



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2004

GCE

English Language B

Unit ENB5

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Unit 5: Editorial Writing

General Principles

Paper ENB5 essentially asks candidates to complete a task; it is not a question paper in the conventional sense of that term. Examiners are effectively put in the role of editor, radio producer, publisher, information officer, publicity agent, or whatever, and should judge the candidates' scripts according to the understanding they display of the task, its purpose and its audience. The strength and clarity of a candidate's overall conception of what he or she is trying to do will be of paramount importance, and it is recognised (and welcomed) that a variety of general strategies and specific details of approach will be demonstrated. The setters of Paper ENB5 have made every effort to avoid suggesting particular interpretations or preferred formats for the source material, and examiners should remain as open minded as possible to candidates' choices of interpretation and representation. **Remember always the purpose of the task and the specified audience and when in doubt ask yourself "How effective would the script be for its intended user?"**

In the light of these considerations it is not appropriate to apportion percentages of marks to individual aspects of the task. Please mark positively, rewarding strengths and achievements. Inevitably weaknesses and misjudgements will also be discerned, and these will modify the mark finally given. Uncompleted scripts are rare. Such scripts will not necessarily fail but should be marked extra carefully.

Candidates should not introduce any information content from outside the source material. If they do so, it should be disregarded and it may incur a penalty in your final judgement of the mark that should be awarded.

In addition, candidates are required to write a commentary (150 – 200 words) about their new text in which they explain some of the significant decisions and choices made. Such commentaries are likely to focus on the candidate's selection of material from the Source File, the order and structure of this material in their new text, the voice used to address the audience and the presentational methods adopted. Candidates do not, of course, have to include all, or any, of these in their commentaries and examiners should reward those who respond to the task in an unexpected yet appropriate way.

Main Criteria

The main criteria for assessing achievement on Paper ENB5 may be summarised under the following headings.

Text (AO1; AO2)

Has the candidate constructed a new text?

Is the new text cohesive?

- e.g.,
- are any excerpts used adequately (and syntactically) linked?
 - have excerpts been contextualised where necessary?
 - is there a title, an introduction, a conclusion, if appropriate to the genre?
 - have editorial features such as sub-headings, notes, instructions, been successfully used, where necessary?
 - has the reader been guided through the text in a clear and appropriate manner?
 - what is the proportion of the source material to the candidate's own writing?
 - how well has the candidate blended the selected source material with his/her own writing?

Tenor (AO1; AO2)

Is the text coherently written?

Has it something to say?

Is it going somewhere?

- e.g.,
- has the candidate's selection of material been guided by a clear idea?
 - does the candidate use argument, narrative, exposition etc, where appropriate?
 - has the candidate kept the task clearly in mind throughout the script?
 - is the sequencing, overall structure of information and argument, movement of ideas through the text clear?
 - has the candidate understood the purpose of the assignment?

Tone (AO1; AO2)

Who is the text speaking to?

And how?

- e.g.,
- does the candidate show control over his/her use of language?
 - has the source material been glossed, simplified, paraphrased, where necessary?
 - what communication strategies have been employed by the writer?
 - does the text show awareness of the specified audience?
 - does the text use an appropriate voice(s) when addressing the reader/listener?

Genre (AO1; AO2)

Has the appropriate genre been used?

- e.g., has the candidate used conventions appropriate to the required genre?
does the candidate show control over the form in which the text is presented?
has the candidate used an appropriate register and discourse?

You should also take the following criteria into consideration when assessing a script:

Range of source material (AO1; AO2)

How much of the original source material has the candidate used in the construction of the new text?

- e.g., is it excessively narrow (less than 25%)?
is it somewhat restricted (less than 50%)?
is it adequately representative (50 - 65%)?
is it comprehensive (over 65%)?

Length (AO2)

Has the candidate produced a text of the length specified?

- e.g., what overall effect does any shortfall or excess of words have on the text's success? There is no pro rata tariff of mark deduction for infringements of the length requirements. You should judge a script on its likely overall effectiveness.

Commentary (AO4)

Does the candidate demonstrate an informed awareness of the processes involved in the production of the new text?

- e.g., the selection of appropriate material from the source file;
the structure and organisation of the new text;
the voice(s) chosen in which to address the specified audience;
the presentational methods used.

Numerical Marking

The new text should be marked out of 60. The following guidelines have proved helpful and should be followed in your marking.

It will help examiners to think initially in terms of mark bands, as indicated below, and to place each script in a band without worrying too much whether it is, for example, a 47 or 49. Discriminations of this kind will become clearer at the standardising meeting and as you get into the swing of your marking. Your final mark will depend, of course, on your balancing of the descriptors. Scripts may be placed in a particular mark band without their demonstrating achievement in each descriptor for that band.

It is important to remember that the texts you are assessing are ones that have been produced within the time constraints of an examination and have been written, in the main, by 18 year olds.

51 – 60 *The best scripts.*

- a totally successful and effective new **text** with a comprehensive range of new or re-writing;
- crystal clear and coherent **tenor** throughout;
- entirely appropriate **tone**;
- control of form and **genre** confidently sustained throughout;
- comprehensive range of well-selected **source material** used.

41 - 50 *Very good scripts that just miss the highest band because of a flaw or mischance. Many more strengths than weaknesses.*

- a successful and effective new **text** with a range of new or re-writing;
- clear and coherent **tenor** throughout;
- **tone** mostly very appropriate;
- control of form and **genre** mainly achieved;
- appropriate range of well-selected **source material**.

31 – 40 *Scripts which show an even balance of strengths and weaknesses.*

- generally effective **text** which in the main is new or re-written;
- generally clear and coherent **tenor**;
- appropriate **tone**, in the main, with occasional lapses;
- control of form and **genre** generally clear, but slightly flawed;
- adequately representative range of **source material** used.

21 – 30 *Scripts where weaknesses start to outweigh strengths.*

- partly effective, with some new or re-written **text**;
- **tenor** has some clarity and coherence, but flawed in parts;
- sometimes appropriate **tone**, but may be dull and pedestrian;
- control of form and **genre** clear in part;
- somewhat restricted and possibly unbalanced range of **source material** used.

11 – 20 *Scripts that address the task, but have some serious flaws.*

- sometimes effective **text** with a limited range of new or re-writing/shadows original texts closely;
- discernible **tenor** with some coherence;
- dull and often inappropriate **tone**;
- some understanding of the conventions of **genre** and form;
- a restricted and possible unbalanced range of **source material** used.

1 – 10 *Scripts that have seriously misinterpreted the task or misjudged the audience. Scripts that are little more than rudimentary (1 – 3).*

- weak and ineffective **text** with very little new or re-writing/ likely to depend on cutting and pasting or copying large amounts of the source material;
- **tenor** very difficult to discern/ lacking coherence;
- mainly inappropriate **tone**;
- weak, if any, understanding of conventions of **genre** and form / tendency to essay form;
- a very narrow and unbalanced range of **source material** used.

0 marks *Nothing written.*

Commentary

- 9 – 10** perceptive, full and informed exploration of the significant choices and decisions made in the construction of the new text;
sophisticated analysis;
clear supporting evidence.
- 7 – 8** clear and informed discussion of the significant choices and decisions made in the construction of the new text;
focused analysis;
clear supporting evidence.
- 5 – 6** sound and sensible focus on some of the significant choices and decisions made in the construction of the new text;
more analysis than description;
includes relevant supporting evidence.
- 3 – 4** offers a few useful comments on some of the significant choices and decisions made in the construction of the new text;
may repeat information given in question;
may focus on layout and presentation;
more description than analysis;
some supporting evidence.
- 1 – 2** makes elementary and self-evident observations about the new text;
repeats information given in question;
focus on layout and presentation;
descriptive, not analytical;
little or no supporting evidence.
- 0** nothing relevant written.

THE GREEKS

QUESTION 1

Key words: **tabloid newspaper** **children 9-13** **lively**
 inform and interest **ancient Greek medicine and sport**

General criteria

1. The new text should observe and use appropriate conventions of a tabloid newspaper. The commonest approaches may well be the news report or the feature, but other sub genres may be used such as problem pages, advertisements etc.
2. Liveliness of approach in both language and adaptation of material is vital.
3. The new text should not, however, sacrifice information about the topics on the altar of mere entertainment.
4. There should be an even balance between the two topics.
5. The best texts are likely to be well signposted, with short lively sections and a variety of communicative strategies employed.
6. Illustrative material should enhance the texts' content rather than detract therefrom.

51-60

- fully aware of and exploits successfully conventions of tabloid newspaper features;
- successfully engages the attention of the young readers and addresses them in a sustained and appropriate voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- information about the topics presented very imaginatively;
- maintains even balance between topics;
- creates a structure for the article that is entirely effective and which is clearly signposted;
- suitable illustrations and extracts fully and coherently integrated into the new text, with informative and clear use of captioning etc;
- shows sophisticated writing skills which are sustained to an appropriate length.

41-50

- makes effective use of the conventions of tabloid newspaper features;
- engages the attention of the young readers and addresses them in an appropriate voice; a range of new writing;
- good selection of material with all aspects of the task covered;
- information about the topics presented imaginatively;
- even balance between topics;
- creates an effective structure for the article which is usually clearly signposted;
- suitable illustrations and extracts incorporated into the new text in an orderly way and to the advantage, with effective captioning etc;
- writes fluently and at appropriate length; sustained writing skills.

31-40

- reasonably effective use of the conventions of tabloid newspaper features;
- usually engages the attention of the young readers and addresses them in an appropriate voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly;
- information about the topics presented quite imaginatively, though not fully sustained;
- generally even balance between the topics;
- creates a structure and a shape which is sufficiently well signposted to guide the reader;

- illustrations and extracts chosen are usually suitable and are incorporated into the text reasonably effectively, with captioning etc;
- writes fluently and accurately and at appropriate length;

21-30

- attempts to use the conventions of tabloid newspaper feature;
- addresses the young readers in an appropriate voice at some points in the text and has some success in engaging their attention; some new writing;
- an uneven selection of material and coverage of the task;
- some success in presenting topics imaginatively; entertainment may predominate over information;
- may be some imbalance between topics;
- some success in creating structure and order within the text and has some sign posts to guide the reader;
- some suitable illustrations and extracts included, usually captioned etc;
- partly effective writing skills; some flaws in fluency.

11-20

- some attempts to use the conventions of tabloid newspaper features;
- limited success in using appropriate voice for young readers; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task;
- unimaginative treatment of material; little information provided, though attempts to be entertaining;
- uneven balance between topics;
- limited achievement in creating order and direction; text lacking coherence and signposting;
- some suitable illustrations and extracts included, but with limited success;
- unsophisticated writing skills.

1-10

- weak or no attempt to use conventions of tabloid newspaper features;
- little or no success in using appropriate voice; ignores the needs of the young reader; may read like an essay or textbook; little new writing; close shadow or excessive use of cut-and-paste;
- poor selection of material; some aspects of the task may be ignored;
- may be little information; entertainment may predominate;
- very uneven balance between topics; one may be ignored;
- little or no sense of structure or direction; few, if any, signposts;
- illustrations and extracts (if included) are used unskilfully;
- weak writing skills.

0

- nothing written.

THE GREEKS

QUESTION 2

Key words **audio tape** **tourists** **Ancient Olympic Games**
Medicine and Health

General criteria

1. The new text should be ‘listenable-to’ and should demonstrate awareness of the circumstances under which it will be played.
2. Candidates may choose to write two separate sections on the two topics or to amalgamate them in some way. Either approach is valid.
3. Voice(s) will be important in judging the quality of these scripts. A friendly, lively presentation coupled with an authoritativeness is likely to succeed, whilst the dully pedantic read essay is not.

51-60

- fully aware of and exploits successfully conventions of audio tape;
- successfully and appropriate voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- creates a structure for the tape that is entirely effective;
- shows sophisticated writing skills which are sustained to an appropriate length.

41-50

- makes effective use of the conventions of audio tape;
- engages the attention of the listeners and addresses them in an appropriate voice; a range of new writing;
- good selection of material with all aspects of the task covered;
- creates an effective structure for the tape;
- writes fluently and at appropriate length; sustained writing skills.

31-40

- reasonably effective use of the conventions of audio tape;
- usually engages the attention of the listeners and addresses them in a generally appropriate voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly;
- creates an adequate structure and shape for the tape;
- writes fluently and accurately and at appropriate length.

21-30

- attempts to use the conventions of audio tape;
- addresses the listeners in an appropriate voice at some points in the text and has some success in engaging their attention; some new writing;
- an uneven selection of material and coverage of the task;
- some success in creating structure and order for the tape;
- partly effective writing skills; some flaws in fluency.

11-20

- some attempt to use conventions of audio tape;
- limited success in using appropriate voice; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task;
- limited achievement in creating order and direction; text lacking coherence;

- unsophisticated writing skills.

1-10

- weak or no attempt to use conventions of audio tape;
- little or no success in using appropriate voice; ignores the need of the listener; little new writing; close shadow or excessive use of cut-and-paste;
- poor selection of material; some aspects of the task may be ignored;
- little or no sense of structure or direction in the tape;
- weak writing skills.

0

- nothing written.

FORGERY

QUESTION 3.

Key words: **magazine** **adult crimes of deception**
 introduction

General criteria

1. The new text must follow the conventions and features of an article written for a magazine, with appropriate attention to the use of captions, headings and other communications strategies associated with the genre. The use of illustrative material is at the discretion of the candidate. Where used, it must be suitably integrated. Illustrations that are cosmetic will not be highly rewarded.
2. The new text must be both informative and entertaining. *Equal* treatment, however, is not a requirement. It is a matter of judgement.
3. The new text is an introduction. While it is legitimate for candidates to refer to the contents of the whole magazine, the introduction should be satisfying in itself and have clear sense of direction and coherence. It should have unifying links and be conceived as a single text.
4. The style of writing and the approach to the subject must take into account that the adult audience will require a text that is informative, engaging and thought provoking. The new text must make reference to the serious nature of crimes of deception and this is unlikely to be achieved in a tone that risks trivialising the issues.
5. The source material covers a range of situations, personalities, motives and techniques. The best scripts will give due attention to the stories behind the crimes and to the skills which made the crimes possible.

51-60

- successfully engages the attention of readers and addresses them in a voice that is entirely suited to the context (introduction) and the task; comprehensive range of new writing;
- fully aware of and exploits the conventions and features of the magazine genre;
- achieves a structure which is entirely coherent;
- employs a fully satisfying range of material to cover personalities, motives and techniques;
- achieves an exemplary balance between information, entertainment and the wider moral issues;
- shows sophisticated writing skills which are sustained to an appropriate length.

41-50

- effectively engages the attention of readers and addresses them in a voice that is suited to the context (introduction) and the task; substantial range of new writing;
- makes effective use of the conventions and features of the magazine genre;
- achieves a structure which is generally coherent;
- employs a good range of material to cover personalities, motives and techniques;
- achieves an effective balance between information, entertainment and the wider moral issues;
- writes fluently and at an appropriate length; sustained writing skills.

31-40

- usually engages the attention of the readers and addresses them in a voice that is mostly suited to the context (introduction) and the task; mainly new writing;

- makes reasonably effective use of the conventions and features of the magazine genre;
- achieves a structure which is sufficiently well signposted to guide the reader;
- employs enough material to achieve some coverage of personalities, motives and techniques;
- addresses the need for information, entertainment and the wider moral issues, though perhaps limited treatment of the last item;
- writes fluently and at an appropriate length.

21-30

- achieves some success in engaging the attentions of readers and addresses them in an appropriate voice at some points in the text; aware of context (introduction) and task; some new writing;
- attempts to use of the conventions and features of the magazine genre;
- achieves some success in creating a structure that guides the reader but signposting and linking are incomplete;
- selection of material does not adequately cover the content required for the task superficial treatment of personalities, motives and techniques;
- treatment of information, entertainment noticeably unbalanced; the wider moral issues given only cursory attention;
- partly effective writing skills; some flaws in fluency.

11-20

- limited success in engaging the attention of the readers and addresses them in a voice which may be inappropriately dull or unsuitably trivial; aware of context (introduction) and task; limited range of new writing;
- some attempt to use the conventions and features of the magazine genre;
- limited achievement in creating order and direction; signposting and linking are too weak to achieve a coherent text;
- narrow selection of material; significant omissions of personalities, motives and techniques;
- treatment of information, entertainment or the wider moral issues is significantly disproportionate or neglected;
- unsophisticated writing skills.

1-10

- little or no success in engaging the attention of the readers; addresses them in a voice which is inappropriate for the context (introduction) and task; little new writing;
- no attempt to use the conventions and features of the magazine genre; reads like a text book or an essay;
- little or no success in creating order and direction; few, if any, signposts;
- poor selection of material; aspects of the task ignored; significant omissions of personalities, motives and techniques;
- weak or no attempt to balance the need for information, entertainment and wider moral issues;
- weak writing skills.

0

- nothing written.

FORGERY

QUESTION 4

Key words: Radio 4 famous forgeries adult skills
variety of techniques

General criteria

1. The new text must be conceived as a radio script. It must be written in a way that gives clear signals that this is a text to be listened to. The best scripts will be consistent in their address to the listener's needs and will make use of at least some of the conventions of radio. Scripts which do not demonstrate the opportunities presented by the medium (range of voices, dialogue, SFXs, music, dramatisation) are unlikely to merit high marks.
2. The script must both be informative and entertaining. The question specifies *famous forgeries*. Candidates should concentrate on these. Other aspects and any background information should be integrated. Some attention must be given to balance, though *equal* treatment is not a requirement. It is a matter of judgement.
3. The programme requires a firm structure to guide the listener. The tone must be suitable for the general intelligent adult audience. The script will need a helpful introduction, putting the programme in context and preparing the listener for the content. Internal signposting and an effective conclusion will also be needed.
4. The script requires *some dramatisation*. Long sections of drama are not essential. Satisfying and short extracts that show competence in writing drama are acceptable. Some imaginative writing is to be expected but the content of the dramatised sections must be substantially based on the information provided by the source.
5. The source material presents a number of famous forgers and explains in some detail how they operate. The best script will give accurate accounts of events and examine the skills that made the crimes possible in ways that are easy for the listener to follow.
6. The script must be written as a complete entity. There is no provision for unplanned exchanges. Scripting the unscriptable is unacceptable. Some planned exchanges give the impression of spontaneity and are allowable.

51-60

- successfully engages the attention of the listener and exploits the potential of the medium, including some dramatisation; comprehensive range of new writing;
- employs a fully satisfying range of material to meet the needs of the question;
- creates a structure for the programme which is entirely effective in supporting the listener;
- speaking voices successfully maintained throughout;
- accurate and engaging use of historical and factual material;
- shows sophisticated writing skills which are sustained to an appropriate length.

41-50

- effectively engages the attention of the listener and makes good use of the potential of the medium, including some dramatisation; substantial range of new writing;
- employs a good range of material to meet the needs of the question;
- creates a structure for the programme which is generally effective in supporting the listener;
- speaking voices effectively maintained throughout;

- accurate and interesting use of historical and factual material;
- writes fluently and at an appropriate length; sustained writing skills.

31-40

- usually engages the attention of the listener and makes generally effective use of the potential of the medium, including some dramatisation; mainly new writing;
- employs a satisfactory range of material to meet the needs of the question;
- creates a structure for the programme which is adequate to guide the listener;
- speaking voices generally maintained throughout;
- accurate and clear use of historical and factual information;
- writes fluently and at an appropriate length.

21-30

- achieves some success in engaging the attention of the listener; makes effective use of the potential of the medium at points in the script; dramatisation limited; some new writing;
- employs enough material to achieve some coverage of all the required elements;
- attempts to create a structure to guide the listener but signposting and linking are incomplete;
- success in maintaining speaking voices uneven;
- treatment of historical and factual information somewhat unbalanced or limited;
- partly effective writing skills; some flaws in fluency.

11-20

- limited success in engaging the attention of the listener; poor use of the potential of the medium dramatisation very limited; limited range of new writing;
- narrow selection of material, significant omissions;
- limited achievement in creating order and direction; signposting and linking are too weak to guide the listener;
- limited achievement in maintaining speaking voices;
- treatment of historical and factual information sketchy and unsatisfying;
- unsophisticated writing skills.

1-10

- little or no success in engaging the attention of the listener; little or no attempt to use the potential of the medium; reads like a text book or an essay; little new writing;
- inadequate selection of material; does not cover the expected agenda;
- little or no success on creating order and direction; few, if any, signposts;
- little or no success in achieving speaking voices;
- weak or no attempt to present historical and factual information in a clear way;
- weak writing skills.

0

- nothing written.