



## General Certificate of Education

# English Language 6706

## *Specification B*

*ENB5 Editorial Writing*

# Mark Scheme

*2006 examination – June series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## ENB5: Editorial Writing

### General Principles

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 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 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 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. The following guidelines have proved helpful and should be followed in your marking.

*It will help examiners to think initially in terms of mark bands, as indicated below, and to place each script in a band without worrying too much whether it is, for example, a 47 or 49. Discriminations of this kind will become clearer at the standardising meeting and as you get into the swing of your marking. Your final mark will depend, of course, on your balancing of the descriptors. Scripts may be placed in a particular mark band without their demonstrating achievement in each descriptor for that band.*

*It is important to remember that the texts you are assessing are ones that have been produced within the time constraints of an examination and have been written, in the main, by 18 year olds.*

### 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.

## Tattooing

### Question 1

**Key words:**     **Radio 2**     **25 -45**     **developments in tattooing**     **significant**

#### General criteria

1. The new text should use the appropriate generic conventions for a programme on Radio 2.
2. The history of tattooing and its present day manifestations should be adequately covered, but the balance between the two is a matter of judgement.
3. The speaking voice(s) chosen is/are crucial. It (they) should be lively and entertaining for Radio 2 listeners, but should, nevertheless, treat the subject seriously.
4. Selection and representation of material should be made in the realisation that the new audience is neither expert historians/sociologists nor aficionados of tattooing.
5. Scripts should show awareness that the programme is pre-recorded and that unedited phone-ins, impromptu discussions etc. are not appropriate.

#### 51-60

- fully aware of and exploits successfully the conventions of Radio 2;
- history *and* present day manifestations balanced effectively and memorably;
- successfully engages the attention of listeners, addressing them in a new and always appropriate voice(s) based on comprehensive rewriting;
- exemplary selection and adaptation of material with all aspects of the task successfully covered;
- complete awareness of the pre-recorded nature of the programme.

#### 41-50

- makes effective use of the conventions of Radio 2;
- history *and* present day manifestations balanced effectively;
- engages the attention of listeners, addressing them in a new and appropriate voice (s) based on a range of rewriting;
- good selection and adaptation of material with all aspects of the task well covered;
- awareness of the pre-recorded nature of the programme.

#### 31-40

- makes reasonably effective use of the conventions of Radio 2;
- history *and* present day manifestations balanced with some degree of effectiveness;
- usually engages the attention of listeners, addressing them in a generally appropriate voice(s) based on mainly new writing, but with some inappropriate dependence on source apparent;
- reasonable selection and adaptation of material with all aspects of the task covered perhaps with some slight misjudgement of emphasis;
- aware in the main of the pre-recorded nature of the programme.



**21-30**

- attempts to use the conventions of Radio 2;
- history *and* present day manifestations attempted though some degree of imbalance may be present;
- at some points engages the attention of listeners, addressing them in a sometimes appropriate voice(s) based on some new writing, but with inappropriate dependence on sources intruding;
- approaching restricted selection and adaptation of material with possibly uneven coverage of the task;
- some awareness of the pre-recorded nature of the programme.

**11-20**

- some attempts to use the conventions of Radio 2;
- history *and* present day manifestations attempted with limited success;
- limited success in engaging the attention of listeners, addressing them in a seldom appropriate voice(s) based on limited new writing, with sources dominating;
- noticeably restricted selection and adaptation of material with some uneven coverage of the task;
- little awareness of the pre-recorded nature of the programme.

**1-10**

- weak or no attempt to use the functions of Radio 2;
- history *and* present day manifestations virtually ignored;
- little or no success in engaging the attention of listeners, addressing them in a rarely appropriate voice(s) being almost totally reliant on sources with little or no new writing;
- extremely restricted selection and adaptation of material with coverage of the task that is inadequate;
- little or no awareness of the pre-recorded nature of the programme.

**0**

- nothing written.

## **Tattooing**

### **Question 2**

**Key words:**    **Broadsheet    Style and Fashion    18 – 30    illustrated article**  
**History of tattooing    modern fashionable development**

#### **General criteria**

1. The new text should observe and use the appropriate generic conventions of an illustrated newspaper feature.
2. The source material should be selected and adapted in such a way as to be appropriate for the audience.
3. The new text should be both informative and entertaining, but the one should not be sacrificed in favour of the other.
4. The two aspects of the article – ‘Then’ and ‘Now’ – should be covered and one should not predominate over the other, though the extract balance between the two is a matter of judgement.
5. The voice chosen is crucial to the article’s success. Both the dully pedantic and the overly trendy are best avoided.
6. The best texts are likely to be well signposted, with lively sections and a variety of communication strategies employed.
7. Illustrative material should enhance the content of the text rather than detract there from.

#### **51-60**

- fully aware of and exploits successfully conventions of the genre, with suitable illustrations and extracts fully integrated in ways which successfully attract the readers, and fully complement the written text;
- ‘Then’ *and* ‘Now’ balanced effectively and memorably;
- creates a structure that is entirely effective and is clearly signposted;
- exemplary selection and adaptation of material with all aspects of the task covered.
- successfully engages the attention of readers addressing them in a new and always appropriate voice based in comprehensive rewriting;
- shows sophisticated writing skills which are sustained to an appropriate length;

#### **41-50**

- makes effective use of conventions of the genre, with suitable illustrations and extracts integrated in ways which attract the readers and complement the written text to good effect;
- ‘Then’ *and* ‘Now’ balanced effectively;
- creates effective clearly signposted structure;
- good selection and adaptation of material with all aspects of the task covered;
- engages the attention of readers addressing them in a new and appropriate voice based in a range of rewriting;
- writes fluently, effectively and accurately, and at appropriate length.

#### **31-40**

- makes reasonably effective use of the conventions of the genre, with illustrations and extracts usually being suitable, and usually integrated into the new text in ways which attract and the readers, and complement the written text;
- ‘Then’ *and* ‘Now’ balanced with some degree of effectiveness;
- creates a structure sufficiently well ordered and signposted to guide the reader;

- 
- reasonable selection and adaptation of material with all aspects of the task covered though perhaps with some slight misjudgement of emphasis;
  - usually engages the attention of readers addressing them in a generally appropriate voice based mainly in new writing, but with some inappropriate dependence on sources apparent;
  - writes fluently, and at appropriate length; some lapses in accuracy/expression do not detract too greatly.

**21-30**

- attempts to use conventions of the genre, with some illustrations and extracts included, but they may not always be suitable or integrated, and may not always attract the reader and complement the written text;
- ‘Then *and* ‘Now’ attempted though some degree of imbalance may be present;
- some success in creating structure and order with some signposts, but with lapses in organisation;
- approaching restricted selection and adaptation material with possibly uneven coverage of the task;
- at some points engages the attention of readers addressing them in a sometimes appropriate voice based in some rewriting, but with inappropriate dependence on sources intruding;
- partly effective writing skills with flaws in fluency; lapses in accuracy/expression beginning to intrude, and perhaps slight problems with length.

**11-20**

- some attempts to use conventions of the genre, with a few illustrations and extracts included, but they are mainly unsuitable or, poorly integrated and will not generally attract the readers, and complement the written text;
- ‘Then’ *and* ‘Now’ attempted with limited success;
- limited achievement in creating order and direction; text lacks coherence and signposting;
- noticeably restricted selection and adaptation of material with some uneven coverage of the task;
- limited success in engaging the attention of readers, addressing them in a seldom appropriate voice based in limited new writing with some sources dominating;
- unsophisticated writing skills with lapses in expression, errors intruding, and some problems with length.

**1-10**

- weak or no attempt to use conventions of the genre, with illustrations and extracts, if included, likely to be used unskilfully in ways which do not attract the readers and complement the written text;
- ‘Then’ *and* ‘Now’ virtually ignored;
- little or no sense of structure or direction; few, if any, signposts;
- extremely restricted selection and adaptation of material with coverage of the task that is uneven and inadequate;
- little or no success in engaging the attention of readers addressing them in a rarely appropriate voice, being almost totally reliant on sources through close shadow, copying, cut and paste;
- weak writing skills which fall below acceptable standards of accuracy/expression, and problems with length.

**0**

- nothing written.

## King Arthur

### Question 3

**Key words:**    **over 50s**            **background information about Arthur**  
                         **portrayed by different authors**    **information pack**

#### General criteria

1. The script should use the appropriate generic conventions for an information pack.
2. The voice(s) chosen should be suitable for the older audience, but this does not mean that it should be dull and overly formal.
3. There should be consideration of both the historical and legendary Arthur, though the balance between the two is a matter of individual judgement.
4. Scripts should demonstrate an awareness of the context in which they will be read; they may also be retained by the holidaymakers as souvenirs.
5. The better scripts will not show undue reliance on lengthy quotations from the ‘literary’ extracts in the pack.

#### 51-60

- creates an entirely successful format and genre for the new text, attractively presented, well signposted;
- successfully engages the attention of holidaymakers in a tone which is pleasurable to read; comprehensive range of new writing;
- exemplary selection of material to give information about King and his portrayal by authors, with skilful summarising, where needed;
- exemplary selection and adaptation of material to prepare holidaymakers for the weekend visit;
- successfully exploits the context and creates a text which enriches the visit;
- shows sophisticated writing skills which are sustained to an appropriate length.

#### 41-50

- creates an effective format and genre for the new text, attractively presented, well signposted;
- engages the attention of the holidaymakers in a tone which is pleasurable to read; a range of new writing;
- good selection of material to give information about the King and his portrayal by authors, with successful summarising, where needed;
- good selection and adaptation of material to prepare holidaymakers for the weekend visit;
- effectively exploits the context and makes the text relevant to the visit;
- writes fluently and to an appropriate length; sustained writing skills.

#### 31-40

- creates a reasonably effective format and genre for the new text, well presented, aware of the need for signposting;
- usually engages the attention of holidaymakers in a tone which is pleasurable to read; mainly new writing;
- reasonable selection of material to give information about the King and his portrayal by authors; with some successful summarising, where needed;
- reasonable selection and adaptation of material to prepare holidaymakers for the weekend visit;
- shows awareness of the task; exploits the context and makes the text relevant to the visit;
- writes fluently and accurately and to an appropriate length.

**21-30**

- attempts a reasonably effective format and genre for the new text; shows awareness of presentation strategies; aware of the need for signposting; some success;
- tries to engage the attention of holidaymakers in a tone which is partly pleasurable to read, though the tone is not sustained; some new writing;
- an uneven selection of material to give information about the King and his portrayal by authors, uneven coverage of the task; uneven summary skills and some over-dependence on source/copy/shadow;
- uneven selection and adaptation of material to prepare holidaymakers for the weekend visit;
- attempts to exploit the context and make the text relevant to the visit;
- partly effective writing skills; some flaws in fluency.

**11-20**

- some attempt at a suitable format and genre for the new text; some limited awareness of presentation strategies through some signposting;
- limited success in engaging the attention of holidaymakers in a suitable tone; tends towards dullness; limited range of new writing;
- an unsatisfying selection of material to give information about the King and his portrayal by authors; unbalanced coverage of the task; poor summary skills and some unskilful use of source/copy/shadow;
- unsatisfying selection and adaptation of material to prepare holiday makers for the weekend visit;
- limited success in exploiting the context and making the text relevant to the visit;
- unsophisticated writing skills.

**1-10**

- weak attempt at an effective format and genre for the new text; little or no success in presentation strategies; signposting and structure neglected or unsuitable;
- little or no success in engaging the attention of holidaymakers; tends towards dullness and may read like an essay or a textbook; little new writing; close shadow or excessive use of cut-and-paste;
- poor selection of material to give information about the King and his portrayal by authors; some aspects of the task ignored; weak summary skills; unskilful use of source;
- poor selection and adaptation of material to prepare holidaymakers for the weekend visit;
- very limited success in exploiting the context and making the text relevant to the visit; ignores the context;
- weak writing skills.

**0**

- nothing written

## King Arthur

### Question 4

**Key words:** Radio 3      scripted talk      Arthur      real or legendary

#### General criteria

1. The script should use the appropriate conventions for a scripted talk on Radio 3.
2. The script must be 'listenable-to'; it must not be an essay.
3. Many scripts are likely to rely on one speaker; other approaches should be judged on the grounds of their appropriateness for a Radio 3 audience.
4. The talks should be judged on the clarity and objectiveness with which they present and explore the evidence.

#### 51-60

- fully aware of and exploits successfully the conventions of the radio genre;
- successfully engages the attention of listeners, addressing them in a new and always appropriate voice(s) based on comprehensive rewriting;
- exemplary selection and adaptation of material with all aspects of the task successfully covered;
- complete awareness of the scripted nature of the programme.

#### 41-50

- makes effective use of the convention of the radio genre;
- engages the attention of listeners, addressing them in a new and appropriate voice(s) based on a range of rewriting;
- good selection and adaptation of material with all aspects of the task well covered;
- awareness of the scripted nature of the programme.

#### 31-40

- makes reasonably effective use of the conventions of the radio genre;
- usually engages the attention of listeners, addressing them in a generally appropriate voice(s) based mainly on new writing, but with some inappropriate dependence on sources apparent;
- reasonable selection and adaptation of material with all aspects of the task covered perhaps with some slight misjudgement of emphasis;
- aware in the main of the scripted nature of the programme.

#### 21-30

- attempts to use conventions of the radio genre;
- at some points engages the attention of the listeners, addressing them in a sometimes appropriate voice(s) based on some new writing, but with inappropriate dependence on sources intruding;
- approaching restricted selection and adaptation of material with possibly uneven coverage of the task;
- some awareness of the scripted nature of the programme.

**11-20**

- some attempt to use the conventions of the radio genre;
- limited success in engaging the attention of listeners, addressing them in a seldom appropriate voice(s) based on limited new writing, with sources dominating;
- noticeably restricted selection and adaptation of material with some uneven coverage of the task;
- little awareness of the scripted nature of the programme.

**1-10**

- weak or no attempt to use the conventions of the radio genre;
- little or no success in engaging the attention of the listeners, addressing them in a rarely appropriate voice(s) being almost totally reliant on sources with little or no new writing;
- extremely restricted selection and adaptation of material with coverage of the task that is inadequate;
- little or no awareness of the scripted nature of the programme.

**0**

- nothing written.