



Rewarding Learning

General Certificate of Secondary Education

English Language

Unit 4

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

[GEN41]

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 2-4, assessors will arrive at the mark that best reflects the student's achievement in each task. Indicative guides provided are neither prescriptive nor exhaustive as no marking guidance can cover all the responses which students may produce.

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 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.

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 recognition of purpose and audience giving a straightforward direction to the writing? (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 27–30 available.

- a threshold level of achievement would warrant a mark of 27;
- a secure level of achievement would warrant a mark of 28 or 29;
- a confident level of achievement would warrant a mark of 30.

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. Apply the following mathematical rule in this case:

Task 1(i) CL 422 (totals 8; 4+2+2). This equates to CL 323 (totals 8) so the mark range for this response, for Task 1(i), would be 27 - 30 marks.

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 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 throw the open door*

Section A Task 1 Personal Writing or Creative Writing

Students have the choice between the Personal Writing Task or the Creative Writing Task. If the Creative Writing Task is selected, the response should be clearly linked to the image provided as it is part of the rubric of the task. For example, if the image of the two men playing football is only fleetingly referenced, the assessor should follow the advice offered in the previous section (Addressing unexpected or difficult responses).

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: Response time: 55 minutes Mark allocation: 88 marks

(a) Write a speech for your classmates about the most interesting person you have ever met.

or

(b) Write a creative essay for your school magazine. The picture on page 2 is to be the basis for your writing. 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 |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. |
| 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. |
| CL2 | 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. |
| CL3 | 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. |
| 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 within the fabric of the response. This is apparent in the conscious tailoring of suitable language. |
| 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 audience. This is, in part, generated through precise selection of apposite language. |

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 |

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

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

| Competence Level Strands Task 1: Writing (iii) | | | |
|--|---|--|--|
| | Range of Sentence Structures | Use of Punctuation and Grammar | Range of Vocabulary and Spelling |
| 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 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, 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 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. |

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, 3 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 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.

Task 2: Compare and Contrast requirement

Students may approach this task in a variety of ways. It is acceptable to compare and contrast throughout the response or to analyse Text A and then make comparisons when they engage with Text B. However, this second approach may cause the student to mis-manage their time or create an imbalance in the response; in these cases, the assessor should follow the advice offered in the section *Addressing unexpected or difficult responses*.

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, ticking and the letter C. (The letter C is used in Task 2 only as comparing and contrasting forms part of the instructions).

- underlining to highlight appropriate explanation/interpretation
- ticking to indicate relevant examples/evidence
- the letter C to denote comparisons/contrasts.

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

Section B: Reading Literary and Non-Fiction Texts

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

Total: 32 marks

Compare and contrast how the writers of Text A and Text B have created a sense of a threatening situation for their readers. Present supporting evidence from both texts.

Below is a range of task-specific material that candidates at all competence levels may be expected to draw upon in their responses:

- **both writers focus on a central character in a threatening situation.** In Text A, the location is constant/passive in that it is a blacked out, enclosed space where the character, Katherine, is isolated; in Text B, by contrast, the location plays a significant role in the mounting threat faced by the main character, Carrie: not only is there a fierce storm outside, but a fire has broken out within the building that has effectively trapped her in the upper reaches of a tower that is disintegrating as the fire intensifies. The dramatic change leaves her literally clinging on for her life
- in Text A, the threat develops from **the character's reaction to her surroundings** and the writer focuses on her mounting panic: "Startled, she moved too far left"/"She did her best to stay composed"; whereas in Text B we are given no insight into the character's feelings about her predicament – **the reader simply witnesses her reactions** to the intensifying threat: "As I grabbed at the window sill..."/"For a moment I hung there..."
- **third person narration** is used in Text A. It adds to the uneasy sense by focusing solely on the isolated main character and her reaction to her location: "She had taken only a few steps...swung shut behind her"; whereas in Text B the writer uses **first person narration** in the form of a first-hand account to create real immediacy and heighten the sense of threat: "I slid down the outer side of the window"
- Text A focuses on the darkness and sinister quiet of the threatening situation the main character finds herself in; whereas Text B focuses on vivid description of the noise and visual details of the fire to create a sense of danger
- Text A has a **chronological and initially calm sense** to it: "Katherine pushed open the metal door and walked...perfect blackness"; whereas in Text B the reader is **plunged straight into** what is a **dramatic situation**: "The storm slammed into the castle"

TEXT A

- in the **initial description** of the tunnel the **choice of the adjective** "perfect" shows how complete is the loss of all light. This is the first hint of the unsettling atmosphere that is to follow
- the tunnel is described from the **perspective of Katherine's senses**: "The rough cement floor stretched away on either side". The writer's **choice of simile** adds a disturbing sense of scale to this odd environment: "...she could see the narrow length of carpet which ran like a roadway". This is further developed by the description of it, "disappearing into the darkness"
- the writer quickly starts **to develop an intimidating scenario**: the main character had "taken only a few steps...when the door hissed and swung shut behind her, snuffing out the last faint hint of light". The **use of the verbs**, "hissed" and "snuffing" create a sense of menace that adds to the character's mounting insecurity
- Katherine's **inner feelings of insecurity are revealed** by the writer when she talks out loud prompting herself as to what she should do: "'See with your feet,' she reminded herself..."

- the **description** of how her voice was, "...entirely swallowed up by the lifeless air" further adds an ominous quality to the black space. The **verb** "swallowed" has uncomfortable connotations and this is further reinforced by the description of "air" using the **adjective** "lifeless"
- the **tension is further increased** when she begins to move: "Startled, she moved too far left." This is then added to by the loss of a shoe which "...was immediately lost in the great black void"
- the growing pressure and sense of threat the character is experiencing is detailed by the writer through **physical signs of her fear**: "half running, half stumbling on"/"her pulse beat more wildly"/"She did her best to stay composed..."
- a **vivid simile** emphasises Katherine's growing sense of vulnerability as if she has lost all sense of scale in the darkness: "Beneath her feet the endless expanse of concrete felt like a frozen lake"
- **compelling description** is used to convey how Katherine is feeling increasingly overwhelmed by the situation she has found herself in: "...lost in the great black void"/"...the breadth of all that darkness seemed to be closing in"
- **recurrent imagery** linked to the lack of light contributes to the developing sense of unease: "perfect blackness"/"disappearing into the darkness"/"the last faint hint of light"/"all that darkness"
- tension is increased through the **descriptive details** of Katherine's attempts to control her rising panic: "Standing dead still, she listened, willing her heart to stop pounding ever louder...She held her breath"
- the use of **personification** in the final sentence creates a sense of menace as Katherine appears to imagine what might be lurking unseen: "The darkness felt suddenly alive all around her"

TEXT B

- the immediate **use of personification** creates a sense that the location itself is under threat from the elements: "The storm slammed into the castle with a fury ..."
- the **choice of verbs** suggests the violence of the weather: "slammed ... buffeting". The **rule of three** present participles connects the malice of wind and waves: "buffeting ... churning ... clawing"
- **the melodramatic simile** "buffeting the walls like some hammer of the gods" adds to the sense of an almost supernatural threat
- the **use of the verb**, "clawing", helps to generate a sense of the place being under attack and so builds the sense of a threatening environment: "...now clawing at the stone"
- the **description of the fire** inside the castle dramatically highlights the imminent danger of Carrie's situation: "the fire rushed upwards"/"The heat...was intense"
- the **use of personification** conveys a sense of the fire as something alive, malevolent and aggressive so adding to the sense of danger: "Whipped into a frenzy"
- the **dramatic visual language** continues to be used to create a vivid impression of the threat to Carrie: "...fire rushed upwards in a thundering whirlwind of sparks and shooting flames." The fire is **personified** as 'rushing' as if giving chase. The **dynamic image** of a "whirlwind of sparks" is given even more drama by the use of the **adjective** "thundering"
- further unease is added by **the use of onomatopoeia** generating the sounds of the fire's progress: "A loud rumble"

- a **series of verbs** gives the reader a sense of the disorientating feeling of being in Carrie's position: "lurched"/"rippled"/"heaved again, tilting further"
- the **use of the simile** "heated air like slow butterflies" emotively focuses on one small detail (what happens to some loose manuscript pages) in the midst of the larger threat
- Carrie's **dramatic attempts to escape** increase the tension in this life-threatening scenario: "slid down the outer side...dangling from the sill". The reader's awareness of her precarious situation is emphasised by the use of a **triple**: "there was no way to reach me by land or air or water"
- the fact that any potential help is a long way off is emphasised in **the description** of, "the wail of sirens" which are described as living things in **the simile**, "faint like birds over the loch"
- the final sentence creates a **cliff-hanger** effect – a sense that the main character is a long way from being out of danger: "Around me the wall began to steam."

Credit any other valid suggestions.

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

Task 2

| Competence Level Strands Task 2 | | | | |
|--|--|--|---|------------|
| | Read and understand text/select appropriate material/making comparisons and cross references | Develop and sustain interpretations of writers' intentions | Explain and evaluate elements of writers' craft | |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. | CL0 |
| CL1 | 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. | CL1 |
| CL2 | 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. | CL2 |
| CL3 | 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. | CL3 |
| CL4 | 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 of 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. | CL4 |
| CL5 | 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. | CL5 |

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. **Total 15 marks.**

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

Below is a range of task-specific material that candidates at all Competence Levels Strands may draw from in their responses. **Credit any other valid suggestions.**

- use of **question** and/or **alliteration/sibilance** in the headline immediately intrigues the reader: "IS YOUR SMART SPEAKER TOO SMART?"
- use of a **provocative question** to open the extract further connects with the reader: "How many of us...?"
- use of an **uncomfortable scenario** to establish the writer's view of the invasive nature of the smart speaker in order to provoke an emotional reaction from the reader: "...complete stranger to sit in our living room, listening to everything said by our family every second of the week?"
- use of **inclusive pronouns** in order to build a rapport with the reader: "yet most of us have done just that"
- use of **juxtaposition** of **emotive language** in the second paragraph highlights the writer's plight: "heartlessly replaced by this seemingly helpful, artificially-intelligent assistant."
- use of a **confessional tone and parenthesis**: "(I never could remember which one was right)" reveals more about the writer allowing the reader to feel empathy
- use of **alliteration**: "child chirping" creates a light-hearted tone in contrast to the sense of irritation conveyed through the formality of "assured declaration", sustains the reader's interest through presenting various reactions to the smart speaker
- continued use of a **confessional tone** sustains a strong rapport with the reader: "I must admit, I felt my anger rise"
- use of **exaggeration/hyperbole** for effect gains and holds the reader's interest and is reinforced by the **alliteration**: "My blood began to boil"
- repeated use of **exclamation marks** in the final paragraphs emphasises the writer's sense of exasperation: "My blood began to boil!"/ "That was it – it had to go!"
- use of the malevolent **noun** "monster" when referring to the smart speaker engages the reader and suggests danger
- further use of **exaggeration/hyperbole** to end the extract is engaging for the reader: "...my crusade to have it evicted from my home!"

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

| 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 |
| CL0 | No creditworthy response. | No creditworthy response. | No creditworthy response. |
| 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. |
| CL2 | 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. |
| CL3 | 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. |
| CL4 | 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. |
| CL5 | 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. |

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. **Total 15 marks.**

Read the text below which is the final section of the same article. **Explain how the writer has developed a negative view of smart speakers and the companies that operate them.**

Below is a range of task-specific material that candidates at all Competence Levels Strands may draw from in their responses. **Credit any other valid suggestions.**

- use of a **statistic** at the start of the extract illustrates the widespread use of these smart speakers:- and the influence these companies exert “almost 10 million people...”
- use of emotive language and personification illustrates the negativity “...appalling facts about what these so-called assistants are really up to”
- use of the **epithet** “whistleblower” which is strongly associated with renowned figures exposing corruption, intrigues the reader to know the true ‘insider’ information about what happens with these smart speakers
- use of a **question**: “Did you know...used?” demands introspection from the reader, thereby forcing us to agree with his negative attitude toward these products
- use of **alliteration/sibilance/assonance**: “sneaky speakers” illustrates the negative view the writer has of these speakers. There is an implied malevolence reinforced through the repetition of the “s” and/or “ea” sound
- use of the **adjectives** “staggering” and “rogue” reveals the disbelief and annoyance of the writer
- use of a further **statistic**: “80%” to show the widespread nature of the lack of understanding of how these speakers operate. This creates a shock in the reader
- use of **research** to add gravitas, reinforcing the writer’s stance that unscrupulous tactics are employed by companies: “astonishing new research report”
- use of an **imperative** in a **short blunt sentence** to open the penultimate paragraph: “Take a second to process that”. Invites the reader to agree with the shock and disgust of the writer, further developing the negative view of the speakers and the companies that operate them
- use of **hyperbolic language** to illustrate the writer’s immense displeasure at the behaviour of these companies: “Your privacy is being annihilated...”
- use of **exclamatory language** throughout the text conveys the writer’s outrage at how the companies behave: “insult our intelligence...functionality!”; “Your privacy...consent!”
- use of a **rhetorical question** leaves the reader to reach his or her own negative conclusion about the impact of using one of these smart speakers: “...but at what cost?”

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

| 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 | | |
| 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 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. | | CL2 |
| CL3 | 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. | | CL3 |
| CL4 | 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. | | CL4 |
| CL5 | 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. | | CL5 |

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 |