



Rewarding Learning

**General Certificate of Secondary Education
2011**

English

**Paper 1
Foundation Tier**

[G2901]

MONDAY 16 MAY, MORNING

**MARK
SCHEME**

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

The style of assessment

The exams will be marked using positive assessment. The Assistant Examiners are solely concerned with crediting what has been achieved in an answer. They will ignore what the candidate has overlooked, misinterpreted or added irrelevantly.

The Mark Schemes are written to tie in with this positive approach and that is how they are to be used. Assistant Examiners are required to make a series of assessments. These are based on the specific Assessment Objectives that are set out in the Mark Scheme for each question.

The Mark Scheme and the process of marking

The Mark Scheme for each question is based on three or four Mark Bands. Each of these present a series of descriptors which are characteristic of what is expected if an answer is to fall within that particular mark range. The task for the Assistant Examiner is to positively identify what has been achieved and match that assessment with the appropriate Mark Band.

Reading

The first stage in the assessment of an individual question begins with the Assistant Examiner showing what has been credited in the body of the answer. There is a checklist for each answer that indicates what the examining team feel is likely to form the basis of an answer. The actual marking will be done by a combination of ticking, underlining credit-worthy material and brief, positive comments in the margins.

The Assistant Examiner will select and then write down two or three phrases or key words from the Mark Band descriptors that best summarise the candidate's achievement. The process of making this brief, summative comment has the effect of directing the marker to the relevant Mark Band and clarifying the point within the Mark Band that the candidate's response has reached. Finally, the mark is written down.

Writing

The marking process will be slightly different for writing. Each of the writing tasks will require **two** discrete assessments to be made. The initial focus is on the first two of the writing Assessment Objectives AO3 (i) and (ii), whilst the second mark is awarded for the final writing Assessment Objective AO3 (iii).

The two assessments will be based on the familiar Mark Band approach and the process is as outlined in the assessment of reading, above. Each of the two assessments will require a brief, summative comment from the relevant Mark Band descriptors.

There is one additional element in the assessing of writing that makes it different from that employed in assessing reading – inaccuracies in the secretarial elements of writing will not be ignored here as they form part of the Assessment Objectives. Errors in spelling, syntax, punctuation and paragraphing will be indicated.

The procedures are described in detail overleaf.

Section A: Reading

The Assessment Objectives

AO2 Reading

- (i) read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- (ii) distinguish between fact and opinion and evaluate how information is presented
- (iii) follow an argument, identifying implications and recognising inconsistencies
- (iv) collate material from different sources and make cross-references
- (v) understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects and comment on the ways that language varies and changes

The three questions and their specific Assessment Objectives

- Question 1 AO2 (i) and (v)
- Question 2 AO2 (i) and (iv)
- Question 3 AO2 (i), (iv) and (v)

The assistant examiner will be required to make **one** assessment in respect of each of the three questions.

The required process of assessment

- 1 The following method of marking is to be used:
 - each answer will be assessed on the basis of **a single reading**
 - use brief affirmative comments to highlight positive achievement, for example – “*simple understanding*”, “*some s/f analysis*” or “*clear grasp of main features*”
 - use underlining and ticking to point out creditworthy material
 - use underlining and ticking to highlight significant strengths in an answer
 - ignore all errors in punctuation, syntax and spelling as they are not being tested

- 2 Using the descriptors from the Mark Bands for each question select, based on the principle of “best fit”, the Mark Band that comes closest to encapsulating the overall achievement of the answer.

Before deciding upon a final mark, summarise briefly the most significant, positive features of the response. Use the descriptors from the relevant Mark Band or Bands as the basis for this summary.

This process of summarising achievement is very important because, in making this judgement, it will become clear as to where exactly the answer sits within the appropriate Mark Band – at the top, in the middle or at the lower end of the mark range. Only **after** these comments have been noted should a mark be awarded.

For example, an answer to Question 1 that is judged to be mainly MB2 in terms of use made of evidence and understanding, could be summarised as follows:

Series of relevant refs.	}	MB2	→	5
Some s/f analysis				

- 1 Use evidence from lines 1 to 14 to support your answer. How does the writer create a sense of Holly’s lonely and uncomfortable wait for the train?

AO2 (i) and AO2 (v): Candidate response time: 10 minutes

Mark Band 1 (1–3)

Will be elementary in approach and may:

- offer some brief, possibly subjective general comment about Holly’s wait for the train;
- report some of the more obvious facts about Holly’s wait for the train.

Mark Band 2 (4–6)

Will be straightforward in approach and should:

- offer some basic conclusions about Holly’s wait for the train and attempt to support these by referring to the text;
- relate some appropriate details about Holly’s wait for the train.

Mark Band 3 (7–8)

Will focus on relevant material and will:

- present some inferences about Holly’s wait for the train backed up with evidence from the passage;
- discuss a range of appropriate details about Holly’s wait for the train.

Checklist for all Mark Bands

Reference may be made to some of the following:

- the train station is deserted and lifeless: “The ticket office was shut and nobody was around”
- the train station is presented as an unpleasant setting: “sat on a cold bench”
- her efforts to keep warm are ineffective: “hugged myself”/ “stamped my feet”/ “The cold got into my bones”
- vivid description illustrates her discomfort: “My nose was dripping”
- her growing sense of tiredness is emphasised: “had to keep pinching myself so I didn’t drop off to sleep on the seat”
- she is so worn-out she contemplates sleeping on the railway tracks: “I’d look down at the dark track”/ “lie on that track on those things called sleepers”
- repetition of the word “sleep” and “sleepers” emphasises how exhausted she is: “I could sleep on the sleepers”
- her determined efforts to stay awake: “I got up and kept pacing the platform trying to stay awake”
- time appears to go slowly as she waits for the train: “After what seemed an age”

Credit any other valid suggestions.

- 2 Use evidence from the whole passage to support your answer.
What do you learn about Holly?

AO2 (i) and AO2 (iv): Candidate response time: 15 minutes

Mark Band 1 (1–4)

Will be characterised by reporting and may:

- demonstrate a basic understanding of the character of Holly;
- offer some simplistic and/or subjective comments about Holly;
- rely heavily on the text.

Mark Band 2 (5–7)

Will select some appropriate details and should:

- demonstrate some understanding of the character of Holly;
- present some straightforward comments;
- use some details to make the response generally appropriate.

Mark Band 3 (8–10)

Will range through the passage and will:

- demonstrate an understanding of Holly’s character;
- make appropriate comments;
- use details to make the response appropriate and generally convincing.

Checklist for all Mark Bands

Reference may be made to some of the following:

- she is tired: “I could sleep on the sleepers”/“needing sleep, same as I did”
- she is running away from her foster parents
- it is not the first time she has run away: “I’d run away on a train before”
- she was frightened the last time she ran away by “creepy men on the train”
- she is quite imaginative: “the dream train, hurtling off the face of the earth”
- she is desperate to get away and start a new life: “sailing away into a dream”
- she is worried about getting caught: “*If I get caught, that’s it*”/“I kept walking, nervous, expecting the ticket man to pounce”
- she is scared when she is approached by the man on the train: “Then a man with a baseball cap approached. I froze.”
- everyone is unaware of her presence on the train: “It was as if I didn’t exist the way nobody looked at me”
- she is conscious of her looks: “did my lips”/“The glamour girl had gone”
- she is wearing a wig to disguise herself: “I took the wig off”
- she is quite stressed: “I’d bitten my lips so much they were bleeding”
- she gets very emotional at her dishevelled appearance: “I sat on the toilet seat and cried”
- she has affection for her mother and wants to keep her amber ring “safe”
- tries to fool the guard by acting stupid: “I looked at him like I didn’t understand”
- she panics when she realises her backpack is gone: “I was shaking”/“I nodded in a frenzy”
- she has no money and only a few possessions: “My iPod, my pink fur purse ...”
- at the end she is left with nothing: “all my worldly possessions. I had nothing.”

Credit any other valid suggestions.

- 3 Use evidence from the whole passage. How has the writer tried to capture and sustain the reader's interest? You should consider how the writer: describes events from Holly's point of view/makes the events exciting/uses descriptive words and phrases.

AO2 (i) and AO2 (v): Candidate response time: 20 minutes

Mark Band 1 (1–5)

Will report some obvious points and may:

- rely heavily on the original text;
- make some reference to the bullet points;
- offer some simple or general comment on the story.

Mark Band 2 (6–9)

Will respond in a straightforward manner and should:

- draw upon some appropriate material;
- make some appropriate comments on some of the effects the writer is trying to achieve;
- demonstrate some understanding of how the writer has made the passage interesting for the reader.

Mark Band 3 (10–12)

Will explore the passage more fully and will:

- select a range of material relevant to the bullet points;
- comment appropriately on some of the effects the writer is trying to achieve;
- demonstrate some appreciation of the writer's craft.

Checklist for all Mark Bands

Reference may be made to some of the following.

Events from Holly's point of view:

Use of internal monologue throughout clearly shows the thoughts and feelings of the young narrator.

- her imagination constantly plays tricks on her: "Maybe I was the only person on the train. Maybe there wasn't a driver, even"
- her anxiousness about getting caught: "I stared at him staring at me and thought, *That's it*"
- her emotional state is made clear: "The tears made my eyes worse but I couldn't stop"
- Holly can hardly believe she is about to escape: "Fishguard, I thought. Is this real?"

Exciting events:

- Holly fears the worst when a man approaches her on the train: "I froze"
- she is about to be caught without a ticket: "I came up against a guard checking the tickets"
- Holly gets so close to her dream of escape: "We'll be sailing away into a dream. Soon."
- realises she has left her backpack on the train: "I watched it go, my backpack and all"
- dramatic, cliffhanger ending: "I had nothing."

Descriptive words and phrases:

- use of colourful description: "enough to make a willow weep"/"dragged backwards through a hedge"/"mish-mashed clumps of blonde and brown"
- simile used to describe the train: "like a sleeping dragon"
- personification used to describe the train: "With a groan the train started again"
- verbs used to add sense of drama and tension: "huddled"/"hurtling"/"lurking"
- onomatopoeia used to vividly describe various noises in the passage: "screeched"/"slam"/"hissed"
- detailed description emphasises her situation: "My nose was dripping"
- use of short sentences for dramatic effect: "I froze."/"It was nowhere."/"I had nothing."
- use of italics emphasises Holly's innermost thoughts: "*If I get caught, that's it*"
- use of italics highlights Holly's alarm: "*Hurry, hurry, Holly Hogan*"
- repetition is used for dramatic effect: "running, running"/"*Hurry, hurry*"
- conversation with the guard alternates his direct speech with Holly's thoughts – together, they add real drama

Credit any other valid suggestions.

Section B: Writing to review, analyse and comment

The Assessment Objectives

AO3 Writing

- (i) communicate clearly and imaginatively, using and adapting forms and genres for different readers
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features to present work neatly and clearly
- (iii) effectively use a range of sentence structures with accurate punctuation and spelling

All are being assessed.

The assistant examiner will be required to make **two** distinct assessments: one for **AO3 (i)** and **(ii)** and a second assessment for **AO3 (iii)**.

The two required assessments

1 The following method of marking is to be used:

- each answer will be assessed on the basis of a **single reading**
- use brief affirmative comments to highlight positive achievement, for example – “*sense of audience*”, “*suitable dev.*” or “*basic structuring*”
- use underlining and ticking to point out creditworthy material
- circle individual spelling errors – circle the same error only once
- use continuous wavy underlining to highlight failings in grammar and syntax
- errors in punctuation should be signalled by writing “**p**” in the margin
- failings in paragraphing should be signalled by writing “**para**” in the margin

- 2 Using the descriptors from the Mark Bands for **AO3 (i)** and **(ii)** select, based on the principle of “best fit”, the Mark Band that comes closest to encapsulating the overall achievement of the answer.

Before deciding upon a final mark, summarise briefly, under the heading “(i) and (ii)”, the most significant, positive features of the response. Use the descriptors from the relevant Mark Band or Bands as the basis for this summary.

This process of summarising achievement is very important because in making this judgement it will become clear as to where exactly the answer sits within the appropriate Mark Band – at the top, in the middle or at the lower end of the mark range. Only **after** these comments have been noted should a mark be awarded.

For example, an answer that is judged to be mainly MB3 in terms of development and sense of audience but is more MB2 in relation to style, could be summarised as follows:

(i) and (ii) Suitable dev./sense of audience Uncomplicated org. Elementary style	}	MB3	→	12
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- 3 Employing the Mark Bands that relate to AO3 (iii), the same process (step 2 above) is used to make the second assessment.

For example, for an answer that is judged to be mainly MB3 in terms of sentence structuring and punctuation but is more MB2 in relation to spelling, the following would offer an adequate summary:

(iii) Increasingly sustained compet. Punct. - gen. secure Acc. spelling of common vocab.	}	MB3	→	7
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The expected range of achievement in the Foundation Tier

AO3(i)

- Evidence of a conscious attempt to communicate clearly: *this will range from a brief attempt to respond that relies heavily upon the stimulus material and offers occasional clarity, to an answer that communicates clearly at an uncomplicated level, presenting development of the stimulus material augmented by further relevant personal development.*
- An awareness of the audience: *at the lower end of the mark range there will be no conscious awareness of audience, whilst at the top of the mark range there should be evidence that the candidates have recognised the examiner as audience and have consciously tried to tailor the writing accordingly.*
- Match of language with task: *at the lower end of the mark range there will be few signs that these have been consciously matched, whilst at the top of the mark range a generally appropriate match of language to task may occasionally give way to colloquial expression. This will be employed unconsciously.*
- Recognition of purpose: *this will range from a very basic and superficial attempt to a controlled piece of personal writing.*
- Appropriateness of style to purpose: *at the lower end of the mark range it is likely that this will be occasionally appropriate, whilst at the top of the mark range the style will generally be straightforward and appropriate to the purpose.*

AO3(ii)

- At sentence level: *this will range from a somewhat disjointed flow of comments that do not necessarily appear to follow any organised pattern to a use of a straightforward range of sentence forms.*
- At paragraph and text level: *this may range from an arbitrary use of paragraphing that displays little sense of arrangement through to a confident grouping of sentences that demonstrates a straightforward progression through the writing – there will be some use of links.*

AO3(iii)

- Handling of sentence structuring: *this will range from a random, repetitious approach to an increasing control and variation in sentence structuring.*
- Punctuation: *this will range from a haphazard approach to a generally sound handling of the more common forms of punctuation.*
- Spelling: *this will range from accurate spelling of some basic words to a general accuracy within a straightforward range of vocabulary.*

Task-specific indicators for all Mark Bands. In **review, analyse and comment** some of the following may appear:

- some awareness of the examiner as audience
- an attempt to create suitable opening/concluding paragraphs
- some use of appropriate paragraph openings/link phrases to introduce new ideas
- an attempt to develop the topic in order to sustain the reader's interest
- personal engagement with the topic
- an attempt to create an engaged tone
- occasional evidence of balance being used when discussing the topic
- an attempt to use examples to add authenticity to the writing
- possible efforts to try and make use of humour
- occasionally there may be attempts to use straightforward rhetorical devices to hold the attention of the audience
- some appropriate reflections on the topic

4 Consider the following statement and the issues it raises:

School is great. It's just cool to pretend it isn't.

The opinions listed below raise a series of points about school. The examiner wants you to review the points that you consider to be important. Analyse these in an extended piece of writing. You will also be expected to include your own comments and conclusions on the topic.

“School is the best time of your life. I loved every minute of school. I’d do it all again if I could. I wish I was 20 years younger.”

“I hated school and left at 16. I now run my own business. School? What a waste of time!”

“It’s a great way of socialising. Without schools we wouldn’t have such a selection of friends.”

“The best days of your life? No way! I have to wake up early and head to school feeling awful and do the same thing over and over again every day.”

AO3(i) and (ii)

Mark Band 1 [1–5]

The response will be general and random:

- perhaps reviewing and commenting about the subject of school, using haphazard comments
- occasionally demonstrating an awareness of purpose
- showing evidence of an attempt at simple structuring – the style will be rudimentary

Mark Band 2 [6–10]

The response will be simple:

- analysing, reviewing and commenting about the subject of school, using some basic development
- demonstrating some sense of purpose and audience
- structuring the answer in an uncomplicated manner, using an elementary style

Mark Band 3 [11–15]

The response will be appropriate:

- analysing, reviewing and commenting about the subject of school, demonstrating straightforward development
- demonstrating a recognition of purpose and audience
- structuring the answer in a logical manner, employing a straightforward style

Mark Band 4 [16–20]

The response will be competent:

- analysing, reviewing and commenting about the subject of school, using effective development
- sustaining an appropriate recognition of purpose and audience
- clearly structuring the answer, using an increasingly fluent style

AO3(iii)

Mark Band 1 [1–2]

Characterised by:

- haphazard control of sentence structuring – simple connectives (*and, but, so*) used to link clauses but verbs often repeated
- punctuation that is generally limited to the occasional use of full stops and commas
- some accuracy in the spelling of simple vocabulary

Mark Band 2 [3–5]

Characterised by:

- straightforward handling of basic sentence structuring with little variation in sentence construction or length
- correct use of full stops – other forms of punctuation (*commas, question and exclamation marks*) may appear and some may be correctly used
- usually accurate spelling of basic vocabulary

Mark Band 3 [6–8]

Characterised by:

- increasingly sustained competence in the handling of sentence structuring – variety in sentence construction and length will be evident
- a generally secure range of punctuation used to structure and give variety – *full stops, commas, dashes, question and exclamation marks*
- a generally accurate spelling of straightforward words including some that have complex regular patterns
- the use of a widening vocabulary

Mark Band 4 [9–10]

Characterised by:

- mainly competent handling of an increasing range of sentence forms and structures
- a range of punctuation accurately incorporated and used for clarity – *full stops, commas, dashes, semi-colons, question and exclamation marks*
- generally accurate spelling, including some words that have irregular patterns
- a greater precision in the use of vocabulary