



Rewarding Learning

General Certificate of Secondary Education

English Language

Unit 1

Writing for Purpose and Audience and
Reading to Access Non-fiction and Media Texts

[GEN11]

Assessment

**MARK
SCHEME**

General Marking Instructions

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

Introduction

This marking guidance is intended to provide support in making a judgement on student responses to the accompanying assessment material. To further support assessors, the Chief Examiner Reports and Exemplification of Examination Performance (available on the CCEA website) would be helpful in making judgements about student responses.

Using the Competence Levels for each task and the range of task-specific material for Tasks 2–5, assessors will arrive at the mark that best reflects the student's achievement in each task. Indicative guides provided are neither prescriptive nor exhaustive.

Holistic approach to responses

It is important to give appropriate credit for the strengths within the responses, however shortcomings within the response should also be considered (taking into account the time available for each task*). In this way the final mark will fairly reflect the response as a whole.

* The response space provided in the question-and-answer booklet is a good indicator of the length of responses which could reasonably be expected.

Assess each response on its own merit. A limited response to one task will not necessarily mean that subsequent responses are also limited, and vice-versa.

A mark of zero

This score should only be used where there is no creditworthy response. For example, where no attempt to respond to the stipulated task has been made.

Assessment objectives

Each task is designed around the relevant Assessment Objectives. Below are the relevant Assessment Objectives for English Language Unit 1.

Reading AO3 Candidates must:

- (i) read and understand texts, selecting material appropriate to purpose;
- (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.

Section A: The assessment process using the Competence Levels

The Competence Levels for each task detail increasing levels of proficiency, with a discrete accompanying Mark Grid illustrating the range of marks available. Each of the three strands focuses on important characteristics within the response. The assessor should positively identify what has been achieved and then match each response's level of proficiency to the appropriate descriptors.

For example, when assessing the response in relation to the strand 'Purpose and Audience' for Task 1, the assessor might find it useful to consider:

- Is there a recognition of purpose and audience? (CL 2) 'Is it better than that?'
- Is there an increasingly convincing sense of purpose and audience? (CL 4) 'no, not quite'

If the answer is 'no', then CL 3 might be judged to most appropriately characterise the student's achievement for this strand.

This process can be adopted for each strand, across the various task types.

Once the appropriate Competence Level Strand sequence has been identified, the specific mark should then be determined.

For example, the assessor has decided that CL 323 is appropriate for Task 1(i). This choice makes the marks 26–29 available.

- a threshold level of achievement would warrant a mark of 26;
- a secure level of achievement would warrant a mark of 27 or 28;
- a confident level of achievement would warrant a mark of 29.

In exceptional circumstances the standard of a response might range across more than two strand levels. Such an outcome is not covered by the mark grids. The assessor should apply the following mathematical rule in this case: in this case: Task 1(i) CL422 (totals 8; 4+2+2). This equates to CL 323 (totals 8) so the mark range for this response would be 26–29 marks for Task 1(i).

Addressing unexpected or difficult responses

If it becomes clear that the student has mis-read the given task, goes off on a tangent or presents a response to a question they had hoped would have been asked (rather than what has actually been asked), achievement of relevant elements must still be rewarded. Assessors should use their professional judgement to establish how the response meets the criteria for each Competence Level Strand.

Advice to Assessors

Working with colleagues to establish a consistent departmental standard is very useful. A small selection of student responses from across the teaching groups could fruitfully be used to establish this departmental standard before each assessor begins their own marking.

An agreed departmental method of annotation may also support a consistent approach and help with Internal Standardisation. Annotation illustrates the assessor's judgement of the response by identifying where strengths and weaknesses have been noted.

Suggested annotation style for Section A/Writing Task

Each response should be assessed on the basis of a single reading. It may be helpful to use the following method of annotation: underlining, circling and wavy lining.

- underlining to indicate creditworthy material
- circling to indicate spelling mistakes and for indicating minor and/or occasional lapses in punctuation such as missing apostrophes, commas and full stops
- wavy lining to denote lapses in expression - for example - he seen yous threw the open door

Suggested annotation style for Section B/Reading Tasks

Each response should be assessed on the basis of a single reading. It may be helpful to use the following method of annotation: underlining and ticking.

- underlining to highlight appropriate explanation/interpretation
- ticking to indicate relevant examples/evidence

Please note: punctuation, syntax and spelling are not assessed in Section B.

Section A: Writing for Purpose and Audience

Task 1

The assessor will be required to make **two** distinct judgements:

- the first for Task 1 reflects AO4 Writing (i) and (ii) and
- the second for Task 1 focuses on AO4 Writing (iii)

Characteristics of responses to Task 1 Writing (i) and (ii)

The following features will help to highlight the extent to which a student has shaped the response appropriately.

Communicate clearly, effectively and imaginatively.

- a handling of the topic in such a way as to positively develop the audience's interest;
- the use of a style that builds a positive relationship with the prescribed audience;
- possible use of techniques to engage the prescribed audience.

Adapt form and vocabulary to task and purpose in ways that engage the audience.

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

Organise information and ideas into structured, sequenced sentences, paragraphs and whole texts.

- to create a logical progression with organisation of ideas to sustain the audience's interest;
- to use engaging/challenging introductory and concluding paragraphs;
- to use topic/link sentences for different paragraphs.

Use a variety of linguistic and structural features to support cohesion and overall coherence.

- variation in sentence length for effect;
- use of appropriate connectives;
- use of rhetorical devices (such as the rule of three, questions, hyperbole) to develop interest/develop a rapport with the specified audience.

Characteristics of responses to Task 1 Writing (iii)

The following features will help to highlight the extent to which a student has shaped the response appropriately.

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 student has to establish a positive rapport with the specified audience;
- the more assured and varied the sentence structuring is, the more engaging the response is likely to be.

The use made of accurate punctuation and grammar.

- control of a variety of appropriate punctuation and grammar to help to maintain interest. The greater the control and variation in the use of punctuation, the more engaging the response is likely to be.

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;
- assessors should credit ambitious use of vocabulary where the word may not always be accurately spelt but has been chosen carefully.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

Competence Level Strands and Mark Grids

Task 1(i) Response time: 55 minutes Mark allocation: 57 marks

Write an article for your school magazine persuading the readers to agree with your views on the following statement: “Advertising is just another source of pressure that teenagers don’t need!”

| Competence Level Strands Task 1(i) | | | | |
|------------------------------------|---|--|--|------------|
| | Development and Style | Structuring/Use of Linguistic and Structural Features | Purpose and Audience | |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. | CL0 |
| CL1 | 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. | CL1 |
| CL2 | Deliberate development using a straightforward style in a conscious attempt to persuade/present a point of view. | 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 also generally appropriate. | CL2 |
| CL3 | Generally effective and appropriate development. An increasingly fluent and engaging style consciously attempting to persuade. | 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. | CL3 |
| CL4 | 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 woven within the fabric of the response. This is apparent in the conscious tailoring of suitable language. | CL4 |
| CL5 | 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 specified audience. This is, in part, generated through precise selection of apposite language. | CL5 |

Mark Grid Task 1(i)

| Strands attained | Marks awarded |
|------------------|---------------|
| 000 | 0 |
| 100 | 1–2 |
| 110 | 3–5 |
| 111 | 6–9 |
| 112 | 10–13 |
| 221 | 14–17 |
| 222 | 18–21 |
| 223 | 22–25 |
| 332 | 26–29 |
| 333 | 30–33 |
| 334 | 34–37 |
| 443 | 38–41 |
| 444 | 42–45 |
| 445 | 46–49 |
| 554 | 50–53 |
| 555 | 54–57 |

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

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

| Competence Level Strands Task 1(ii) | | | |
|-------------------------------------|---|--|---|
| | Range of Sentence Structures | Use of Punctuation and Grammar | Spelling and Range of Vocabulary |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. |
| CL1 | 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. |
| CL2 | 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 straightforward vocabulary to enliven the writing. |
| CL3 | 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. |
| CL4 | Variety in sentence types and structuring is controlled and, where appropriate, maybe 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. |
| CL5 | 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 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. |

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 process

Tasks 2 and 4 are assessed using Competence Level based assessment. A range of task-specific material is also provided to indicate the type of comments students may make. The bullet-pointed list for each task is neither prescriptive nor exhaustive.

Assessors should make their judgements on the basis of the quality of explanation given to the examples selected by the student. A lengthy list of relevant material is unlikely to be matched with a demonstration of valid understanding given the 15-minute or 17-minute response time. As previous Chief Examiner Reports have noted, the approach of listing as many devices and quotations as possible tends to result in only a minimal or general consideration of the writer's intentions.

Tasks 3 and 5

For responses to Tasks 3(a) and 3(c), the assessor should determine a mark from a four-mark range that best reflects the achievement. In awarding marks for Tasks 3(a) and 3(c) the extent to which the student has accurately presented reasons **using their own words** must be considered (i.e., crafting a valid response which does not rely on the words from the stimulus).

For responses to Tasks 3(b) and 3(d), only one mark is available for each piece of supporting evidence. Half marks must not be awarded. The possible range of evidence is listed in the marking guidance. It is acceptable for the evidence to be reported or quoted.

For responses to Tasks 5(a) and 5(c), only one mark is available for each presentational feature. Half marks must not be awarded. A list of possible features is provided in the marking guidance. Presentational features must be specific. Credit should not be awarded for citing a generic comment such as 'image', however credit should be given for the identification of a specific image e.g. 'the image of the castle'.

For responses to Tasks 5(b) and 5(d), the assessor should determine a mark from a four-mark range that best reflects the achievement. For Tasks 5(b) and 5(d), the assessor must consider the extent to which the student has **explained the intended effect** of the presentational feature identified in Tasks 5(a) and 5(c).

Task 2:

Response time: **15 minutes**. Total: **21 marks**.

Read the text below. Explain how the writer has presented his first experience of indoor skydiving in a way that engages his readers' interest.

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.**

- a dramatic opening is created – the writer uses **first person narration** and the **present tense** to help ensure that the reader is immediately thrust into the midst of the situation: “I fall to my knees”
- **emotive language** and **self-deprecating humour** is used to convey the writer’s feelings of trepidation as he is about to take part in this activity: “I feel like praying or perhaps just fainting”
- **a simile** is used to describe vividly the sound of the engine: “A roar like the sound of a plane about to take off”
- **dramatic (and amusing) metaphors** are used to describe the worrying position in which the writer has landed himself: “turns my bones to jelly and my mouth to a big O of terror.”
- **vivid description** is **combined with exaggeration** to show how worried the writer is and how his imagination is getting the better of him: “propelled six storeys up a tube...in a crumpled heap”
- the writer **uses a contrast** to try to convince himself that this activity isn’t so dangerous: “better than leaping from a plane and discovering my parachute won’t open”
- **onomatopoeia** is used to describe the loudness of the engine: “roar”/ “roaring” and the physical effects of the experience on the writer, “heart thumping”
- **alliteration and humorous imagery** are used to describe the extreme physical effect of the ride: “wind whipping...a Picasso portrait”
- his **personal thoughts combined with exaggeration** allow the reader to empathise with, and be entertained by, the writer: “I’m wondering if my limbs are in the right place”
- relief and exhilaration are conveyed in the three final **short sentences**: “Then I’m flying...thrilling!”
- **repetition** is used to show how different this activity is to what the writer is used to: “Far, far beyond my comfort zone”
- the **use of exclamation marks** at the end of each paragraph convey the writer’s excitement and emotional reaction to his experience: “...my parachute won’t open”/“...and completely thrilling!”
- **dramatic adjectives** effectively juxtapose his conflicting reactions to this experience to create an effective ending: “Terrifying ... thrilling”

For accurate assessment, the guidance on page 9 must be used in conjunction with the information in this section.

| Competence Level Strands Task 2 | | | | | |
|---------------------------------|---|--|---|------------|--|
| | Read and understand text/select appropriate material | Develop and sustain interpretations of writer's intentions | Explain and evaluate elements of writer's craft | | |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. | CL0 | |
| CL1 | 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. | CL1 | |
| CL2 | A straightforward understanding is developed through an attempt to exemplify conclusions. | An overall explanation of the writer's intentions is presented. Some straightforward appreciation is evident. | An uncomplicated review/ consideration of some of the language and/or linguistic devices the writer has employed. | CL2 | |
| CL3 | Some appropriately selected examples from the extract are 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 some of the linguistic strategies. | CL3 | |
| CL4 | Relevant selection of material is used to pinpoint and comment on a series of the writer's intended strategies. | 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. | CL4 | |
| CL5 | Focused, precise selection used to facilitate the scrutiny of the writer's intended strategies. | 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. | CL5 | |

Mark Grid Task 2

| Strands attained | Marks awarded |
|------------------|---------------|
| 000 | 0 |
| 100 | 1 |
| 110 | 2 |
| 111 | 3 |
| 112 | 4 |
| 221 | 5–6 |
| 222 | 7–8 |
| 322 | 9–10 |
| 332 | 11–12 |
| 333 | 13–14 |
| 334 | 15–16 |
| 443 | 17 |
| 444 | 18 |
| 445 | 19 |
| 554 | 20 |
| 555 | 21 |

For accurate assessment, the guidance on page 9 must be used in conjunction with the information in this section.

Task 3

Response time: **10 minutes**. Total: **12 marks**.

This is the start of the article. The writer is describing why he chose to try indoor skydiving.

Read the text below. In your own words, write down two reasons the writer gives to explain why he decided to go indoor skydiving: select one reason from each paragraph. Present two pieces of supporting evidence from the text for each reason.

Whether or not the candidates choose to present their two reasons and supporting evidence chronologically is not an issue as long as the reason and supporting evidence correspond.

Style of Assessment

Crediting each reason [up to a max. of 4 marks]

- These are initially assessed on the basis of a single reading
- Use underlining to highlight the creditworthy elements of the response. If none is present, use the 'SEEN' tool to indicate that the response has been read
- This underlined creditworthy material will then be assessed against the following descriptors before the mark is selected on the basis of best fit
- Enter this mark in the scoring facility for **3(a)** or **3(c)** on the right-hand side of the screen

| | |
|--|---|
| A confident summary using the candidate's own words | 4 |
| A competent summary mainly in the candidate's own words | 3 |
| A straightforward, mainly valid attempt to summarise in the candidate's own words but with some reliance on the language of the text | 2 |
| A general sense, relying on the language of the text | 1 |
| No creditworthy response | 0 |

Crediting the supporting evidence [up to a max. of 2 marks – 1 mark for each piece of supporting evidence]

- Evidence may be reported or quoted.
- Use the ticking tool to indicate each piece of valid supporting evidence. If none is present, use the 'SEEN' tool to indicate that the response has been read.
- The score awarded is the total number of ticks (none, one or two) and this is entered in the scoring facility for **3(b)** or **3(d)** on the right-hand side of the screen.

(a) Reason from the first paragraph:

The poor weather narrows the possible choices the writer has so he opts for the indoor activity offered by Extreme Velocity/there was nothing else to do so he acts impulsively.

(b) The supporting evidence:

Validate the supporting evidence with a **tick** [one for each piece of correct evidence whether reported or quoted. If none is present, use the “SEEN” tool to indicate that the response has been read]

- “It’s a damp day in Port Macquarie”
- “...the sort of morning when reckless decisions are made”
- “No good going for a walk...”
- “...or heading to the beach”
- “May as well check out Extreme Velocity”

(c) Reason from second paragraph:

Extreme Velocity offered a unique opportunity of a thrilling, extended, freefall experience without the hassle and cost of a real flight.

(d) The supporting evidence:

Validate the supporting evidence with a **tick** [one for each piece of correct evidence whether reported or quoted. If none is present, use the “SEEN” tool to indicate that the response has been read.]

- “Australia’s only indoor vertical wind tunnel”
- “designed to provide the sensation of skydiving”
- “without the need or expense of a plane”
- “two minutes of simulated freefall instead of thirty seconds of the real thing”
- “sounds exciting”

Task 4

Response time: **17 minutes.** Total: **20 marks**

Read the text below. Explain how language has been used to promote this as an exciting experience. Present evidence to support your comments.

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

- the **opening question** aims to surprise and engage the reader: “Did you know...most important location...epic series, “Game of Thrones?” The two sentences which follow use **flattering language**: “an inspired choice” and “...all look fantastic on screen” to further whet the reader’s appetite with what Northern Ireland has to offer
- the choice of **enthusiastically positive adjectives** helps to develop a sense of excitement by lavishing praise on the various locations to be enjoyed on the tour: “renowned”/ “stunning”/ “famous”/ “iconic”/ “spectacular”
- **direct appeal** is used throughout to connect to the reader (and twice **in conjunction with questions**): “Did you know...”/ “we will take you...”/ “so that you can explore...”/ “will you have the courage...”/ “Whether you are...”
- the company is keen to encourage bookings by **highlighting the exclusivity** of their tours: “... nothing like most sightseeing coach tours”/ the “unique and fun “immersive experience...” ” which promises, “costumes, swords and shields on the coach for everybody to use”. A further incentive is the fact that this is “at no extra cost”
- **references to places and characters** from ‘Game of Thrones’ are intended to appeal directly to fans of the show: “used as the exterior of the House of Greyjoy”/ “...Dark Hedges...the setting for the escape of Arya and Gendry from King’s Landing”
- the use of **alliteration and imperatives** help draw the reader into the places/experiences on offer in the tour: “Discover Dunluce Castle...”/ “pose for pictures at Ballintoy Harbour...”/ “...the courage to cross Carrick-a-Rede Rope Bridge”
- **ellipsis** is used to create anticipation and expectation in potential customers: “but ...will you have the courage...”
- the piece ends with an **inclusive appeal** which targets tourists as well as fans of the show: “Whether you are a “Game of Thrones” fan or not...really is the “ultimate North Coast experience!” The use of **the superlative and the exclamation mark** emphasise the exceptional trip that is on offer

For accurate assessment, the guidance on page 9 must be used in conjunction with the information in this section.

| Competence Level Strands Task 4 | | | | | |
|---------------------------------|---|---|---|------------|--|
| | Read and understand text/select material | Develop and sustain interpretations of writer's intentions | Explain and evaluate elements of writer's craft | | |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. | CL0 | |
| CL1 | 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. | CL1 | |
| CL2 | A straightforward understanding is developed through an attempt to exemplify conclusions. | An overall explanation of the writer's intentions is presented. Some straightforward appreciation is evident. | An uncomplicated review/consideration of some of the language and/or linguistic devices the writer has employed. | CL2 | |
| CL3 | Some appropriately selected examples from the extract are 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. | CL3 | |
| CL4 | Relevant selection of material is used to pinpoint and comment on a series of the writer's intended strategies. | 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. | CL4 | |
| CL5 | Focused, precise selection used to facilitate the scrutiny of the writer's intended strategies. | An analytical approach that demonstrates a perceptive/thorough 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. | CL5 | |

Mark Grid Task 4

| Strands attained | Marks awarded |
|------------------|---------------|
| 000 | 0 |
| 100 | 1 |
| 110 | 2 |
| 111 | 3 |
| 112 | 4 |
| 221 | 5 |
| 222 | 6–7 |
| 322 | 8–9 |
| 332 | 10–11 |
| 333 | 12–13 |
| 334 | 14–15 |
| 443 | 16 |
| 444 | 17 |
| 445 | 18 |
| 554 | 19 |
| 555 | 20 |

For accurate assessment, the guidance on page 9 must be used in conjunction with the information in this section.

Task 5

Response time: 8 minutes

Total: 10 marks

Select **two** examples of presentational features from the cover below. Explain the intended effect of each of these two presentational features.

Style of Marking

Crediting the selection of valid presentational features [1 mark for each]

- Use the ticking tool to indicate the presence of a valid presentational feature from the list provided. If none is present, use the 'SEEN' tool to indicate that the response has been read
- In each case the score awarded is zero or one mark and this is entered in the appropriate scoring facility for **5(a)** or **5(c)** on the right-hand side of the screen

Crediting each "Explanation" [up to a max. of 4 marks]

- These are initially assessed on the basis of a single reading
- Use underlining to highlight the creditworthy elements of the response. If none is present, use the 'SEEN' tool to indicate that the response has been read
- This underlined creditworthy material will then be assessed against the following descriptors before the mark is selected on the basis of best fit
- Enter this mark in the scoring facility for **5(b)** or **5(d)** on the right-hand side of the screen

| | |
|---|---|
| A confident and accurate explanation | 4 |
| A competent explanation | 3 |
| A straightforward, mainly valid attempt to present an explanation | 2 |
| A general attempt to present an explanation | 1 |
| No creditworthy response | 0 |

List of possible presentational features for 5(a) and 5(c):

- the title, Game of Thrones Tours: its size/its colour/where it is placed/the stylistic use of font
- a specific aspect of the use of colour within the text
- the image of the armoured figure/how it is posed/what is being held
- the use of background greyed-out images
- the image of the castle
- the use of the sunset
- the image of the shoreline in the foreground
- specific comments on an aspect of the tagline/its size/where it is placed

Credit any other valid suggestions (check with your Supervising Examiner)**List of possible explanations for 5(b) and 5(d):**

- the appropriately grey coloured title is large and deliberately placed in a dominant, eye catching position at the top of the front cover. The 'T' and 'O' in the word 'Thrones' are replaced with visual symbols to enhance the visual appeal
- the predominant colours are black and various hues of grey which relate to the theme of conflict. Also, this colour palette contributes to the strikingly dramatic/brooding effect of the cover
- the main image takes up most of the cover: a close up of the armoured arms and hands of a figure clasp a shield. This provides a striking visual focal point and, while clearly intended to attract fans of 'Game of Thrones', it also has an overall theatrical appeal suggestive of adventure and action in olden times
- the background greyed-out imagery also reflects the theme of conflict and generally reinforces the dramatic nature of the series
- the eerie silhouette of a castle against the red sky creates a haunting/sinister effect evoking the danger and adventure associated with the locations in 'Game of Thrones'
- the shoreline in the foreground creates an ethereal effect reflecting the otherworldliness of the series
- the tagline is printed onto a scroll using white text just under the armoured hands which draws the reader's eye to it

Sources

Section B Task 2 and Task 3 . . © News Pty Limited

Section B Task 4 and Task 5 . . © Game of Thrones Tours Ltd