



Rewarding Learning

**General Certificate of Secondary Education
Winter 2011**

English

**Paper 1
Higher Tier**

[G2903]

TUESDAY 8 NOVEMBER, 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 Examiners 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 below.

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 – “*s/f conclusions*”, “*supported using approp. evidence*” or “*perceptive understanding*”
- ✓ use ticking to point out creditworthy material
- ✓ use underlining 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 the 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 valid conclusions
Clear understanding } **MB2** → **5**

- 1 How does the writer’s description create an unpleasant impression of the house?
(Evidence from lines 1–16. Candidate response time: 10 minutes.)

AO2 (i) and (v)

Mark Band 1 (1–3)

Will range through the relevant section and:

- select a series of appropriate details for comment
- develop valid interpretations of some of this material, demonstrating a broad understanding of how the writer has achieved this impression

Mark Band 2 (4–6)

Will focus on precisely selected material from the relevant section and:

- select a range of material for valid comment
- offer some analysis of the material and its effects, demonstrating a clear understanding of how the writer has achieved this impression

Mark Band 3 (7–8)

Will exploit the detail of the relevant section and:

- select a range of suitable material for precise comment
- demonstrate an assured understanding and analysis of the writer’s intentions

Checklist for all Mark Bands

Reference may be made to some of the following:

- old Skoda abandoned outside front door by last tenant adds to sense of neglect
- initial impression of a building that is haphazard in appearance: “a kind of a cottage with an upstairs tacked on”/“if you liked that sort of thing”
- off-putting details add to unpleasantness: “swollen into its frame”/“little porch with mould growing on the walls”
- the scathing description of what Robert sees: “more like a shed than a house”
- the atmosphere adds to a sense of unpleasantness: “no warmer than it was outside”/“the air was so damp you could nearly drink it”
- the “black streaks” on the wall suggest the place is unkempt and dirty: “It’s soot. These old houses. Nothing you can do about it.”
- the furniture upstairs seems neglected: “beds were old ... a mirror that stared at the ceiling”
- the comparison made about the colour of the paintwork upstairs makes it appear revolting: “colour of pus in a scab”

Credit any other valid suggestions.

- 2 What do you learn about Mrs Dooley?
(Evidence from **lines 44 to the end of the passage**). Candidate response time: **15 minutes**)

AO2 (i) and (iv)

Checklist for all Mark Bands

Mark Band 1 (1–4)

Will range through the section and:

- draw upon a series of relevant facts about Mrs Dooley
- present some straightforward conclusions, backed up by relevant evidence
- offer a general understanding of Mrs Dooley’s character

Mark Band 2 (5–7)

Will focus on precisely selected material from the section and:

- present a series of valid conclusions about Mrs Dooley
- offer a range of appropriate textual evidence to support points made
- demonstrate a clear understanding of Mrs Dooley’s character

Mark Band 3 (8–10)

Will exploit the detail of the section and:

- offer a detailed exploration of the character of Mrs Dooley
- present an assured commentary based on close textual analysis
- reflect a perceptive insight into Mrs Dooley’s character

Reference may be made to some of the following:

- the landlord (PJ) warns the family about his mother’s visit and we learn two things about her. She is inquisitive: “She likes to know what’s going on” and she is a little odd: “She comes out with some strange things”
- PJ explains she’s old: “She’s getting on.”
- her physical description: “fat old woman”/“hobbled”/“grey hair, a brown dress and wellies”
- she was typical of a practical countrywoman: “she had a dog with her”
- very practical: “Save your scraps . . . hens’ll eat anything.”
- seems generous and welcoming: “had brought us a box of eggs”/“took a carton of milk out of her bag”/“Call over if there’s anything you need.”
- does not respond to Robert’s joke about cows laying the carton of milk: “looked at me for a long moment and then ignored me.”
- kindly, shows interest in Dennis: “What age are you?”
- her County Clare accent is difficult to understand for the Dublin child: “what with the accent and the false teeth.”
- brought up eleven children in a small house “no bigger than this one!”
- she adds to the mystery about the house: “It’s a very strange story . . . it can wait”
- her belief in the fairies is absolute: “I know you’ll scoff”/“it’s bad luck to disregard them”
- she is persistent – she maintained the routine of putting out milk for the fairies: “if he was going away he’d tell me and I’d do it”
- still mystified about the disappearance of Lars: “That’s why it’s so strange. Him disappearing without telling a soul”
- unimpressed by the attitude of the latest tenants: “Mrs Dooley sniffed”
- quite determined as she reminds them: “don’t forget, every evening the milk in the bowl”

Credit any other valid suggestions.

- 3 How has the writer tried to capture and hold the reader’s interest? You should consider how the writer: develops a sense of mystery surrounding the house/presents the strained relationship between Robert and his mother/uses particular words and phrases to engage the reader.

(Evidence from **the whole passage**. Candidate response time: **20 minutes**)

AO2 (i) (iv) and (v)

Checklist for all Mark Bands

Mark Band 1 (1–5)

Will draw on relevant material and:

- present a response based on the bullet points
- offer a series of straightforward comments and inferences
- show an awareness of some of the more obvious techniques used by the writer

Mark Band 2 (6–9)

Will explore a range of precisely selected material and:

- make effective use of the suggestions provided in the bullet points
- present a range of appropriate inferences
- demonstrate an appreciation of some of the writer’s skills

Mark Band 3 (10–12)

Will effectively exploit the detail of the passage and:

- display a thorough understanding of the features suggested in the bullet points
- comment perceptively and convincingly
- reflect an assured grasp of the writer’s craft, based on close textual analysis

Reference may be made to some of the following:

Develops a sense of mystery surrounding the house :

Information about the mysterious disappearance of the last tenant is revealed and there are odd references to a child and fairies.

- the passage opens with the suggestion of a mystery: “when he ... went”
- description of Lars’ disappearance creates curiosity in the reader: “an awful nice fella. A real gent, Lars. Swedish... left a bit sudden, like...”
- mention of the police suggests the disappearance is serious: “they had a look round, but there was nothing suspicious.”
- Mrs Dooley adds to the sense of mystery but reveals little: “there was only ever one child in this house... and she was not allowed out.”/“It’s a very strange story”
- the supernatural introduced, adding further to the intriguing atmosphere: “It’s on a fairy path”/“it’s bad luck to disregard them.”

Presents the strained relationship between Robert and his mother:

There is the constant reminder that Robert doesn’t want to stay and his mother is fighting this.

- she has misled Robert: “You said we were only staying for the summer!”
- he is determined to leave: “I told you. I’m not staying”
- she is determined: “shook her fist at me”/“gave me a vicious look”
- there is ongoing tension: “I wasn’t ready to forgive her”
- both seem equally determined: “ ‘Back to Dublin,’ I yelled”/ “ ‘You are NOT!’ she screeched”
- she is suspicious of Robert’s every move: “Where are you going?”
- his response shows her lack of power in the relationship: “You can’t watch me every minute of the day”
- she talks to him like another adult: “You look, will you?”/“It’s not going to be down there now, is it?”
- they share a sense of fun which eases the strain: “My ma laughed and I turned away so that she couldn’t see the smile”/“I didn’t dare look at her or we would both have disgraced ourselves laughing.”
- Robert and his mother share a quick sense of humour and have a natural bond although they are currently at odds with each other: “Yankee Dooley Doodle Doody Dandy”/“Do you think the fairies took him?”/“And did your cows lay that as well?”

Uses particular words and phrases:

- descriptions suggest decay/nastiness: “swollen”/“mould growing”/“colour of pus”/“this hole”
- the impression of the area through Robert’s eyes suggests isolation: “in every other direction there was nothing but boring farmland”
- PJ’s comment on his mother catches the reader’s attention: “She comes out with some strange things sometimes”
- verbs suggest Robert’s reluctance: “we trooped back”/“dragging me”
- verbs used to emphasise tension between Robert and his mother: “yelled”/“screeched”
- use of exaggeration for effect: “air was so damp... nearly drink it”

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, –“*approp. sense of audience*”, “*competent dev.*” or “*well organised*”
- ✓ use 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 which comes closest to encapsulating the overall achievement of the answer.

Before deciding upon a final mark, summarise briefly, under the heading of **(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 mainly MB3 in terms of purposeful development and sense of audience but is more MB2 in relation to style, could be summarised as follows:

(i) and (ii)
Confident dev./active sense of aud.
Clear org.
Increas. fluent style

} **MB3** → **13**

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

(iii)
Confid. Sense control/variety
Punct. - competent range
Acc. s'forward sp./more precision

} **MB3** → **7**

The expected range of achievement in the Higher Tier:

AO3 (i)

- Evidence of a conscious attempt to communicate clearly: ranging from a straightforward attempt at logical development, to a fluent and assured development that is confidently organised and handled.
- An awareness of the audience: at the lower end of the mark range there will be evidence that the candidate has recognised the examiner as the specified audience and has tried to tailor the writing accordingly. At the top of the range, this will be effectively integrated into the response.
- Match of language with task: at the lower end of the mark range, generally appropriate language may occasionally give way to colloquial expression. This will be employed unconsciously, whilst at the top of the mark range any such use will be deliberately employed for effect. At the upper ranges, language and task will be clearly and accurately matched.
- Recognition of purpose: this will range from a broad recognition of the main purpose to a more comprehensive and subtle understanding.
- Appropriateness of style to purpose: generally a personal approach will be employed – at the lower end of the mark range this will be formal and straightforward. A more idiosyncratic and engaging development of style will be evident at the top of the mark range.

AO3 (ii)

- At sentence level: this will range from a controlled development of straightforward sentences to a fluently constructed personal consideration created through to the conscious crafting of sentences. As the responses become increasingly competent, there will be the use of a developing range of appropriate linguistic devices.
- At paragraph and text level: this will range from an uncomplicated grouping of sentences that demonstrate a conscious progression through the issues to a strikingly structured personal consideration. At the lower end of the mark range, there will be generally appropriate paragraphing and some use of links, whilst at the top of the mark range the paragraphing and links will bring fluency and coherence to the writing.

AO3 (iii)

- Handling of sentence structuring: this will range from an increasing control and variation in sentence structure to an assured control and manipulation for effect.
- Punctuation: this will range from generally sound handling of the more common forms of punctuation to a more complete range used to enhance meaning.
- Spelling: this will range from general accuracy of complex regular words to the accurate spelling of an extended vocabulary.

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

- ✓ an awareness of the examiner as audience
- ✓ suitable opening/concluding paragraphs that demonstrate a recognition of their function in this type of text
- ✓ use of appropriate paragraph openings/link phrases to introduce new ideas
- ✓ appropriate and convincing development of the topic to sustain the audience's interest
- ✓ clear personal engagement with the task
- ✓ lively and engaged tone
- ✓ a recognition of balance when considering the issue of holidaying responsibly
- ✓ reference to specific anecdotes/examples to add authenticity to the writing
- ✓ possible use of humour
- ✓ use of rhetorical devices to hold the attention of the audience
- ✓ a range of appropriate reflections on the issue of holidaying responsibly.

4 Consider the following statement and the issues it raises:

“If we are serious about saving our planet then it’s time we started to holiday responsibly – no more going abroad.”

The opinions below present quite different attitudes about going abroad on holiday. The examiner wants you to review the points that you consider to be important, along with ideas of your own. Analyse these in an extended piece of writing.

“Only by going abroad can you experience other cultures and enjoy good weather for that matter!”

“All that travel by plane, boat or train is just adding to global warming – that’s not responsible.”

“Going abroad is responsible – just think of all the economies around the world that would collapse if international tourism ceased.”

“There is so much to see and do in our own country – why go away with all that to choose from?”

AO3 (i) and (ii)

Mark Band 1 [1–5]

The response will be appropriate:

- analysing, reviewing and commenting on holidaying responsibly, demonstrating uncomplicated development
- demonstrating a suitable sense of audience and purpose
- structuring the answer in a logical manner and showing evidence of a conscious use of a straightforward style

Mark Band 2 [6–10]

The response will be competent:

- analysing, reviewing and commenting on holidaying responsibly, using effective development
- demonstrating an appropriate recognition of audience and purpose
- clearly structuring the answer and using an increasingly fluent style

Mark Band 3 [11–15]

The response will be secure and competent:

- analysing, reviewing and commenting on holidaying responsibly, in a clearly developed and interesting fashion
- demonstrating a confident awareness of audience and purpose
- structuring the answer competently and employing a flexible and lively style

Mark Band 4 [16–20]

The response will be thorough and assured:

- analysing, reviewing and commenting on holidaying responsibly, using sophisticated development
- creating a positive rapport with the audience
- structuring the answer in a highly competent manner, utilising a confident style that demonstrates poise

AO3 (iii)

Mark Band 1 [1–2]

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 aid clarity – *full stops and commas*
- a generally accurate spelling of straightforward words including those that have complex regular patterns
- the use of a widening vocabulary

Mark Band 2 [3–5]

Characterised by:

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

Mark Band 3 [6–8]

Characterised by:

- a sense of the conscious manipulation of a variety of sentence forms and structures – sentence variety and length will be controlled and used for effect
- a range of punctuation will be competently handled and used to enhance sentence structure – *full stops, commas, dashes, apostrophes and semi-colons*
- accurate spelling of most words, including words that have irregular patterns
- an extended vocabulary, employed with increasing precision

Mark Band 4 [9–10]

Characterised by:

- an assured range of varied sentence forms and structure
- a full range of punctuation – *full stops, commas, dashes, semi-colons, colons, apostrophes and inverted commas* – will be used appropriately to enhance meaning and to facilitate the fluency of the writing
- accurate spelling of an extended, exact and apposite vocabulary – errors will be one-of mistakes