain interpretations of the writer's intentions	Explain and evaluate elements of the writer's craft		
CL0	No creditworthy response.	No creditworthy response.	No creditworthy response.	CL0	
CL1	A very basic understanding may be supported by textual references some of which may be relevant.	Some basic sense of the writer's overall intention may be presented.	A rudimentary attempt to offer some basic remarks on one or two examples of language use.	CL1	
CL2	A straightforward understanding is developed through an attempt to exemplify conclusions.	An overall explanation of the writer's intentions is presented. Some straightforward appreciation is evident.	An uncomplicated review/consideration of some of the language and/or linguistic devices the writer has employed.	CL2	
CL3	Some appropriately selected examples from the extract are linked to valid insights/ explanations.	A competent overall interpretation that recognises how some of the writer's intentions have been delivered through language choices.	A generally purposeful approach which effectively comments on and/or attempts some evaluation of the linguistic strategies.	CL3	
CL4	Relevant selection of material is used to pinpoint and comment on a series of the writer's intended strategies.	An interpretation that competently demonstrates a valid understanding of how the writer's intentions are reflected in language choices.	A generally evaluative approach that competently explores the use of some of the linguistic strategies.	CL4	
CL5	Focused, precise selection used to facilitate the scrutiny of the writer's intended strategies.	An analytical interpretation that demonstrates a perceptive understanding of how the writer's intentions are evidenced in the use of language.	A confident, evaluative approach is used to examine relevant elements of the writer's craft.	CL5	

Mark Grid Task 4

Strands attained	Marks awarded
000	0
100	1
110	2
111	3
112	4
221	5
222	6–7
322	8–9
332	10–11
333	12–13
334	14–15
443	16
444	17
445	18
554	19
555	20

Task 5

Response time: **8 minutes**

Total: **10 marks**

Study the front cover of the book “Listen to the Moon” below.

Select **two** examples of presentational features from this front cover. Explain how these **two** presentational features make this book appealing to the reader.

STYLE OF ASSESSMENT

Crediting the selection of valid presentational features [1 mark for each]

- Use the ticking tool to indicate the presence of a valid presentational feature from the list provided. If none is present, use the ‘SEEN’ stamp to indicate that the response has been read
- In each case the score awarded is zero or one mark and this is entered in the appropriate scoring facility for 5(a) or 5(c) on the right-hand side of the screen

Crediting each “Explanation” [up to a max. of 4 marks]

- These are initially assessed on the basis of a single reading
- Use underlining to highlight the creditworthy elements of the response. If none is present, use the ‘SEEN’ stamp to indicate that the response has been read
- This underlined creditworthy material will then be assessed against the following descriptors before the mark is selected on the basis of best fit
- Enter this mark in the scoring facility for **5(b)** or **5(d)** on the right-hand side of the screen

A confident and accurate explanation	4
A competent explanation	3
A straightforward, mainly valid attempt to present an explanation	2
A general attempt to present an explanation	1
No creditworthy response	0

List of possible presentational features for 5(a) and 5(c):

- a specific aspect of colour within the text
- a specific aspect of layout
- the presentation of text on the front cover referring specifically to the title, tagline or author's name
- the image of the two characters and/or the horse
- the image of the moon
- the image of the ship/U-boat
- the image of the rough sea/waves crashing around the ship/U-boat

Credit any other valid suggestions (check with your Supervising Examiner)

List of possible explanations for 5(b) and 5(d):

- the large, central close-up image of the two characters and the horse dominates the front cover. The girl's facial appearance is neutral or blank – almost vacant – as she stares directly out of the cover but the boy's worried expression suggests different intriguing aspects of the plotline. The image of the horse arouses the curiosity of the reader as to the part it plays in the story
- the dramatic image of the ship/U-boat in a storm suggests danger and action and presents an exciting aspect of the storyline and hints at the theme of war
- the use of the colours blue and white combine well to reflect the turbulent sea and waves as well as the night and the moon to help create a vivid and exciting setting
- the name of the author is highly prominent as it is the largest text and the bright yellow colour also makes it stand out against the darker background to appeal to Morpurgo fans
- the title of the novel features some large capital letters to make it stand out. The word "LISTEN" stands out against the darker blue background. The word "MOON" appears to glow like moonlight and is deliberately placed across the image of the moon which adds to the striking visual appeal of this front cover
- the tagline is situated at the very top of the front cover which makes it important even if its font size is smaller than the other text around it. It is printed in capital letters which also helps to draw the reader's eye to it

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Credit any other valid suggestions