



*Rewarding Learning*

**General Certificate of Secondary Education  
2019**

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**English Language**

Unit 4

Personal or Creative Writing and  
Reading Literary and Non-fiction Texts

**[GEN41]**

**TUESDAY 4 JUNE, MORNING**

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**MARK  
SCHEME**

## **General Marking Instructions**

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

#### ***Introduction***

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

#### ***Assessment objectives***

Below are the relevant assessment objectives for English Language Unit 4.

##### **Reading AO3 Candidates must:**

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

##### **Writing AO4 Candidates must:**

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

#### ***Quality of candidates' responses***

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

#### ***Flexibility in marking***

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

#### ***Positive marking***

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

#### ***A mark of zero***

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

### ***The style of assessment***

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

### ***The relationship between tasks, mark schemes and Competence Level Strands***

Each task is designed to test a specified series of Assessment Objectives, a mark scheme that is built around a task specific checklist, Competence Level (CL) strands and a mark grid

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

### ***Reading and Writing: the marking process***

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

## Section A: Personal/Creative Writing

### Task 1

#### The Assessment Objectives

#### Writing (AO4)

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

#### All are being assessed.

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

#### The two required assessments

- 1 Each response will be assessed on the basis of a **single reading** and annotated using **three e-marking tools: underlining, circling and wavy lining**.

#### The method and style of annotation:

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

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

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

- (a) The examiner will carefully read and annotate the response.
- (b) The three Competence Level Strands that best match the candidate's achievement will be noted.
- (c) Only **after** selecting and noting the three Competence Level Strands will the examiner turn to the mark grid to establish the mark to be awarded. Where the mark grid calls for an examiner judgement, the extent to which a candidate has met the overall requirements of the particular Competence Level Strands will determine the mark to be awarded.

Where a range of marks is available, the following procedure should be followed:

- where a **two mark range** is available, the examiner will consider whether the response is mostly in the 'upper half' or 'lower half' of the achieved Competence Levels and award either mark accordingly; and
- where a **three or four mark range** is available, the examiner will consider whether the response is mostly at the 'top', 'middle' or 'bottom' of the achieved Competence Levels and award the available marks accordingly.

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

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

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

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

These individual strand levels are noted at the end of the response in the dialogue box for **1(i)**:

<b>1(i)</b> <b>332</b>
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<b>Wi + ii</b>
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The next stage in the process is to check these ‘strand scores’ on the mark grid for **Task 1: Writing (i)** and **(ii)** on p. 11. This indicates a mark range of **27–30 marks**. The examiner will consider whether the response is mostly at the ‘top’, ‘middle’ or ‘bottom’ of the achieved Competence Level strands and award the appropriate mark accordingly.

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

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

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

- “Increasingly sustained competence in the control of sentence structures. Some variety of sentence structuring is evident”  
(Range of Sentence Structure CL3)
- “Basics of punctuation...and grammar...increasingly add clarity and engage” (Use of Punctuation CL3)
- “Increasingly accurate spelling of regular words...some with irregular patterns. Greater care in the selection of a widening vocabulary...”  
(Spelling and Range of Vocabulary CL3)

These individual strand levels are noted at the end of the response in the dialogue box for **1(ii)**:

<b>1(ii)</b> <b>333</b>
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<b>Wiii</b>
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The next stage in the process is to check these ‘strand scores’ across the mark grid for **Task 1: Writing (iii)** on p. 13. This indicates a score of **17/18 marks**. The examiner will consider whether the response is mostly in the ‘upper half’ or ‘lower half’ of the achieved Competence Levels and award either mark accordingly.

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

## **General Guidance on applying the Competence Level Strands**

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

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

#### **Communicate clearly, effectively and imaginatively attempting:**

- a handling of the task in such a way as to attempt to clearly and fluently and/or imaginatively engage the prescribed audience;
- use of a style that builds a positive relationship with the prescribed audience; and
- possible use of anecdotes/humour to engage.

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

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

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

- to create a logical progression/a conscious attempt to develop the piece;
- to use engaging/challenging introductory and concluding paragraphs;
- the use of topic/link sentences for different paragraphs; and
- development that endeavours to use organisation to sustain the audience's interest.

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

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

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

## **The second assessment: Task 1 (ii)**

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

### **The range and effectiveness of sentence structures:**

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

### **The use made of accurate punctuation and grammar:**

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

### **The use made of accurate spelling and range of vocabulary:**

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

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

## Competence Level Strands and Mark Grids

**Task 1:** Response time: 55 minutes Mark allocation: 88 marks

(a) Write a personal essay for the examiner about what you consider to be one of the proudest moments of your life.

or

(b) Write your entry for a creative essay writing competition. The audience is teenagers. The picture on page 2 is to be the basis for your competition entry. You may provide your own title.

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

## Mark Grid Task 1(i)

Strands attained	Marks awarded
000	0
100	1–2
110	3–6
111	7–10
112	11–14
221	15–18
222	19–22
223	23–26
332	27–30
333	31–34
334	35–38
443	39–42
444	43–46
445	47–50
554	51–54
555	55–58

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

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

## Mark Grid Task 1 (ii)

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

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

### The Assessment Objectives Reading (AO3)

- (i) Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- (ii) Develop and sustain interpretations of writers' ideas and perspectives.
- (iii) Explain and evaluate how writers use linguistic and structural features to achieve effects and engage and influence the reader.

**All strands of Reading (AO3) are being assessed in Section B.**

### The assessment process

**All tasks** will be assessed using Competence Level based assessment.

### The required style of annotation for all tasks

**1** Responses will be assessed on the basis of a **single reading** using **three e-marking tools**:

- Task 2 requires the use of **underlining**, **ticking** and the **C & C button** →  C;
- Tasks 3 and 4 require the use of **underlining** and **ticking**;
- in all tasks use **underlining** to highlight **appropriate explanation/interpretation**;
- use **ticking** to indicate presentation of **relevant examples/evidence**;
- in Task 2 only, use the  C button in the margin to highlight comparing and contrasting; and
- ignore all errors in punctuation, syntax and spelling as they are not being assessed.

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

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

**3 All tasks:**

- (a) Having annotated the response as required, the examiner will then assess the response in relation to **each of the three strands of the relevant Competence Levels**.
- (b) The **three** selected Competence Level Strands will be noted in the appropriately numbered dialogue box at the end of the response.
- (c) Only **after** selecting and noting the three Competence Level Strands will the examiner turn to the mark grid to establish the mark to be awarded.

The mark grid for Task 2 calls for an examiner judgement, the extent to which a candidate has met the overall requirements of the selected Competence Level strands will determine the mark to be awarded.

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

- where a **three mark range** is available, the examiner will consider whether the response is mostly at the ‘top’, ‘middle’ or ‘bottom’ of the achieved Competence Levels and award the available marks accordingly.

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

Here is an example of the required style of annotation in action for a **Task 3** response (it should be read in conjunction with the relevant Competence Level Strands on p. 21).

The response is positively assessed against each of the Competence Level Strands for **Reading (i–iii)**. Let’s assume that the response can best be summarised by the following descriptors:

- “An overall understanding...Some appropriate examples...linked to valid insights/ explanations.”  
(Read and understand text/select appropriate material **CL3**)
- “An overall explanation of the writer’s intention...some straightforward appreciation”  
(Develop and sustain interpretations **CL2**)
- “An uncomplicated review/consideration of some of the language and/or linguistic devices the writer has employed.”  
(Explain and evaluate elements of the writer’s craft **CL2**)

These individual strand levels are noted at the end of the response in the Task 3 dialogue box:

<p><b>3</b></p> <p><b>322</b></p>
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The next stage in the process is to check these ‘strand scores’ across the mark grid for **Task 3** on p. 22. This indicates a score of **7 marks**.

This score would then be entered against 3 in the scoring facility on the right side of the screen.

**4** A final check of the examination booklet and any additional objects

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

**Task 2:** Spend **26 minutes** reading **both texts** and responding to this task.

**Compare and contrast how the writers of Texts A and B have created a tense atmosphere. Present supporting evidence from both texts.**

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

- **the third person narration in Text A** helps to focus the reader’s attention on Andrea’s initial lack of recognition of her isolated/vulnerable situation: “she only questioned where she was going when the shop windows were replaced...”; whereas **first person narration in Text B** allows the reader to “see” the increasingly uncomfortable scenario unfold through Daniel’s eyes: “Laura and I exchanged uneasy glances”
- **both writers begin by using descriptive setting details** to develop a threatening/increasingly tense atmosphere. In Text A, Andrea is initially in an angry mood and she seems unaware of her surroundings. The opening description of the street subtly hints at the vulnerability she has not as yet recognised, establishing that it is night time and she is alone: “The pavement glittered in the moonlight...deserted street...noisily in the quiet”; in Text B, again it is night time but here the atmosphere in the station is intimidating: “quiet and unwelcoming; bars and shops shut for the night, figures lurking in the shadows around the edge of the building”. There is obvious menace in these “figures lurking in the shadows” – the verb “lurking” highlights this threat/“Armed police...in pairs...eyeing us suspiciously” adds to the feeling of threat
- **an increasing sense of tension is developed in Text A** through the writer’s description of Andrea’s attire, the weather and her surroundings. The biting cold and the impractical nature of her clothing are detailed: she is in “high heels”/“The January air was sharp, and her bare legs stung with the cold”/“the icy air burned”/“She buttoned up her thin leather jacket”. The bleak surroundings compound her vulnerable state: “cold, dreary emptiness”/“grimy newsagent’s”/“flickering street light”; whereas in **Text B** after the rather forbidding atmosphere of the station, there is a **brief break in the tension** when they board the train and it begins to pull out of the station. This relief is only short-lived and the tension is then **increased further** with the arrival of the sinister passenger: “we were relieved when the train finally pulled in”/“though the rest of the carriage was empty, he sat diagonally opposite Laura”/“He scowled...didn’t like what he saw”/“a humourless smile”
- **the word “quiet” is used in both texts:** in Text A, along with the word “deserted”, it emphasises Andrea’s isolation. Onomatopoeia is used to emphasise the contrast of “her high heels click-clacking noisily” as if she is unwittingly advertising her presence; whereas in Text B, along with the word “unwelcoming” it helps build up the overall impression of an intimidating place
- **in Text A unease is created with Andrea’s growing realisation** of how far she has walked; whereas **in Text B a sense of tension is re-introduced** through the uncomfortably close proximity of the sinister passenger. The following evidence may be drawn upon to compare and contrast:  
Text A
  - Andrea “only questioned where she was going when the shop windows were replaced by large houses”. Details such as the fact that these houses are “set back from the pavement” and “tucked behind tall hedges and iron gates” highlight her isolation
  - an ominous metaphor, with its connotations of death, helps develop a strong sense of foreboding: “A skeleton of elm tree branches stretched above...”
  - the use of sibilance in “vanishing...starless sky” adds a sinister aspect to the scene
  - the writer uses an oxymoron for dramatic effect when Andrea stops to catch her breath: “the icy air burned”Text B
  - the use of dramatic verbs as the train sets off: “shuddered”/“lurched”/“crackled”
  - the description of the other passenger’s appearance: “cropped hair” and “acne-scarred face”
  - the short sentence, “He had no luggage.” is used to highlight that this is suspiciously odd

- considering they are all travelling on an overnight train
  - his behaviour is unsettling: he sits very close to the young couple, “Even though the rest of the carriage was empty”/“He scowled at us as if he didn’t like what he saw”/“Slowly, with a humourless smile on his lips...”
  - the stranger generates the same uncomfortable response in both characters: “Laura and I exchanged uneasy glances”
- **in Text A the writer uses strong imagery** to convey Andrea’s increasing anxiety when she fully realises the situation she is in: “Panic climbed in Andrea’s chest as she looked around”(metaphor)/ “like a slick of treacle...”(simile)/ “The silence and cold pressed down on her”(metaphor); on the other hand, **in Text B the writer utilises a compelling simile** to create a dramatically eerie effect: “...my face stretched like melted plastic by some kink in the glass”
  - **both writers utilise references to darkness/blackness** with its connotations of danger/fear to generate a feeling of apprehension: in Text A the shop windows are “bathed in darkness” and the road is “shuttered in darkness” indicating that there is no one around to help her; in Text B, as the train travels away from the city the darkness outside the train increases: “the lights of the city blinking out”/“the train window became black”/“the darkness broken...occasional glimpse of lights in the distance”
  - **Text A ends with an unsettling description** of Andrea setting off “up the hill into the shadows ahead.” The writer is clearly intimating that she is walking into danger; whereas **Text B ends with Daniel’s shocked reaction** to his distorted reflection: he has to look away “horrified”/the final short sentence conveys his apprehension, “The night ahead felt endless.”

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**Task 2**

Competence Level Strands Task 2				
	<b>Read and understand text/select appropriate material/making comparisons and cross references</b>	<b>Develop and sustain interpretations of writers' intentions</b>	<b>Explain and evaluate elements of writers' craft</b>	
<b>CL0</b>	No creditworthy response.	No creditworthy response.	No creditworthy response.	<b>CL0</b>
<b>CL1</b>	A general overall comment or an isolated reflection on one or two examples. These may be drawn from either or both sources.	Some elementary understanding of the text(s) reflected in a basic attempt to comment on some aspects of the writers' use of language.	Reporting/a simple consideration of the use of some language features. Examples may, occasionally, be supported by some basic attempt to suggest the intended effect.	<b>CL1</b>
<b>CL2</b>	A straightforward selection of some appropriate examples. Some attempt to link these with explanations about the writers' craft and to draw straightforward connections across both texts.	A broad grasp of the texts exemplified in straightforward comments on some specific examples OR a very general recognition of some of the writers' intentions.	Uncomplicated explanations of some of the writers' use of language. A straightforward consideration of some elements of the writers' craft.	<b>CL2</b>
<b>CL3</b>	Appropriate selection of examples from both sources and apt cross-referencing to offer explanations and occasionally interpretations.	A sound, overall understanding of the texts resulting in a generally appropriate interpretation of the writers' intentions. These are presented through increasingly specific comments on the use of language.	Generally appropriate explanations of a series of examples of the writers' craft will occasionally be combined with some attempt to evaluate their intended effects.	<b>CL3</b>
<b>CL4</b>	A range of appropriately selected material from both sources in order to clearly compare and contrast inferences or interpretations about the writers' craft.	A clear understanding of the texts supporting an evaluative approach. Mainly accurate interpretations on how the writers' ideas have been presented through language choices.	A range of appropriate explanations and a generally evaluative approach to comment on elements from within the writers' craft.	<b>CL4</b>
<b>CL5</b>	A precise selection of illustrative material collated from both texts to present a focused comparative analysis of the writers' strategies.	An analytical approach is based on an assured understanding of the texts, demonstrating a confident understanding of how the writers have actively controlled the reader's perspective through language choices.	An evaluative approach which confidently explores a range of the writers' strategies and their intended effects.	<b>CL5</b>

## Mark Grid Task 2

Strands attained	Marks awarded
000	0
100	1–2
110	3–4
111	5–6
112	7–8
221	9–10
222	11–12
322	13–14
332	15–16
333	17–18
334	19–20
443	21–22
444	23–24
445	25–26
554	27–29
555	30–32

**Task 3:** Spend **12 minutes** on this task.

**The text below is the beginning of the article. Explain how the writer has gained and held the interest of the reader.**

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

- the writer **opens with a sweeping statement** – including the **use of the rule of three** – that promises a profound and hugely significant revelation: “we have entered a new age...could threaten the very future of the human race...” This has the effect of immediately capturing the reader’s attention before there is a **change in tone** with the final reveal that lightens the mood of the piece: “...Welcome to the Selfie Age”
- the writer makes extensive use of **the first person** to connect to the reader: “I’ve just realised”/ “I know exactly what I look like”
- **a conversational style/approach** is employed in order to build a rapport with the reader: “Welcome to the Selfie Age”/“I was out for dinner”/“pics”
- the **use of personal anecdote** helps to sustain the reader’s interest because the piece is based on the personal experiences and observations of the writer: “I was out for dinner last weekend”/“Four women...macaroni cheese”
- **exaggeration** is used to develop the rapport with the reader: “my first night out in an eternity”/ “...I’ve no need to take 3,425 pics of myself every day”
- **a self-deprecating tone** is used to add to the rapport building: “Sitting in a Glasgow restaurant, properly excited”/“I know exactly what I look like”
- **a long sentence** conveys **the writer’s incredulity and sense of the ridiculous** as she watched what happened at the table next to her: “Four women were all taking photos of their newly-served meals...stared at their phones for the next 10 minutes...their macaroni cheese.”
- **short sentences** are used to create a **blunt style**: “I was out for dinner last weekend.”/“I can’t stand the whole selfie craze.”
- the writer continues the **development of the rapport** with the reader through the use of a **short sentence** that opens the last paragraph where she is being open and honest: “I admit I’m biased.”
- **metaphor** is used by the writer to highlight her concern about the nature of the relationship between people and technology: “the ladies weren’t the only ones plugged into technology”
- **the title** of the piece: “...LEAVES A BAD TASTE IN MY MOUTH” **humorously** ties together her anecdote about eating in a restaurant with her reactions to the “SELFIE GENERATION”

©Selfie generation leaves a bad taste in my mouth by Shari Low. Published by Daily Record, 12 November 2016. <https://www.dailyrecord.co.uk/lifestyle/selfie-generation-leaves-bad-taste-9231358>

Competence Level Strands Task 3				
	Read and understand text/select appropriate material	Develop and sustain interpretations of the writer's intentions	Explain and evaluate elements of writer's craft	
<b>CL0</b>	No creditworthy response.	No creditworthy response.	No creditworthy response.	<b>CL0</b>
<b>CL1</b>	A very basic understanding may be supported by textual references some of which may be relevant.	Some basic sense of the writer's overall intention may be presented.	A rudimentary attempt to offer some basic remarks on how an aspect/s of the text has/have been used.	<b>CL1</b>
<b>CL2</b>	A straightforward understanding is evident. There is an attempt to select some appropriate supporting material.	An overall explanation of the writer's intention is presented – some straightforward appreciation is evident.	An uncomplicated review/consideration of some of the language and/or linguistic devices the writer has employed.	<b>CL2</b>
<b>CL3</b>	An overall understanding of the text. Some appropriate examples are selected and linked to valid insights/explanations.	A competent interpretation that recognises how some of the writer's intentions have been delivered through language choices.	A generally purposeful approach which effectively comments on and/or attempts some evaluation of the linguistic strategies.	<b>CL3</b>
<b>CL4</b>	A clear understanding of the text facilitates the relevant selection of material which is used for purposeful comment.	An interpretation that competently demonstrates a valid understanding of how the writer's intentions are reflected in language choices.	A generally evaluative approach that competently explores the use of some of the linguistic strategies.	<b>CL4</b>
<b>CL5</b>	An assured understanding ensures focused, precise selection of material, which in turn, facilitates scrutiny of the text.	An analytical interpretation that demonstrates a perceptive understanding of how the writer's intentions are evidenced in the use of language.	A confident, evaluative approach is used to examine relevant elements of the writer's craft.	<b>CL5</b>

### Mark Grid Task 3

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

**Task 4:** Spend **12 minutes** on this task.

**The text below is the final four paragraphs from the same article. Explain how the writer has created a negative view of the ‘selfie’.**

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

- in the **scenario that opens this extract** the writer **deliberately creates an intriguing description** of the diner’s actions to highlight the negative/ridiculous effect that selfies are having on people’s behaviour: “a guy was going around his table, crouching down next to each person in turn”
- **at the start of the next sentence the use of the verb:** “hypnotised” suggests he has been ‘taken over’ by the technology: “He was hypnotised by the screen for the rest of the night”
- **repetition stresses the writer’s strong opinion** that this behaviour is harming our sense of what is important: “missing the real-life conversations with real-life people happening in the real-life restaurant”
- **the writer uses another example** of how the selfie is changing behaviour in a familiar situation: “a modern-day romance was in full swing...barely lifting their heads”
- the writer **lists the courses of the meal to highlight** just how much of the time the couple were not talking to each other: “then the two of them spent their starter, main course and dessert on their phones”
- the writer’s **tone expresses her outrage** at the couple’s actions: “barely lifting their heads to utter a word to the love of their lives!”
- the writer **starts the penultimate paragraph with a question** to sustain the reader’s engagement: “But the most shocking ‘selfie’ fact this week?” The **conjunction** which starts this **and the superlative** “most shocking” **add greater impact**
- the use of **the dash creates a pause** before she delivers the reason for the cosmetic surgery and **the exclamation mark** again shows her exasperation: “A new report claims people are having cosmetic surgery to look better in their images – for “likes”!”
- the **final paragraph** uses **direct address** beginning with an old-fashioned, informal term: “Chums...”
- **imperatives are consciously used** to make the writer’s solution to selfies very clear: “Leave the cameras...Stop with the...”
- the writer uses **imagery to reinforce her views** clearly and humorously: “self-obsessed photography of pouty faces.” **The alliteration** makes them seem ridiculous

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

## Mark Grid Task 4

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