



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCE

English Language B

Unit ENB5

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Unit ENB5: Editorial Writing

General Principals

Paper ENB5 essentially asks candidates to complete a task; it is not a question paper in the conventional sense of that term. Examiners are effectively put in the role of editor, radio producer, publisher, information officer, publicity agent, or whatever, and should judge the candidates' scripts according to the understanding they display of the task, its purpose and its audience. The strength and clarity of a candidate's overall conception of what he or she is trying to do will be of paramount importance, and it is recognised (and welcomed) that a variety of general strategies and specific details of approach will be demonstrated. The setters of Paper ENB5 have made every effort to avoid suggesting particular interpretations or preferred formats for the source material, and examiners should remain as open minded as possible to candidates' choices of interpretation and representation. **Remember always the purpose of the task and the specified audience and when in doubt ask yourself "How effective would the script be for its intended user?"**

In the light of these considerations it is not appropriate to apportion percentages of marks to individual aspects of the task. Please mark positively, rewarding strengths and achievements. Inevitably weaknesses and misjudgements will also be discerned, and these will modify the mark finally given. Uncompleted scripts are rare. Such scripts will not necessarily fail but should be marked extra carefully.

Candidates should not introduce any information content from outside the source material. If they do so, it should be disregarded and it may incur a penalty in your final judgement of the mark that should be awarded.

In addition, candidates are required to write a commentary (150 – 200 words) about their new text in which they explain some of the significant decisions and choices made. Such commentaries are likely to focus on the candidate's selection of material from the Source File, the order and structure of this material in their new text, the voice used to address the audience and the presentational methods adopted. Candidates do not, of course, have to include all, or any, of these in their commentaries and examiners should reward those who respond to the task in an unexpected yet appropriate way.

Main Criteria

The main criteria for assessing achievement on Paper ENB5 may be summarised under the following headings.

Text (AO1; AO2)

Has the candidate constructed a new text?

Is the new text cohesive?

- e.g.,
- are any excerpts used adequately (and syntactically) linked?
 - have excerpts been contextualised where necessary?
 - is there a title, an introduction, a conclusion, if appropriate to the genre?
 - have editorial features such as sub-headings, notes, instructions, been successfully used, where necessary?
 - has the reader been guided through the text in a clear and appropriate manner?
 - what is the proportion of the source material to the candidate's own writing?
 - how well has the candidate blended the selected source material with his/her own writing?

Tenor (AO1; AO2)

Is the text coherently written?

Has it something to say?

Is it going somewhere?

- e.g.,
- has the candidate's selection of material been guided by a clear idea?
 - does the candidate use argument, narrative, exposition etc, where appropriate?
 - has the candidate kept the task clearly in mind throughout the script?
 - is the sequencing, overall structure of information and argument, movement of ideas through the text clear?
 - has the candidate understood the purpose of the assignment?

Tone (AO1; AO2)

Who is the text speaking to?

And how?

- e.g.,
- does the candidate show control over his/her use of language?
 - has the source material been glossed, simplified, paraphrased, where necessary?
 - what communication strategies have been employed by the writer?
 - does the text show awareness of the specified audience?
 - does the text use an appropriate voice(s) when addressing the reader/listener?

Genre (AO1; AO2)

Has the appropriate genre been used?

- e.g., has the candidate used conventions appropriate to the required genre?
does the candidate show control over the form in which the text is presented?
has the candidate used an appropriate register and discourse?

You should also take the following criteria into consideration when assessing a script:

Range of source material (AO1; AO2)

How much of the original source material has the candidate used in the construction of the new text?

- e.g., is it excessively narrow (less than 25%)?
is it somewhat restricted (less than 50%)?
is it adequately representative (50 - 65%)?
is it comprehensive (over 65%)?

Length (AO2)

Has the candidate produced a text of the length specified?

- e.g., what overall effect does any shortfall or excess of words have on the text's success? There is no pro rata tariff of mark deduction for infringements of the length requirements. You should judge a script on its likely overall effectiveness.

Commentary (AO4)

Does the candidate demonstrate an informed awareness of the processes involved in the production of the new text?

- e.g., the selection of appropriate material from the source file;
the structure and organisation of the new text;
the voice(s) chosen in which to address the specified audience;
the presentational methods used.

Numerical Marking

The new text should be marked out of 60.

51 – 60 *The best scripts.*

- a totally successful and effective new **text** with a comprehensive range of new or re-writing;
- crystal clear and coherent **tenor** throughout;
- entirely appropriate **tone**;
- control of form and **genre** confidently sustained throughout;
- comprehensive range of well-selected **source material** used.

41 – 50 *Very good scripts that just miss the highest band because of a flaw or mischance. Many more strengths than weaknesses.*

- a successful and effective new **text** with a range of new or re-writing;
- clear and coherent **tenor** throughout;
- **tone** mostly very appropriate;
- control of form and **genre** mainly achieved;
- appropriate range of well-selected **source material**.

31 – 40 *Scripts which show an even balance of strengths and weaknesses.*

- generally effective **text** which in the main is new or re-written;
- generally clear and coherent **tenor**;
- appropriate **tone**, in the main, with occasional lapses;
- control of form and **genre** generally clear, but slightly flawed;
- adequately representative range of **source material** used.

21 – 30 *Scripts where weaknesses start to outweigh strengths.*

- partly effective, with some new or re-written **text**;
- **tenor** has some clarity and coherence, but flawed in parts;
- sometimes appropriate **tone**, but may be dull and pedestrian;
- control of form and **genre** clear in part;
- somewhat restricted and possibly unbalanced range of **source material** used.

11 – 20 *Scripts that address the task, but have some serious flaws.*

- sometimes effective **text** with a limited range of new or re-writing/shadows original texts closely;
- discernible **tenor** with some coherence;
- dull and often inappropriate **tone**;
- some understanding of the conventions of **genre** and form;
- a restricted and possible unbalanced range of **source material** used.

1 – 10 *Scripts that have seriously misinterpreted the task or misjudged the audience. Scripts that are little more than rudimentary (1 – 3).*

- weak and ineffective **text** with very little new or re-writing/ likely to depend on cutting and pasting or copying large amounts of the source material;
- **tenor** very difficult to discern/ lacking coherence;
- mainly inappropriate **tone**;
- weak, if any, understanding of conventions of **genre** and form / tendency to essay form;
- a very narrow and unbalanced range of **source material** used.

0 marks *Nothing written.*

Commentary

- 9 – 10** perceptive, full and informed exploration of the significant choices and decisions made in the construction of the new text;
sophisticated analysis;
clear supporting evidence.
- 7 – 8** clear and informed discussion of the significant choices and decisions made in the construction of the new text;
focused analysis;
clear supporting evidence.
- 5 – 6** sound and sensible focus on some of the significant choices and decisions made in the construction of the new text;
more analysis than description;
includes relevant supporting evidence.
- 3 – 4** offers a few useful comments on some of the significant choices and decisions made in the construction of the new text;
may repeat information given in question;
may focus on layout and presentation;
more description than analysis;
some supporting evidence.
- 1 – 2** makes elementary and self-evident observations about the new text;
repeats information given in question;
focus on layout and presentation;
descriptive, not analytical;
little or no supporting evidence.
- 0** nothing relevant written.

PSYCHO**QUESTION 1**

Key words: **article** **background to film** **director**
 making of film **Radio Times**

General criteria

1. The new text should use the appropriate conventions for an illustrated article.
2. Each of the three areas of interest – background information, Hitchcock and the making of *Psycho* – should be adequately covered, though the balance between the three is a matter of judgement.
3. The voice(s) used should be suitable for the *Radio Times*.
4. Illustrations used should be integral to the text rather than merely decorative.

51 - 60

- fully aware of and exploits successfully conventions of article;
- successfully engages the attention of the readers and addresses them in a sustained and appropriate voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- creates a structure for the article that is entirely effective and which is clearly signposted;
- suitable illustrations and extracts fully and coherently integrated into the new text, with informative and clear use of captioning etc;
- shows sophisticated writing skills which are sustained to an appropriate length.

41 - 50

- makes effective use of the conventions of article;
- engages the attention of the readers and addresses them in an appropriate voice; a range of new writing;
- good selection of material with all aspects of the task covered;
- creates an effective structure for the article which is usually clearly signposted;
- suitable illustrations and extracts incorporated into the new text in an orderly way and to advantage, with effective captioning etc;
- writes fluently and at appropriate length; sustained writing skills.

31- 40

- reasonably effective use of the conventions of article;
- usually engages the attention of the readers and addresses them in a generally appropriate voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly;
- creates a structure and a shape which is sufficiently well signposted to guide the reader;
- illustrations and extracts chosen are usually suitable and are incorporated into the text reasonably effectively, with captioning etc;
- writes fluently and accurately and at appropriate length.

21 - 30

- attempts to use the conventions of article;
- addresses the readers in an appropriate voice at some points in the text and has some success in engaging their attention; some new writing;
- an uneven selection of material and coverage of the task;
- some success in creating structure and order within the text and has some signposts to guide the reader;
- some suitable illustrations and extracts included, usually captioned etc;
- partly effective writing skills; some flaws in fluency.

11 - 20

- some attempt to use the conventions of article;
- limited success in using appropriate voice; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task;
- limited achievement in creating order and direction; text lacking coherence and signposting;
- some suitable illustrations and extracts included, but with limited success;
- unsophisticated writing skills.

1 - 10

- weak or no attempt to use conventions of article;
- little or no success in using appropriate voice; ignores the needs of the reader; may read like an essay or textbook; little new writing; close shadow or excessive use of cut-and-paste;
- poor selection of material; some aspects of the task may be ignored;
- little or no sense of structure or direction; few, if any, signposts;
- illustrations and extracts (if included) are used unskillfully;
- weak writing skills.

0

- nothing written.

PSYCHO**QUESTION 2**

Key words: **Radio 4** **remind** **significance**
 Hitchcock's way of working

General criteria

1. The new text should use the appropriate conventions for a programme on Radio 4.
2. The two areas – the significance of *Psycho* and Hitchcock's way of working – should be adequately covered, but the balance between them is a matter of judgement.
3. The speaking voice(s) chosen is crucial. It (they) should be lively and entertaining for Radio 4 listeners, but should, nevertheless, treat the subject seriously.
4. The script should not solely re-tell the plot of the film.

51 - 60

- fully aware of and exploits successfully conventions of Radio 4;
- successfully engages the attention of the listeners and addresses them in a sustained and appropriate voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- creates a structure for the programme that is entirely effective ;
- shows sophisticated writing skills which are sustained to an appropriate length.

41 - 50

- makes effective use of the conventions of Radio 4;
- engages the attention of the listeners and addresses them in an appropriate voice; a range of new writing;
- good selection of material with all aspects of the task covered;
- creates an effective structure for the programme;
- writes fluently and at appropriate length; sustained writing skills.

31- 40

- reasonably effective use of the conventions of Radio 4;
- usually engages the attention of the listeners and addresses them in a generally appropriate voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly; may begin to move towards plot summary;
- creates an adequate structure and shape for the programme;
- writes fluently and accurately and at appropriate length.

21 - 30

- attempts to use the conventions of Radio 4;
- addresses the listeners in an appropriate voice at some points in the text and has some success in engaging their attention; some new writing;
- an uneven selection of material and coverage of the task; plot summary assumes some importance;
- some success in creating structure and order for the programme;
- partly effective writing skills; some flaws in fluency.

11 - 20

- some attempt to use the conventions of Radio 4;
- limited success in using appropriate voice; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task; plot summary may predominate;
- limited achievement in creating order and direction; text lacking coherence
- unsophisticated writing skills.

1 - 10

- weak or no attempt to use conventions of Radio 4;
- little or no success in using appropriate voice; ignores the needs of the listener; little new writing; close shadow or excessive use of cut-and-paste;
- poor selection of material; some aspects of the task may be ignored; reliant on plot summary;
- little or no sense of structure or direction in the programme;
- weak writing skills.

0

- nothing written.

MONEY**QUESTION 3**

Key words **illustrated leaflet** **tourists** **currency**
 insight into history **technical and artistic achievements**

General criteria

1. The new text must use the conventions of an illustrated leaflet.
2. There should be a structure which is well signposted and clearly directed.
3. The best scripts are likely to focus consistently on the relationship between the ways in which currency developed and the development of people in society.
4. The question requires some consideration of the design and artistry of currency.
5. The best choice of tone is likely to be one of confidence and authority. A lively approach can be made appropriate for this adult readership. A more serious tone is equally acceptable, provided it is not dull/pedestrian.

51 - 60

- writes an informative and engaging leaflet, using a wide range of references from the source;
- uses the conventions of an illustrated leaflet in a sophisticated way;
- exemplary choice of tone to suit a tourist audience;
- addresses aspects of design and artistry with notable success;
- shows sophisticated writing skills which are sustained to an appropriate length.

41 - 50

- writes an informative and satisfying leaflet, using a good range of references from the source;
- is aware of the conventions of an illustrated leaflet and uses them effectively;
- good choice of tone to suit a tourist audience;
- addresses aspects of design and artistry with some success;
- writes fluently and at an appropriate length, sustained writing skills.

31 - 40

- writes a reasonably satisfying leaflet, using an adequate selection of material from the source;
- makes consistent use of the conventions of an illustrated leaflet, though success may be uneven;
- generally achieves a tone to suit a tourist audience;
- considers aspects of design and artistry intelligently, though not consistently confident or convincing;
- writes fluently and accurately and at an appropriate length.

21- 30

- attempts to write a satisfying leaflet but selection of material is unbalanced or limited;
- attempts to use the conventions of an illustrated leaflet but not consistently;
- uneven success in achieving a tone to suit a tourist audience;
- attempts considerations of design and artistry but these are not effectively integrated;
- partly effective writing skills, some flaws in fluency.

11 - 20

- very limited success in creating a leaflet that meets the focus of the task;
- some limited attempt to use the conventions of an illustrated leaflet;
- limited success in achieving a tone to suit a tourist audience;
- neglects or gives only cursory attention to aspects of design and artistry;
- unsophisticated writing skills.

1-10

- an unfocused leaflet that does not throw light on the relationship between development of currency and development in society;
- weak or no attempt to use the conventions of an illustrated leaflet;
- little or no success in achieving a tone that would appeal to a tourist audience;
- omits key aspects of the task;
- weak writing skills; is source dependent; has no new voice.

0

- nothing written.

11 - 20

- limited success in creating a coherent story;
- limited achievement in creating order and direction; text lacking coherence and signposting;
- neglects to cover different perspectives; unsatisfying re-working of source material;
- limited success in achieving a tone for this audience; inclined to essay or text book style;
- unsophisticated writing skills; limited use of appropriate strategies.

1-10

- a script that does not achieve a sense of story or narrative or chronology;
- little or no sense of structure or signposting;
- ignores key aspects of the task, e.g. different perspectives;
- little or no success in achieving a tone for this audience; seriously misjudges the tone;
- weak writing skills; is source dependent; has no new voice; significant neglect of appropriate strategies.

0

- nothing written.