
CE AT 13+

ENGLISH

ISEB

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Specimen Mark Scheme

Papers 1 and 2

Specimen Poetry Paper

Date

This is a suggested, not a prescriptive, mark scheme.

Please note that there is a generic mark scheme for Paper 2 (Writing) on pages 14-15.

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PAPER 1

SECTION A

Q.	Answer	Mark	Additional Guidance
1.	b	1	<p>choice b: line 3 of the poem states: '<i>The sacks in the tool-shed smell like the seaside</i>'</p> <p>choice a: there is no mention of a bed in the poem</p> <p>choice c: the child thinks that the other children may be looking for him or her near the bushes; he or she is not hiding in the bushes</p> <p>choice d: the sacks smell '<i>like the seaside</i>': this is a simile, not a literal description</p>
2.	a	2	<p>choice a: it is cold; the speaker must curl up, in order to be covered by the sacks – so it is cramped; it is dusty, as suggested by line 9, '<i>Whatever happens you mustn't sneeze</i>' and line 23 '<i>The dark damp smell of sand moves in your throat</i>'</p> <p>choice b: if there were not enough room to hide, the speaker would not be able to hide there; the speaker must take care, however, to make sure that he or she is fully covered by the sacks, which suggests that there is only just enough room to hide successfully</p> <p>choice c: although it may not be straightforward to find the child him or herself, the other children do find the hiding place – the shed; they choose not to investigate inside, so the success of the immediate hiding place under the sacks is unclear</p> <p>choice d: it is cold (line 7, supported by line 22) and, later on, it starts to feel scary; but at this point in the poem, feelings of excitement prevail ('<i>salty</i>', '<i>seaside</i>')</p>
3.	d	2	<p>choice a is incorrect: there is no mention of the house</p> <p>choice b is incorrect: the speaker does not suggest that the children will look in the shed, although they do come looking around the shed</p> <p>choice c is incorrect: although the children are playing in the garden, this is not suggested as a place where they might specifically look for the speaker</p>

Q.	Answer	Mark	Additional Guidance
4.	d	2	<p>choice a: two imperatives are linked with a comma; this gives the effect of two sharp calls, one closely following the other in a two-part shout, at the beginning of the poem; the use of the '-' creates the effect of the sound dissipating in the air; in grammatical terms, however, the imperatives should be marked with exclamation marks, as follows: 'Call out! Call loudly!'</p> <p>choice b: this is a phrase; the full sentence 'It is wiser not to risk another shout' has been abbreviated to mirror the grammatically abbreviated thoughts of the speaker</p> <p>choice c: this is a subordinate clause not a full sentence; the sentence is completed by the previous line (given here with punctuation): 'Whatever happens, you mustn't sneeze, when they come prowling in.'</p> <p>choice d: this line forms a complete sentence on its own, complete with subject, verb and object: '<i>You have never heard them sound so hushed before.</i>'</p>
5.	a	2	<p>choice a is direct speech: the speaker is talking out loud. This is shown in the text by the speech marks: "..."</p> <p>choices b and d are incorrect: the speaker is talking to himself or herself; the internal thoughts are distinguished from the words spoken out loud, by the use of the speech marks in the text</p> <p>choice c describes the speech or '<i>whispering</i>' of the other children, but it is not communicated directly in direct speech</p>

Q.	Answer	Mark	Additional Guidance
6.	b	2	<p>choice a: the text references smells – the sacks which ‘<i>smell like the sea-side</i>’ and ‘<i>the dark damp smell of sand</i>’ – but neither are these smells necessarily unpleasant or ‘smelly’ nor are they given in the context of what the speaker imagines the other children might be thinking</p> <p>choice b: line 19 says ‘<i>They must be thinking that you’re very clever</i>’; as the speaker is considering his or her hiding place at this moment, we can infer that he or she thinks that the other children will be impressed with his or her choice</p> <p>choice c: the speaker thinks that his or her friends will ‘<i>probably be searching the bushes</i>’, but not necessarily because they will think the bushes a superior hiding place</p> <p>choice d: at the end of the poem, we understand that the other children care little either about the speaker or his/her hiding place – they abandon him; but this is not what the speaker imagines</p>
7.	c	2	<p>choice a: although this describes the speaker’s feelings in lines 24-27, lines 21-22 and 28-30 suggest the speaker’s growing unease and dawning realisation that he or she has been forgotten</p> <p>choice b: the speaker has lost track of time; suddenly, he or she realises that it ‘<i>seems a long time since they went away</i>’ and, when the speaker emerges, night is descending; the prevailing feelings are of disorientation and abandonment, however, not foolishness</p> <p>choice c: the speaker’s distress can be inferred by the reader; the decision to reveal him or herself victoriously does not compensate for the strong sense of unease in the previous three lines: the note of triumph rings hollow and insecure; the eerie depiction of the watching garden in the final three lines and the cruelly framed question compound our sympathy for the child; his or her friends have gone (they are not, in fact, friends, or they would not have abandoned the speaker); the garden acts as a cruel and judgemental bystander; it offers no sympathy or solace; between the lines, we read the speaker’s feelings of fear and rejection</p> <p>choice d: although the speaker is initially relieved to be out of hiding, the feelings of disorientation, fear and rejection prevail at the end of the poem</p>

Q.	Answer	Mark	Additional Guidance
8.	b	2	<p>choices a and d are incorrect: there is nothing comforting or light-hearted about the final question</p> <p>choice c: this might suggest that someone is worrying about the child and cross with him/her for hiding for so long; by contrast, he or she is strikingly alone – hence, the prevailing feelings of rejection, isolation and abandonment</p> <p>choice b: the poem up to this point acts as an internal dramatic monologue; at this point, ‘Yes, <i>here you are</i>’, however, responds to the call of the child: ‘<i>Here I am!</i>’</p> <p>it might be interpreted as an internal response to the call: the frightened wondering of the child, in the absence of other respondents</p> <p>or, it could be read as a cruel and undercutting voice, pointing out the child’s naivety in thinking that his or friends were still playing the game; the formal grammar of the final question (‘<i>But where are they who sought you?</i>’) suggests a more knowing and adult voice, that sees through childish delusions and points out cruel realities; it might be the voice of the garden, which is watching the child in distress</p>
Total		15	

SECTION B

Q.	Answer	Mark	Additional Guidance
9. a)	<p><i>'sacks in the tool-shed smell like the sea-side'</i></p> <p><i>'salty dark'</i></p> <p><i>'the floor is cold'</i></p> <p><i>'the dark damp smell of sand'</i></p>	2	1 mark for each relevant quotation, up to a maximum of 2
9. b)	<p><i>'tool-shed'</i> might suggest feelings of naughtiness or danger as this is a place where adults store potentially dangerous tools; it might suggest excitement, as this is a forgotten place which is not regularly visited and full of old, disused things</p> <p><i>'smell like the sea-side'</i>: a holiday feeling of excitement, freedom and fun</p> <p><i>'salty dark'</i>: anticipation, excitement and danger – <i>'salty'</i> suggests a tingling feeling of salt in the eyes or sweat; <i>'dark'</i> suggests the unknown and hidden</p> <p><i>'the floor is cold'</i>: an unwelcome, off-putting feeling; uncomfortable; unsympathetic</p> <p><i>'the dark damp smell of sand'</i>: damp sand is heavy and damp gets under your skin; this time, the image of sand is more ominous and creates a claustrophobic atmosphere; in context, it suggests begin buried alive</p>	4	up to 2 marks each for exploring and explaining the effects of a technique or short quotation
10.	<p><i>responses may include the following points:</i></p> <p>the tension mounts suddenly with appearance of the children; the speaker is excited both to win the game (not to be found) and to be found at the same time; the act of hiding has been building towards this moment of potential discovery: <i>'And here they are'</i> – the expected moment has come</p>	6	<p>1 mark for identifying a relevant technique that builds tension, up to 2 (for two or more techniques)</p> <p>2 marks for exploring and explaining the effects of a technique or short quotation</p>

Q.	Answer	Mark	Additional Guidance
	<p>the tricolon of imperatives '<i>Don't breathe, don't move, stay dumb</i>' conveys the urgency of the speaker's instructions to him or herself, not to give him/herself away; the anaphora builds intensity</p> <p>the enjambment, while also suggesting the encroaching seekers, gives the effect of the speaker holding his or her breath, when the sense is suspended at the end of lines 11 and 15</p> <p>instead of being relieved by discovery, the tension takes a new form when the children start behaving strangely, as '<i>[y]ou've never heard them [...] before</i>'</p> <p>tension is created by the speaker's wondering; he or she cannot understand the '<i>whispering</i>'; he/she feels left out</p> <p>their '<i>hushed</i>' behaviour is mysterious, as if they have secrets or have changed into something mystical or unknown – they are no longer what they were</p> <p>enjambment is used to build tension at the end of line 14: '<i>they're moving closer</i>'; the tension is protracted when one of the seekers '<i>stumbles, mutters</i>', but the moment of discovery is denied</p>		<p>reward 3 marks for each developed point of insightful close analysis</p> <p>candidates should explore two or three examples</p>
11.	<p><i>'hide in your blindness'</i></p> <p>the speaker is blind because he/she is literally hiding in a dark place and cannot see</p> <p>the phrase implies that the speaker has his/her eyes tight shut; by closing her eyes, he/she hopes to hide more effectively – to not be seen, just as he/she cannot see</p>	4	<p>1 mark for a straightforward point</p> <p>2 marks for a developed explanation</p> <p>4 marks where the candidate develops two different readings or interpretations of the phrase</p>

Q.	Answer	Mark	Additional Guidance
11.	<p>combined with '<i>Don't breathe, don't move, stay dumb</i>' it is as if the speaker wants to switch off his/her senses, to cease existing, to disappear – such is the desire (at this moment) not to be seen and found; eerily the wish comes true and he/she is forgotten</p> <p>'<i>blindness</i>' also reminds the reader that the speaker is not aware of what the other children are thinking, feeling, discussing and planning together</p>		
12.	<p><i>'The darkening garden watches, nothing stirs The bushes hold their breath, the sun is gone'</i></p> <p>the eeriness is established by the loss of light; this suggests a turn for the worse: the garden is now no longer a happy, vibrant place of play, but a wilderness where plants take on hostile human characteristics</p> <p><i>'the sun is gone'</i> suggests that the source of light and comfort has disappeared; it is now cold and dark – figuratively and literally</p> <p>the personification of the garden suggests a cruel being that will watch the child suffer but do nothing to help; that it is '<i>darkening</i>' suggests that it is complicit in the rejection of the child</p> <p>the bushes, meanwhile, are personified as voyeuristic spectators, anticipating – either in horror or glee – what will happen next to the child, now that he/she has discovered his/her abandonment</p> <p><i>'nothing stirs'</i> creates an unnatural and eerie tension; it is as if time has stopped and the child has been suspended, out of time, unable to re-enter the world of human activity and companionship</p>	4	<p>1 mark for a straightforward point</p> <p>2 marks for a developed explanation</p> <p>up to 4 marks where the candidate develops a synthesised, insightful response</p>

Q.	Answer	Mark	Additional Guidance
13.	<p><i>candidates may refer to some of the following points:</i></p> <p>the poet creates a conflict between the way the speaker views the children and the more sinister presentation of them through details of the poem</p> <p>the speaker views them as confederates in a game of 'Hide and Seek': they are dramatized as the seekers, '<i>prowling</i>', both frustrated and impressed when they can't find him/her: '<i>They must be thinking that you're very clever</i>' and '<i>[g]etting more puzzled</i>'</p> <p>however, the poet presents the children as more sinister and less child-like; there is something strange, mysterious and even knowing about their behaviour: they are '<i>whispering</i>', '<i>hushed</i>'; they communicate in a '<i>scuttle</i>' of '<i>words and laughter</i>', like fairy-folk or as if they have metamorphosed into mystical creatures</p> <p>it might be that they have been drawn off to another world; the poet describes their absence as marked and permanent – at least, this is what it feels like to the speaker: '<i>It seems a long time since they went away</i>'; they disappear in a flash: '<i>and they're gone</i>'</p> <p>at the end of the poem, the speaker's feelings of abandonment, rejection and absolute isolation reflect badly on the children who seem to have gone off and left him; he feels betrayed – he thought he was part of a fun game, but the joke, '<i>laughter</i>', may well have been against him, or worse, not have included him at all; the other children seem callous and cruel in this light</p>	5	<p>reward clear, developed and imaginative responses based on the evidence of the poem</p> <p>1 mark for a very straightforward response</p> <p>2 marks for a straightforward response, supported with evidence</p> <p>3-4 marks for a developed response, synthesising discussion of evidence from across the poem</p> <p>5 for a thoughtful, insightful, well-supported response</p>
Total		25	

SECTION C

Q.	Answer	Mark	Additional Guidance
14.	<i>the table below gives a range of points which candidates may wish to discuss; better candidates will synthesise discussion of more than one point into a paragraph of argument</i>	10	see mark scheme on page 14
Total		10	

Point	Explanation	Evidence/Analysis
the child's feelings of excitement and glee change to shock and despair at the end of the poem	the child is excited and happy to be playing with the other children; but the tone is frightening at the end of the poem, when the child discovers that he/she has been abandoned and forgotten by the others	<p>the conventional call, suggests that this is a young child, taking pleasure in the game: <i>'I'm ready. Come and find me!'</i></p> <p>the child's repeated assertions of his/her cleverness suggest pleasure: e.g. <i>'They must be thinking that you're very clever'; 'let them know that you're the winner'</i></p> <p>this changes to: <i>'The dark damp smell of sand moves in your throat'</i> – like a lump in the throat, as the child begins to realise that no-one is looking for him/her</p> <p>the child's voice is taken over by a cold, dispassionate voice in the last three lines; this suggests that the child cannot persuade him/herself that all is fine anymore, but has been silenced by fear and bewilderment – the cruel voice of disillusionment</p>

Point	Explanation	Evidence/Analysis
the speaker is innocent; he/she does not yet understand how cruel people can be	<p>the poet hints that the children are now involved in their own game, and are excluding him/her</p> <p>at the end of the poem, the child's cry: <i>"I've won! Here I am! Come and own up! I've caught you!"</i> is shown to be <i>misconceived</i></p>	<p><i>'whispering'</i> and <i>'hushed'</i> suggest that they are deliberately keeping their behaviour secret from him/her; their exclusion of the child seems malign: <i>'Their words and laughter scuttle and they're gone'</i></p> <p>the child has not won, because there is no longer any game to win; no-one else is playing; the victory cry sounds panicky in context, as if the child is trying to convince him/herself that all still might be fine</p>
the poet conveys how little the child understands of what is going on outside his/her hiding place or his/her view of the world	the use of the child's voice in the second person, as if talking to him/herself, shows how the child is convinced by his/her view of the game, but there are hints that, beneath this, the child is troubled by what is happening on the outside	<p><i>'You've never heard them sound so hushed before'</i> suggests that the child does not understand why they are behaving like this</p> <p>their behaviour contrasts with the child's assumptions that he is still included because they are talking about him: <i>'Getting more puzzled as they search all over'</i></p>
the child loses his/her sense of time and becomes disorientated	in lines 21-23 time is slowed down; it becomes <i>'long'</i> and indeterminate	each line of the poem forms a separate sentence; we don't know how much time passes between each thought

Point	Explanation	Evidence/Analysis
the hiding place becomes uncomfortable and frightening	the child feels a sudden desire to escape and be free of the shed, as shown by the tricolon of imperatives: <i>'Push off [...], uncurl and stretch.'</i>	at the beginning of the poem the floor of the hiding place is ' <i>cold</i> '; by line 22, his/her ' <i>legs are stiff</i> ' and the ' <i>cold bites through [his/her] coat</i> '; the happy, exciting connotations of the ' <i>seaside</i> ' change to connotations of being buried alive: ' <i>The dark, damp smell of sand moves in your throat.</i> '
the garden is scary for the child at the end of the poem	the garden is now ominous and seems to be watching and judging the child	it is ' <i>darkening</i> ' and ' <i>the sun is gone</i> ', suggesting that there is no light or comfort left to be had; the bushes ' <i>hold their breath</i> ', as if waiting to see what will happen next to the child, but offering no support
the speaker at the end of the poem and the garden seem to be attacking the child – pointing out that he/she is not wanted, rather than offering much needed comfort	the child needs to feel comfort and a sense of belonging, but the voice points out that the opposite is true: he/she has been rejected, forgotten and abandoned	the ' <i>Yes</i> ' underlines the fact that no-one else is there: he/she is completely alone; the question ' <i>where are they who sought you?</i> ' forces the child to acknowledge that he/she is not wanted

Q.14	Marks	
	9 - 10	<ul style="list-style-type: none"> • the argument is incisive, insightful, articulate and logically structured • evidence is illuminating and selected to enable deeper analysis • points are supported and developed with close analysis of the effects of language and form
	7 - 8	<ul style="list-style-type: none"> • clear and insightful points of argument, logically structured • evidence is carefully selected to support each point • some discussion of the writer's language choices to develop argument
	4 - 6	<ul style="list-style-type: none"> • three clear points of argument, although there may be some overlap/ repetition • an attempt to provide evidence for each point • some straightforward discussion of the evidence
	1 - 3	<ul style="list-style-type: none"> • an attempt to respond • there is evidence of some relevant thought

PAPER 2

WRITING TASK MARK SCHEME

Ideas, structure, form and voice		15 marks per task [Total 30]
Band	Mark	Descriptors
6	14-15	<ul style="list-style-type: none"> • precise and imaginative use of prompts • intuitive use of appropriate features of form • achieves the given purpose with flair and in detail • structured masterfully to achieve appropriate effects • sustained use of an appropriate register; choice of voice and perspective to engage reader.
5	12-13	<ul style="list-style-type: none"> • precise and interesting use of prompts • careful employment of appropriate features of form • achieves the purpose effectively and in some detail • logical and appropriate structure; good sequencing and use of paragraphs • consistent use of appropriate register; appropriate use of perspective and voice.
4	10-11	<ul style="list-style-type: none"> • a little licence taken with the prompts/or clear use of prompts, but uninspired • some use of appropriate features of form • mostly achieves the purpose; an attempt to include detail • an attempt to structure the writing logically, which may not be sustained; some effective paragraphing • an attempt to use an appropriate register, to take a relevant perspective and/or voice.
3	8-9	<ul style="list-style-type: none"> • the response strays from the prompts • there is a little evidence of appropriate features of form • partly achieves the purpose; ideas may be general or vague • structure is unclear or largely unsustained • little attempt to adopt an appropriate register; no evident consideration of perspective or voice.
2	6-7	<ul style="list-style-type: none"> • response lacks relevance to the chosen task; writing is too vague or lacking in relevance to achieve the purpose • no evident consideration of form or structure • register, voice and perspective are not appropriate or relevant to the purpose and form of writing.
1	1-5	<ul style="list-style-type: none"> • an attempt to respond.

SPAG and expression		10 marks per task [Total 20]
Band	Mark	Descriptors
6	9-10	<ul style="list-style-type: none"> • spelling is nearly always accurate • a full range of sentence punctuation is employed accurately to clarify and inform meaning • a full range of sentence structures is used effectively, to enhance meaning • expression and vocabulary are imaginative, precise, idiomatic and controlled • use of an appropriate tense is sustained throughout, changing only to achieve specific effects successfully.
5	7-8	<ul style="list-style-type: none"> • spelling is mostly accurate • basic sentence punctuation is accurate • expression and vocabulary are used clearly, precisely and appropriately • use of an appropriate tense is consistent throughout.
4	5-6	<ul style="list-style-type: none"> • the spelling of straightforward words is accurate • basic sentence punctuation is mostly accurate • an attempt to use sophisticated expression and vocabulary lacks control/ or expression and vocabulary is very straightforward • there may some unexplained changing of tense.
3	3-4	<ul style="list-style-type: none"> • some inaccuracy in the spelling of straightforward words • evidence of regular comma-splicing or other errors in basic sentence punctuation • expression often uncontrolled; vocabulary used inappropriately • moves between tenses regularly and without explanation.
2	2	<ul style="list-style-type: none"> • spelling regularly inaccurate • little command of basic sentence grammar and punctuation • a little attempt to articulate ideas • very little control over tense.
1	1	<ul style="list-style-type: none"> • an attempt to respond