



General Certificate of Education

English Language 6706 *Specification B*

ENB5 Editorial Writing

Mark Scheme

2006 examination – January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

ENB5: 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.

MARS

QUESTION 1

Key words: website general public information is Mars worth exploring?

General criteria

1. The new text should observe and use appropriate generic conventions for web pages.
2. A variety of communication strategies are likely to be employed. Examiners should ask whether these are merely gimmicks or are used to enhance the readers' knowledge and understanding about the value of exploring Mars.
3. The links between the pages should be clearly signalled and should enable the readers to navigate the site easily.
4. The best scripts will ensure that the web pages form a coherent whole rather than a random selection and presentation of information.
5. The best scripts will be cohesive with concise, clearly signposted information and page breaks coinciding with changes of topic.
6. Information about the potential value of exploring Mars should be presented objectively and should also be comprehensible and appropriate for the non-specialist audience.

51-60

- fully aware of and exploits successfully conventions of web pages;
- successfully engages the attention of the non-specialist audience and addresses them in a sustained and appropriate objective voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- creates a structure for the pages 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 web pages;
- engages the attention of the non-specialist audience and addresses them in an appropriate objective voice; a range of new writing;
- good selection of material with all aspects of the task covered;
- creates an effective structure for the pages which is usually clearly signposted;
- suitable illustrations and extracts incorporated into the new text in a coherent way and to advantage, with effective captioning etc;
- writes fluently and at appropriate length; sustained writing skills.

31-40

- reasonably effective use of the conventions of web pages;
- usually engages the attention of the non-specialist audience and addresses them in a generally appropriate and objective voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly;
- 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 web pages;
- addresses the non-specialist audience in an appropriate and usually objective 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 within the pages and has some signposts 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 web pages;
- limited success in using appropriate voice; may be dull or over enthusiastic; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task;
- limited achievement in creating order and direction; pages 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 web pages;
- little or no success in using appropriate voice; ignores the needs of the non-specialist audience; 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;
- 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.

MARS

QUESTION 2

Key words: exhibition 14 – 18 visitors guide lively and informative

General criteria

1. The new text should observe and use appropriate generic conventions for such guidebooks.
2. Information about the content of the exhibition should interest and engage the students.
3. The best scripts will edit the material into manageable, clearly signposted sections which will achieve an overall coherence.
4. Scripts should not sacrifice information about whether there is life on Mars and the content of the exhibition on the twin altars of over-enthusiasm or gimmickry.

51 -60

- fully aware of and exploits successfully conventions of exhibition guidebooks;
- successfully engages the attention of the 14 – 18 visitors and addresses them in a sustained and appropriate objective voice; comprehensive range of new writing;
- exemplary selection of material with all aspects of the task covered;
- creates a structure for the pages 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 exhibition guidebooks;
- engages the attention of the 14 – 18 visitors and addresses them in an appropriate objective voice; a range of new writing;
- good selection of material with all aspects of the task covered
- creates an effective structure for the pages which is usually clearly signposted
- suitable illustrations and extracts incorporated into the new text in a coherent way and to advantage, with effective captioning etc;
- writes fluently and at appropriate length; sustained writing skills.

31-40

- reasonably effective use of the conventions of exhibition guidebooks;
- usually engages the attention of the 14 – 18 visitors and addresses them in a generally appropriate and objective voice; mainly new writing;
- reasonable selection of material with all aspects of the task covered, though perhaps unevenly;
- 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 exhibition guidebooks;
- addresses the 14 – 18 visitors in an appropriate and usually objective 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 within the pages and has some signposts to guide the reader;
- some suitable illustrations and extracts included, usually captioned etc;
- partly effective writing skills; some flaws in fluency.

11-20

- some attempt to use the conventions of exhibition guidebooks;
- limited success in using appropriate voice; may be dull or over enthusiastic; limited range of new writing;
- uneven selection of material; unbalanced or limited coverage of the task;
- limited achievement in creating order and direction; pages 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 exhibition guidebooks;
- little or no success in using appropriate voice; ignores the needs of the 14 – 18 visitors; 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;
- 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.

BESSIE SMITH

QUESTION 3

Key words: **monologue** **life and times** **personality**

General criteria

1. The monologue should cover *both* the life and times of Bessie Smith *and* indicate something of her personality. The balance between the two is a matter of the candidate's judgement.
2. There should be a clear sense of the spoken voice.
3. The historical information re-presented should be accurate and used imaginatively and in a lively manner.
4. The monologue should provide an appropriate context for the listener.
5. Skill in the construction of narrative will be an important factor in the monologue's success.

51-60

- life and times *and* personality of Bessie Smith balanced effectively and memorably;
- speaking voice consistently and convincingly maintained throughout;
- accurate and vividly imaginative use of material provided;
- sophisticated and effective narrative skills.

41-50

- life and times *and* personality of Bessie Smith balanced effectively;
- speaking voice consistently maintained throughout;
- accurate and imaginative use of material provided;
- effective narrative skills.

31-40

- life and times *and* personality of Bessie Smith balanced with some degree of effectiveness;
- speaking voice generally maintained throughout with some success;
- accurate use of material provided with some signs of imaginative use;
- some degree of control of narrative skills.

21-30

- life and times *and* personality of Bessie Smith both covered though imbalance may be present;
- speaking voice attempted but beginning to be unconvincing;
- some accurate use of material provided but becoming dull and boring;
- unsophisticated narrative skills.

11-20

- attempts to cover life and times *and* personality of Bessie Smith with limited success;
- little attempt to use speaking voice/very limited success;
- limited use of material provided/dull and boring;
- weak narrative skills.

1-10

- no attempt to cover life and times *and* personality of Bessie Smith;
- limited and unsuccessful use of speaking voice;
- very limited and inaccurate use of material provided;
- negligible narrative skills.

0

- nothing written.

BESSIE SMITH

QUESTION 4

Key words: trailer inform encourage to listen life and times
importance in history of jazz

General criteria

1. The script should strike a balance between information and persuasion.
2. The voice(s) adopted should be lively and engaging and be consistent in the way the listener is addressed.
3. The range of the source material should be fully exploited and reorganised. The trailer should not concentrate on just one aspect of the forthcoming programme.
4. Appropriate generic conventions should be used.
5. Scripts should show awareness that the programme is pre-recorded and that phone-ins, impromptu discussions etc. are not appropriate.

51-60

- fully aware of and exploits successfully the conventions of the radio genre;
- information *and* persuasion balanced effectively and memorably;
- successfully engages the attention of listeners, addressing them in a new and always appropriate voice(s) based on comprehensive rewriting;
- exemplary selection and adaptation of material with all aspects of the task successfully covered;
- complete awareness of the pre-recorded nature of the programme.

41-50

- makes effective use of the conventions of the radio genre;
- information *and* persuasion balanced effectively;
- engages the attention of listeners, addressing them in a new and appropriate voice(s) based on a range of rewriting;
- good selection and adaptation of material with all aspects of the task well covered;
- awareness of the pre-recorded nature of the programme.

31-40

- makes reasonably effective use of the conventions of the radio genre;
- information *and* persuasion balanced with some degree of effectiveness;
- usually engages the attention of listeners, addressing them in a generally appropriate voice(s) based mainly on new writing, but with some inappropriate dependence on sources apparent;
- reasonable selection and adaptation of material with all aspects of the task covered perhaps with some slight misjudgement of emphasis;
- aware in the main of the pre-recorded nature of the programme.

21-30

- attempts to use conventions of the radio genre;
- information *and* persuasion attempted though some degree of imbalance may be present;
- at some points engages the attention of listeners addressing them in a sometimes appropriate voice(s) based on some new writing, but with inappropriate dependence on sources intruding;
- approaching restricted selection and adaptation of material with possibly uneven coverage of the task;

- some awareness of the pre-recorded nature of the programme.

11-20

- some attempt to use the conventions of the radio genre;
- information *and* persuasion attempted with limited success;
- limited success in engaging the attention of the listeners, addressing them in a seldom appropriate voice(s) based on limited new writing, with sources dominating;
- noticeably restricted selection and adaptation of material with some uneven coverage of the task;
- little awareness of the pre-recorded nature of the programme.

1-10

- weak or no attempt to use the conventions of the radio genre;
- information *and* persuasion virtually ignored;
- little or no success in engaging the attention of listeners, addressing them in a rarely appropriate voice(s) being almost totally reliant on sources with little or no new writing;
- extremely restricted selection and adaptation of material with coverage of the task that is inadequate;
- little or no awareness of the pre-recorded nature of the programme.

0

- nothing written.