



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

**General Certificate of Education**

**English Language 6706**

*Specification B*

**ENB5 Editorial Writing**

**Mark Scheme**

*2008 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.

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## 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.

**1812**

**QUESTION 1**

**Key words:**                      **illustrated souvenir programme    concert**

**Indicative Content**

1. The new text should use the conventions appropriate to a concert programme
2. The way that information is adapted and presented should take account of the context of the performance
3. The non-specialist nature of the audience should be reflected in the selection and presentation of the material
4. There should be an appropriate balance between the three foci (music, history, biography) of the content; each should be adequately covered

**51 – 60**

- fully aware of and exploits successfully the conventions of a souvenir concert programme, with suitable illustrations and extracts fully integrated in ways which successfully engage the readers, and fully complement the written text
- creates a structure that is entirely effective and is clearly signposted
- exemplary selection and adaptation of material with all aspects of the task covered; very effective balance of topics
- successfully engages the attention of readers addressing them in a new and always appropriate voice based on comprehensive rewriting
- shows sophisticated writing skills which are sustained to an appropriate length.

**41 – 50**

- makes effective use of conventions of a souvenir concert programme, with suitable illustrations and extracts integrated in ways which engage the readers and complement the written text to good effect
- creates an effective clearly signposted structure
- good selection and adaptation of material with all aspects of the task covered; effective balance of topics
- engages the attention of readers addressing them in a new and appropriate voice based on a range of rewriting
- writes fluently, effectively and accurately, and at appropriate length.

### **31 – 40**

- makes reasonably effective use of conventions of a souvenir concert programme, with illustrations and extracts usually being suitable, and usually integrated into the new text in ways which engage the readers, and complement the written data
- creates a structure sufficiently well ordered and signposted to guide the reader
- reasonable selection and adaptation of material with all aspects of the topic covered though perhaps with some slight misjudgement of emphasis and balance
- usually engages the attention of readers addressing them in a generally appropriate voice based mainly on new writing, but with some inappropriate dependence on sources apparent
- writes fluently, and at appropriate length; some lapses in accuracy/expression do not detract too greatly.

### **21 – 30**

- attempts to use conventions of a souvenir concert programme, with some illustrations and extracts included, but they may not always be suitable or integrated, and may not always engage the readers, and complement the written text
- some success in creating structure and order with some signposts, but with lapses in organisation
- approaching restricted selection and adaptation of material with possibly uneven and unbalanced coverage of the topic
- at some points engages the attention of the readers addressing them in a sometimes appropriate voice based on some rewriting, but with inappropriate dependence on sources intruding
- partly effective writing skills with flaws in fluency; lapses in accuracy/expression beginning to intrude, and perhaps slight problems with length.

### **11 – 20**

- some attempt to use conventions of a souvenir concert programme, with a few illustrations and extracts included, but they are mainly unsuitable or, poorly integrated and will not generally engage the readers, and complement the written text
- limited achievement in creating order and direction; text lacks coherence and signposting
- noticeably restricted selection and adaptation of material with some uneven and unbalanced coverage of the topic
- limited success in engaging the attention of readers, addressing them in a seldom appropriate voice based on limited new writing with sources dominating
- unsophisticated writing skills with lapses in expression, errors intruding, and some problems with length.

**1 – 10**

- weak or no attempt to use conventions of a souvenir concert programme, with illustrations and extracts, if included, likely to be used unskilfully in ways which do not engage the readers and complement the written text
- little or no sense of structure or direction; few, if any, signposts
- extremely restricted selection and adaptation of material with coverage of the topic that is uneven and inadequate
- little or no success in engaging the attention of readers addressing them in a rarely appropriate voice, being almost totally reliant on sources through close shadow, copying, cut and paste
- weak writing skills which fall below acceptable standards of accuracy/expression, and problems with length.

**0**

- nothing written.



**21 – 30**

- attempts to use conventions of the radio genre
- Some success in creating structure and order but with lapses in organisation
- approaching restricted selection and adaptation of material with possibly uneven coverage of the topic
- at some points engages the attention of target audience of 9-12 year olds addressing them in a sometimes appropriate voice(s) based on some rewriting, but with inappropriate dependence on sources intruding; informative at times
- partly effective writing skills with flaws in fluency, lapses in accuracy/expression beginning to intrude, and perhaps slight problems with length.

**11 – 20**

- some attempt to use conventions of the radio genre
- limited achievement in creating structure; text lacks coherence
- noticeably restricted selection and adaptation of material with uneven coverage of the topic
- limited success in engaging the attention of target audience of 9-12 year olds addressing them in a seldom appropriate voice(s) based on limited new writing with sources dominating; limited information conveyed
- unsophisticated writing skills with lapses in expression, errors intruding, and problems with length.

**1 – 10**

- weak or no attempt to use conventions of the radio genre
- little or no sense of structure
- extremely restricted selection and adaptation of material with coverage of the topic that is uneven and inadequate
- little or no success in engaging the attention of target audience of 9-12 year olds or informing them; addressing them in a rarely appropriate voice(s), being almost totally reliant on sources through close shadow, copying, cut and paste
- weak writing skills which fall below acceptable standards of accuracy/expression, and problems with length.

**0**

- nothing written.



### **21 – 30**

- attempts to use conventions of the school textbook
- some success in creating structure and order but with lapses in organisation
- approaching restricted selection and adaptation of material with possibly uneven coverage of the task
- at some points engages the attention of target audience of GCSE students addressing them in a sometimes appropriate voice(s) based on some rewriting, but with inappropriate dependence on sources intruding
- some clear and sensitive description and explanation of the significance of Hajj
- partly effective writing skills with flaws in fluency, lapses in accuracy/expression beginning to intrude, and perhaps slight problems with length.

### **11 – 20**

- some attempt to use conventions of the school textbook
- limited achievement in creating structure; text lacks coherence
- noticeably restricted selection and adaptation of material with some uneven coverage of the task
- limited success in engaging the attention of target audience of GCSE students addressing them in a seldom appropriate voice(s) based on limited new writing with sources dominating
- description and explanation of the significance of Hajj has limited clarity and sensitivity
- unsophisticated writing skills with lapses in expression, errors intruding, and problems with length.

### **1 – 10**

- weak or no attempt to use conventions of the school textbook
- little or no sense of structure
- extremely restricted selection and adaptation of material with coverage of the task that is uneven and inadequate
- little or no success in engaging the attention of target audience of GCSE students addressing them in a rarely appropriate voice(s), being almost totally reliant on sources through close shadow, copying, cut and paste
- unaware of the need for clear and sensitive description and explanation of the significance of Hajj
- weak writing skills which fall below acceptable standards of accuracy/expression, and problems with length.

### **0**

- nothing written.



### **31 –40**

- makes reasonably effective use of conventions of a Radio Times article, with illustrations and extracts usually being suitable, and usually integrated into the new text in ways which attract the readers, and complement the written text
- creates a structure sufficiently well ordered and signposted to guide the reader
- reasonable selection and adaptation of material with all aspects of the task covered though perhaps with some slight misjudgement of emphasis and balance
- usually engages the attention of readers addressing them in a generally appropriate voice based mainly on new writing, but with some inappropriate dependence on sources apparent
- writes fluently, and at appropriate length; some lapses in accuracy/expression do not detract too greatly.

### **21 – 30**

- attempts to use conventions of a Radio Times article, with some illustrations and extracts included, but they may not always be suitable or integrated, and may not always attract the readers, and complement the written text
- some success in creating structure and order with some signposts, but with lapses in organisation
- approaching restricted selection and adaptation of material with possibly uneven and unbalanced coverage of the topic
- at some points engages the attention of readers addressing them in a sometimes appropriate voice based on some rewriting, but with inappropriate dependence on sources intruding
- partly effective writing skills with flaws in fluency; lapses in accuracy/expression beginning to intrude, and perhaps slight problems with length.

### **11 – 20**

- some attempt to use conventions of a Radio Times article, with a few illustrations and extracts included, but they are mainly unsuitable or, poorly integrated and will not generally attract the readers, and complement the written text
- limited achievement in creating order and direction; text lacks coherence and signposting
- noticeably restricted selection and adaptation of material with some uneven coverage of the topic; unbalanced coverage
- limited success in engaging the attention of readers, addressing them in a seldom appropriate voice based on limited new writing with sources dominating
- unsophisticated writing skills with lapses in expression, errors intruding, and some problems with length.

**1 – 10**

- weak or no attempt to use conventions of a Radio Times article, with illustrations and extracts, if included, likely to be used unskilfully in ways which do not attract the readers and complement the written text
- little or no sense of structure or direction; few, if any, signposts
- extremely restricted selection and adaptation of material with coverage of the topic that is uneven and inadequate
- little or no success in engaging the attention of readers addressing them in a rarely appropriate voice, being almost totally reliant on sources through close shadow, copying, cut and paste
- weak writing skills which fall below acceptable standards of accuracy/expression, and problems with length.

**0**

- nothing written.