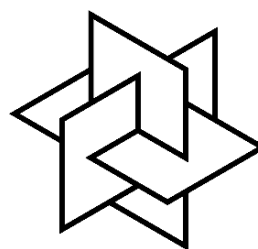

CE AT 13+

ENGLISH



ISEB
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Specimen Mark Scheme

Papers 1 and 2

Specimen Prose 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 16-17.

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READING

SECTION A

Q.	Answer	Mark	Additional Guidance
1.	b	2	<p>choice a: the walk will take two weeks in total; it is still in the early stages</p> <p>choice b: correct answer; he is on the fourth day of his walk, so has been walking for three full days</p> <p>choice c: see above</p> <p>choice d: incorrect; no mention of a weekend</p>
2.	b	1	<p>choice a: the tips of the pine trees are compared to fishing rods using the word 'like'; this denotes a simile</p> <p>choice b: the tips of the trees are compared to fishing rods, not people</p> <p>choice c: there is no clear onomatopoeia</p> <p>choice d: although there is some alliteration on the 'f' which brings the scene to life, the simile is the most evident and prominent technique used in the phrase</p>
3.	c	2	<p>choice a: the writer is walking through a wooded area; the tall pine trees absorb the stormy and blustery weather above, sheltering the writer and keeping him dry</p> <p>choice b: there is the suggestion of a sunlit grove in the distance, but not where the writer is now</p> <p>choice c: correct answer; the writer says that the air is '<i>static and stable</i>' and the ground '<i>dry and cushioned</i>'; he feels '<i>cloistered</i>', which means covered and protected</p> <p>choice d: there is no rain because '<i>the trees have absorbed all suggestion of rain</i>'</p>

Q.	Answer	Mark	Additional Guidance
4.	d	2	<p>choice a: the implication is that the writer walks through the '<i>small wooden gate</i>' onto Haughton Common</p> <p>choice b: see above</p> <p>choice c: the trees now recede, implied by the personification '<i>the trees stand aside</i>'; Haughton Common by contrast is described as a '<i>tremendous emptiness</i>'.</p> <p>choice d: the area is empty, but it is also '<i>wind-blasted</i>', so not calm</p>
5.	c	2	<p>choice a: there is no reference to horse-riding</p> <p>choice b: the writer describes '<i>climb[ing]</i>', but in the context of climbing up hill on a bicycle</p> <p>choice c: the writer explains how he has to make a pedalling movement with his legs to combat the force of the wind; he also explains that it feels like making '<i>progress upstream, against the flood, into the rapids</i>' as one would if wading up-stream or gorge walking.</p> <p>choice d: the mode of travel described is cycling, not driving; the movement is more akin to wading than to swimming</p>
6.	a	2	<p>choice a: the correct answer; the writer finds the experience '<i>ecstatic</i>'</p> <p>choice b: the writer says '<i>It should be torture</i>' but, in fact, it is exhilarating</p> <p>choice c: he is '<i>knock[ed] sideways</i>' by the wind, but does not register any pain</p> <p>choice d: the blades of grass are '<i>shaking</i>'; they are the subject of the verb, not the write</p>

Q.	Answer	Mark	Additional Guidance
7.	d	2	<p>choice a: the trees are stunted, but this is not what the writer finds inspiring about them</p> <p>choice b: the writer suggests that the trees might feel satisfaction at having survived in such tumultuous conditions, but he does not suggest that they have enjoyed the experience.</p> <p>choice c: the trees have been contorted into interesting shapes, but this is not what the writer finds inspiring about them.</p> <p>choice d: correct choice</p>
8.	c	2	<p>choice a: the wind is strong, but this is not his primary reason for crying</p> <p>choice b: the sunlight is powerful; it moves him and is a contributory factor but not the sole reason for his tears.</p> <p>choice c: correct answer; the combined experience of nature, the elements and the physical exertion moves him to tears</p> <p>choice d: the walk has been physically gruelling, but these are tears of joy and exhilaration, not exhaustion</p>
Total		15	

SECTION B

Q.	Answer	Mark	Additional Guidance
9.	<p>his sense of smell is reactivated</p> <p>he is protected from the violent winds by the tall trees</p> <p>he is protected from the rain by the trees, which act like 'coats'</p> <p>he feels protected: '<i>coats are thickest and fullest</i>'; rain is '<i>absorbed</i>' before it reaches him; '<i>cloistered</i>'</p> <p>the ground feels good and fun to walk on: '<i>dry and cushioned</i>' and '<i>spongy</i>'; '<i>every footfall received and relaunched</i>'</p> <p>there is an almost religious stillness: '<i>cloistered</i>'</p> <p>the light in the woods is magical and otherworldly, a '<i>twilight</i>' even though there is bright sunlight outside</p> <p>the trees seem to suggest a world apart, with its own '<i>alleyways</i>' or '<i>avenues</i>'</p> <p>the pathways of the woods seem to invite opportunity, the prospect of '<i>sunlit grove[s]</i>'</p>	4	1 mark for each point

Q.	Answer	Mark	Additional Guidance
10.	<p>the writer contrasts the physicality of himself with the ethereal quality of the deer:</p> <p>he is '<i>clumsy</i>', whereas they '<i>melt away</i>'</p> <p>he describes his boots as '<i>juggernauts</i>' which are cumbersome to manoeuvre, whereas the deer move '<i>simply</i>' and '<i>at any moment</i>'</p> <p>associates himself with the manufactured, industrial world: '<i>juggernauts</i>', '<i>the heavy industry of my breathing</i>', which suggested that he is constructed and mechanical, an unnatural and awkward presence, compared to the deer who are sensitive and attuned to every change in the natural world around them: '<i>ears tuned already</i>'</p> <p>his physical presence is undeniable and unavoidable, as indicated by the heaviness of his tread and his breathing, whereas the deer are only '<i>imagine[d]</i>'</p> <p>he is present in the scene, whereas the deer, as they are '<i>imagine[d]</i>', are '<i>furlongs</i>' away; '<i>furlongs</i>' is archaic in this context, so the use of the word suggests that they may belong to different temporal as well as to a different physical space</p>	6	<p>1 mark: general</p> <p>a general, straightforward, yet relevant response</p> <p>2 marks: straightforward</p> <ul style="list-style-type: none"> a relevant, straightforward response, supported with quotation or reference to the text or, two relevant points, but without precise textual reference <p>3 marks: developed</p> <ul style="list-style-type: none"> two relevant points, linked clearly to details of the text or, one strong point, supported with reference to the text and explained/developed in detail <p>4 marks: integrated</p> <ul style="list-style-type: none"> two or three points to develop the response, supported with quotation an integrated argument; points discussed in combination <p>5-6 marks: insightful</p> <ul style="list-style-type: none"> fulfils all the criteria of 4 marks, drawing out deeper implications evidence of insightful language analysis

Q.	Answer	Mark	Additional Guidance
11.	<p><i>'chunnering'</i>:</p> <p>sound: like mumbling, indistinct, in a low voice</p> <p>context: talking to himself, perhaps in a mumbling way, trying to keep himself going</p> <p>tone: polysyllables and heavy sound of the word suggests an ongoing complaint – moaning to himself about the relentless effort</p> <p><i>'zithering'</i>:</p> <p>sound: combination of 'zip' and 'slither' suggests the dry, sharp rustling sound of the thin blades of grass in the wind</p> <p>context: moving very fast; flapping sharply in the wind; as if electrified by the storm</p> <p>tone: suggests 'quivering' but more energetic; a contrast to the tranquillity experienced before; conveys a sense of panic</p>	4	<p>1 mark for an idea that is clearly explained</p> <p>2 marks for an explanation that explores at least two of sound, context and tone</p>

Q.	Answer	Mark	Additional Guidance
12.	<p>metaphors:</p> <p>the force of the wind is described as a <i>'flood'</i> with <i>'rapids [...] boulders and logs of hard air'</i></p> <p><i>'flood'</i> suggests the relentlessness of the wind's blast; these are not puffs of wind but one continual torrent or air which offers no relief in which one can rebalance and make forward progress</p> <p><i>'rapids'</i> suggest moment where, within the continual blast, one is thrown further off balance, caught out and destabilised by a moment of turbulence</p> <p><i>'boulders and logs of hard air'</i> describes the intangible wind as if it were a concrete obstruction, and one of considerable force and damage on impact; boulders and logs also have hard edges, which can inflict pain, unlike the wind which is shapeless</p> <p>the cycling metaphor to describe the writer's movement:</p> <p>creates a humorous image of how he must move to counter the power of the wind; also shows how the wind slows him down, so that he moves as if in slow motion: <i>'pushing back against imaginary pedals'</i>; illustrates the effort and concentration required to make progress, as if cycling uphill</p> <p>similes:</p> <p><i>'as if the whole North Atlantic weather front has come bursting through'</i></p> <p>the simile describes the wind pressure as if it were a whole weather front; the image of a weather front affords it the power of all the elements concentrated into one small space; <i>'North Atlantic'</i> also might suggest the ocean,</p>	6	<p>2 marks available for each bullet point:</p> <p>1 mark for identifying a relevant detail and for explaining the effect in straightforward but relevant terms</p> <p>2 marks for a more insightful and illuminating response</p>

Q.	Answer	Mark	Additional Guidance
	<p>which again gives the wind a liquid force and power</p> <p><i>'any progress is like progress upstream'</i></p> <p>the simile compares the writer's progress across the open terrain to making progress against the flow of a mighty river; the resistance provided by the wind is illustrated by the comparison to the force of a flood; it shows how difficult it is even to stay balanced, not least to move forward</p> <p>verb choice:</p> <p>the writer: <i>'to [...] cycle'</i>; <i>'lifting my knees'</i>; <i>'pushing back'</i>; <i>'dropping into lowest gear'</i></p> <p>verb choices denote the effort and exaggeration with which the writer must make the simplest movement, in order to overcome the force of the wind and to make progress</p> <p><i>'lifting'</i> and <i>'pushing'</i> suggest weight-bearing or resistance training; <i>'dropping into lowest gear'</i> suggests almost slowing to a halt in the effort to keep going, almost a defeat</p> <p>the wind: <i>'bursting'</i>; <i>'pouring'</i>; <i>'piling into me'</i>; <i>'knocking me sideways'</i></p> <p>the verbs to describe the wind are powerful active and sustained, by contrast; <i>'bursting'</i> suggests a powerful éclat; <i>'pouring'</i> an unstoppable force; <i>'piling into me'</i> and <i>'knocking me sideways'</i> an uncompromising and violent aggressor</p>		

Q.	Answer	Mark	Additional Guidance
13.	<p>the walk is unpredictable: the writer does not know what he will find or experience next on his journey: <i>'stumble into the unexpected'</i></p> <p>he feels as though he is experiencing nature and life first-hand, without any barrier: <i>'feel the world in its raw state'</i></p> <p>he enjoys the physical challenge and the rebuff of the elements: his <i>'MORE'</i> is <i>'ram[med] [...] back into [his] mouth'</i></p> <p>he feels that the fight of the natural world for survival against the elements represents an essential life force or stoicism which is admirable and invigorating: the ability to take on hardship and to survive against the odds</p> <p>it makes him feel strong and invincible: <i>'shouldering'; 'my clothes and boots are completely dry'</i></p> <p>the natural world is beautiful and awe-inspiring: <i>'cracks opening up in the cloud base'; 'the sudden light'</i></p> <p>it is an intense physical and emotional experience which he finds moving and exhilarating: <i>'tears roll down my face'</i></p>	5	<p>1 mark: general a general, straightforward, yet relevant response</p> <p>2 marks: straightforward</p> <ul style="list-style-type: none"> a relevant, straightforward response, supported with quotation or reference to the text or, two relevant points, but without precise textual reference <p>3 marks: developed</p> <ul style="list-style-type: none"> two relevant points, linked clearly to details of the text or, one strong point, supported with reference to the text and explained/developed in detail <p>4 marks: integrated</p> <ul style="list-style-type: none"> two or three points to develop the response, supported with quotation an integrated argument; points discussed in combination <p>5 marks: insightful</p> <ul style="list-style-type: none"> fulfils all the criteria of 4 marks, drawing out deeper implications evidence of insightful language analysis

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 15
Total		10	

Point	Explanation	Evidence & Analysis
Simon Armitage presents the reader with his experience of two contrasting locations to illustrate the wonder of the natural world.	<p>The contrast illustrates the variety of nature's offering, that different environments can be equally wondrous for different reasons.</p> <p>Both environments are described with religious imagery, suggesting that they evoke a spiritual experience.</p> <p>In both locations the trees become a focus for and representation of the writer's feelings of wonder, for different reasons.</p>	<p>Structurally, he compares his experience of <i>'the tranquillity of the woods'</i> with a <i>'plain'</i> in an <i>'air-storm'</i>.</p> <p><i>'cloistered'</i> suggests a place of prayer and sanctuary for the religious elect; later he describes his encounter with the natural world as an <i>'initiation'</i>; <i>'palm cross'</i> denotes the crosses that mark the beginning of Christ's suffering and resurrection, by which image the writer imbues his encounter with a religious significance and symbolism.</p> <p>Similarly, the imagined deer connect the spiritual quality of nature with that of the imagination: neither are confined or limited by the corporeal restraints of the modern, industrialised world.</p> <p>In the wooded area, the trees are presented as an animate protective force, creating a <i>'canopy'</i> from the rough elements above; protecting the writer with <i>'thickest and fullest [...] coats'</i>, and <i>'absorb[ing]'</i> the</p>

Point	Explanation	Evidence & Analysis
		<p>rain which had previously <i>'saturated'</i> him. They suggest an alternative world of opportunity, direction and meaning: <i>'patterns of upright timbers form alleyways and avenues'</i>.</p> <p>By contrast, on the Common the trees represent the hardship of the human condition. <i>'housed'</i> like animals in the sheepfold, the elements have <i>'stunted'</i> their growth; they have been subjected to oppression and adversity -<i>'lashed', 'twisted', 'pilloried'</i> – but have responded with stoicism and strength of spirit, <i>'scorn'</i>.</p> <p>The feelings of walking in both locations underline how nature can evoke new experiences or refresh ones that we take for granted.</p> <p>The feeling of walking is made new and wondrous by the experience of treading on <i>'cushioned'</i> pine-needles: <i>'every footfall received and relaunched'</i>. Similarly, the act of walking forward at all is reimagined on the wind-blasted plain of Houghton Common: <i>'lifting my knees, then pushing back'</i>.</p>
The writer communicates his experience of different weather conditions powerfully to the reader, and this contributes to the sense of wonder he presents at the natural world.	His relief at escaping the rainstorm, is expressed by the narrative of the trees acting as a protective force.	While he is safe <i>'at ground level'</i> , the trees continue the <i>'mad struggle'</i> against <i>'bruising gusts and deafening surges'</i> of the storm on his behalf. The violence of the storm is illustrated in the powerful choices of noun + adjective in combination and the simile comparing branches to fishing rods that <i>'bend and flex'</i> with ease.

Point	Explanation	Evidence & Analysis
	<p>The description of the <i>'papery'</i> grass buffeted violently in the wind, is suggestive of human mortality, especially in the context of the <i>'palm cross'</i> imagery.</p> <p>The power of the wind is expressed in the second paragraph through the extended comparison of the blast to a whole weather front, strong running river and flood.</p> <p>The writer explains how he is inspired by the <i>'stunted'</i> trees to reflect on the importance of strength of spirit in the face of adversity.</p>	<p><i>'papery'</i> suggests a body that is vulnerable to decay; <i>'shaking and zithering in the air-storm'</i> might suggest how we are buffeted about by the experiences of life; <i>'shaking'</i> suggests an emotional as well as a physical response, whereas <i>'zithering'</i> brings the scene to life with onomatopoeia.</p> <p>Firstly, he personifies it as <i>'adamant'</i> which suggests both an impenetrable barrier and absolute inflexibility of mind; then as the <i>'opposition'</i>. This sets up the extended metaphor where the wind is given liquid force: <i>'bursting through', 'pouring', 'flood'</i> and <i>'rapids'</i>. The imagery increases the intensity of the experience and the stakes of the walk.</p> <p><i>'in spite of the scorn and the punishment, or possibly because of it, they cling on, alive'</i>: Armitage suggests that the trees suffer the scorn of the wind, but are scornful in response; he enacts the same battle with the wind when his <i>'MORE'</i> is</p>
	<p>The descriptions of light suggest an otherworldliness or transcendent quality about the natural world.</p>	<p><i>'ram[med] [...] back into [his] mouth'</i>.</p> <p>The wood creates its own <i>'form of twilight'</i> in the middle of the day and presents the writer with the suggestion of <i>'sunlit grove[s]'</i>.</p>

Point	Explanation	Evidence & Analysis
		<p>The breaking of light through the sky at the end of the passage is described in terms of a revelation, a religious experience: <i>'the sun has rived open a gap in the sky [...] other cracks are opening up in the cloud base [...] the sudden light.'</i></p> <p>The writer invites an interpretation of epiphany of such power that it involves physical force: <i>'rived'</i> and <i>'cracks'</i>.</p>
The poet convinces us of the wonder of the natural world by describing the feelings it inspires in him.	<p>In the first paragraph, wonder is suggested by the way the things described take on unusual qualities.</p> <p>In the second paragraph he tells the reader which feelings are inspired in him.</p> <p>In the third paragraph, he explores his complex feelings through the symbol of the trees.</p> <p>The arrival of the sun represents feelings of an almost religious wonder and joy.</p>	<p>The trees are described as animate protectors; the ground as supportive; the light as prayerful.</p> <p>Rather than feeling hurt, upset and exhausted, he finds the walk <i>'exhilarating, ecstatic', 'frenzied'</i>. He feels <i>'hysterical'</i> in the sense that his feeling of elation seems out of control, just like the wind.</p> <p><i>'in spite of the scorn and the punishment, or possibly because of it, they cling on, alive'</i>: the tension between <i>'in spite of'</i> and <i>'or possibly because of it'</i> suggests that the natural world inspires a complex feeling which manifests as wonder.</p> <p><i>'the sudden light'</i></p>

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

WRITING

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