

# NQ English Writing Folio – Launch Events April 2010

## Extract from Specimen Marking Instructions – Higher

---

### THE MARKING PROCESS

#### 1 Judging against the Performance Criteria

Each piece of writing should first be read to establish whether it achieves success in all the Performance Criteria below, including the standards for technical accuracy (see 2 below).

**Content**

Content is relevant and appropriate for purpose and audience, reveals depth and complexity of thought and sustained development.

**Structure**

Structure is effective and appropriate for purpose, audience and genre; content is sequenced and organised in ways which assist impact.

**Expression**

Capable use of techniques relevant to the genre and effective choice of words and sentence structures sustain a style and tone which clearly communicate a point of view/stance consistent with purpose and audience.

#### 2 Confirming Technical Accuracy

A piece of writing which does not satisfy the requirement for “consistent” technical accuracy cannot pass. If, however, technical accuracy is deemed “consistent”, then there are no penalties or deductions for any errors.

**Consistently accurate**

Few errors will be present. Paragraphs, sentences and punctuation are accurate and organised so that the writing can be clearly and readily understood. Spelling errors (particularly of high frequency words) are infrequent.

*o David G. Kellman's  
January 2010*

### 3 Assigning a Category and Mark

Each piece of writing should then be assigned to the appropriate Category as outlined in the Broad Descriptors, supported by reference to the Detailed Descriptors.

#### (a) Broad Descriptors

Pieces of writing which **pass** (ie meet the minimum requirements of the Performance Criteria) should be assigned to one of four categories as follows:

Category	Mark(s)	Broad descriptor
I	25	Outstanding
II	21 or 23	Very sound
III	17 or 19	Comfortably achieves all Performance Criteria
IV	13 or 15	Just succeeds in achieving the Performance Criteria

Pieces of writing which **fail** to meet the minimum requirements of one or more than one Performance Criterion should be assigned to one of two categories as follows:

Category	Mark(s)	Broad descriptor
V	11 or 9	Fails to achieve one or more than one Performance Criterion and/or to achieve consistent technical accuracy
VI*	7 or 5**	Serious shortcomings

In Categories II – VI, the choice of which mark to award should be determined by the level of certainty with which the piece of writing has been assigned to the Category.

\* Pieces of writing in this Category will be extremely rare. It should be used only in cases of extreme thinness or serious weaknesses in expression and/or technical accuracy.

\*\* Marks below 5 can, in exceptional circumstances be awarded, for example to a piece of writing which is of extreme brevity, perhaps just a few lines.

**(b) Detailed descriptors**

In order to avoid excessive length in these descriptors, Argumentative, Persuasive and Report have been treated generically as “Discursive”. To assist Markers, some key statements about the three types are given on page 5.

**Category I (25 marks):**

A sophisticated and stylish piece of writing in which the content is particularly well selected and shows qualities of insight/imagination/sophisticated thought. The structure is highly appropriate and there is skilful organisation which significantly enhances the overall impact of the writing. Expression is concise and effective. Word choice is consistently apposite, and sentence structures are skilfully varied to achieve effects. Techniques associated with the genre are used very effectively.

**Imaginative** writing in this Category will be characterised by a strong sense that the writer has command of and insight into the genre and is skilfully introducing and developing thematic concerns; the writing has flair and individuality which permeate the ideas and use of language.

**Personal/Reflective** writing in this Category will be characterised by a strong sense of mature reflection; the writer’s personality and individuality permeate the ideas and use of language.

**Discursive** writing in this Category will, as appropriate to the specific genre and purpose, be characterised by a strong sense of engagement with the ideas/issues and a sophisticated understanding of them; the line of thought is subtle and sustained; as appropriate, the writer’s stance permeates the ideas and use of language.

**Category II (21 or 23 marks):**

A very sound piece of writing in which the content is well selected and shows evidence of insight/imagination/sophisticated thought. The structure is appropriate and the organisation of content enhances the overall impact of the writing. Expression is skilful and confident. Word choice is apposite, and sentence structures are varied to achieve effects. Techniques associated with the genre are used effectively.

**Imaginative** writing in this Category will be characterised by a clear sense that the writer has command of and some insight into the genre and is able to introduce and develop thematic concerns; the writing is skilful and language is deployed to create a strong impact.

**Personal/Reflective** writing in this Category will be characterised by a clear sense of mature reflection; the writer’s personality and individuality come across strongly; the writing is confident and language is deployed to create a strong impact.

**Discursive** writing in this Category will, as appropriate to the specific genre and purpose, be characterised by a clear sense of engagement with the ideas/issues and a strong understanding of them; the line of thought is clear and sustained; the writing is skilful and language is used confidently.

**Category III (17 or 19 marks):**

A clearly competent piece of writing in which the content shows some evidence of insight/imagination/sophisticated thought. The structure is appropriate and contributes to the overall impact of the writing. Expression is controlled. Word choice is mostly apposite, and there is suitable variation in sentence structures. Techniques associated with the genre are in evidence.

**Imaginative** writing in this Category will be characterised by a sense that the writer has some insight into the genre and is attempting to introduce and develop thematic concerns; the writing is controlled and language is deployed to create some impact.

**Personal/Reflective** writing in this Category will be characterised by a clear sense of reflection; there is a clear sense of the writer's personality; the writing is controlled and language is deployed to create some impact.

**Discursive** writing in this Category will, as appropriate to the specific genre and purpose, be characterised by a sense of engagement with the ideas/issues and a clear understanding of them; the line of thought is clear; the writing is controlled and language is used appropriately throughout.

**Category IV (13 or 15 marks):**

A sufficiently competent piece of writing in which the content shows some signs of depth of thought and there is sufficient development. The structure is appropriate for the genre. Expression is adequate. There is evidence that choice of words and sentence structures has been made to achieve some effect, and there is use of some of the techniques associated with the genre.

**Imaginative** writing in this Category will be characterised by some sense that the writer has an understanding of the genre; the writing is mostly controlled and there is some evidence the writer is trying to deploy language to create impact.

**Personal/Reflective** writing in this Category will be characterised by a limited sense of reflection; there is some sense of the writer's personality; the writing is mostly controlled and there is some evidence the writer is trying to deploy language to create impact.

**Discursive** writing in this Category will, as appropriate to the specific genre and purpose, be characterised by a sense that the ideas/issues are clearly understood; the line of thought is recognisable; for the most part, the writing is controlled and language is used appropriately.

**Category V (11 or 9 marks)**

A piece of writing will fall into this Category for a variety of reasons: it fails to achieve consistent technical accuracy; the structure is not sufficiently organised to carry the writer's ideas clearly; the language is mundane and unvaried, the content is simply too thin.

**Imaginative** writing in this Category will be characterised by one or more of the following: clumsy and/or naïve use of the genre, dull or inappropriate language, serious inconsistency of style or tone, overall thinness of content.

**Personal/Reflective** writing in this Category will be characterised by one or more of the following: little or no sense of the writer's personality, dull or inappropriate language, absence of any sense of style or tone, overall thinness of content.

**Discursive** writing in this Category will be characterised by one or more of the following: evidence that ideas/issue are not understood, weaknesses in structure, inappropriate language or tone, failure to follow the stated remit, overall thinness of content.

6/1.

~~D Hall  
Lord D manipulation & loyalty  
Stevens → down S dignity → Harry S.  
& out of place~~

In the novel 'The Remains of the Day' by Kazuo Ishiguro, the setting is in the 1920s and 30s, and post-war. Both these times were of great social and political upheaval, and this setting is essential to conveying many of the writer's themes, such as ~~the~~ loss, dignity and loyalty.

can use  
- lang  
- man  
in - about

The elderly butler, Stevens, of Darlington Hall, an English country house, goes on a car journey to the West Country, in the hope of employing a previous housekeeper. During the journey, flashback is used to tell the story of Stevens' life and the history of Darlington Hall.

more naturally who this

The manor, Darlington Hall, is beautifully described and has a symbolical significance to the novel. The description of 'a series of orange shafts breaking the gloom of the corridor.'

reflects the beauty of the house, and also a slightly dreamy quality. This shows how lovely the house was in its great days in the 1920s-30s. The importance of routines and chores at this time is huge, and Stevens places great emphasis on it, shown by the time he reprimands the housekeeper for her lack of 'house knowledge' (the proper place for ornaments). The importance of well-polished silver is also shown: 'it was a public index of ~~the~~ a house's standard.' However, post-war, Darlington Hall's grandeur has declined. Many of the rooms have been shut down, there are only a few staff remaining and the silver company, 'Giffen & Co.' is obsolete. This decline of an English country house reflects the huge changes in English society<sup>\*</sup>, which become clear later on, <sup>\*</sup>such as the demise of the aristocracy.

The ~~landowner~~ man Stevens serves, Lord Darlington, is extremely involved in politics. After the First World War, Germany was forced into a state of economic depression. A close

lovely  
use  
of  
detail

-wasted  
to great

friend of Lord Darlington's, who lived in Germany, shot himself because of the dire conditions. This spurs Lord Darlington, in the name of 'honour' and 'fair play' to alleviate the problems in Germany. However his noble values are incongruous as the world moves forwards:

"His lordship is a traditional English gentleman. Decent, honest, well-meaning. But his lordship here is an amateur."

This is a speech made by an American gentleman at an international conference at Darlington Hall. Although he is 'a truly good man at heart', Lord Darlington is weak and easily manipulated. For example, at a point when he is under the influence of an eminent fascist, he sacks two Jewish maids. He also tries to encourage the British Prime Minister to visit Nazi Germany. He is, of course, disgraced as a 'Nazi sympathiser' and 'traitor'.

Throughout this, Stevens' unquestioning loyalty to Lord Darlington is made clear.

selects  
90 295  
to be de  
JP  
2000

Even when the Jewish maids are dismissed, Stevens calmly points out that:

our duties are not to our own foibles and sentiments, but to the wisher of our employer.'

Stevens never accepts that his loyalty to the weak Lord Darlington was misplaced, but dismisses his poorer characteristics as 'modesty' and focuses on the good intentions, rather than the <sup>shocking</sup> results. This is made clear by the reaction of a young man:

"You just let all this go on before you and you never think to look at it for what it is."

It never seems to occur to Stevens to have his own political opinions, ~~but~~: he ~~is~~ is utterly devoted to Lord Darlington:

~~The~~ 'I will not consider my vocation fulfilled until I have done all I can to see his lordship through. The day his lordship's work is complete, I will be able to call myself a well-contented man.'

It seems that Stevens has no identity beyond his position as Lord Darlington's butler.

Stevens has been isolated from change in the world, and his attitudes are at odds with those of the people of post-war England. When the new owner of Darlington Hall comments "And you're a genuine, old-fashioned English butler..."

it seems as if Stevens is a rare antique, rather than a person. A crucial idea for Stevens is dignity, which he sees as 'crucially, a butler's ability never to abandon the professional being he ~~is~~ inhabits.'

Hence, he feels it is not his place to comment on political matters:

"I am unable to assist in this matter."

However, in a small village, he meets people with views very ~~more~~ different to his own:

"There's no dignity to be had in being a slave."

"We fought for that right... It's one of the

privileges of being born English that no matter who you are... you can express your opinion freely."

The strength of this view in post-war England contrasts with Stevens' feeling that it is up to other people to make decisions: there is a limit to what the ordinary man can learn and know?

However, Stevens renounces his notion of his own dignity at the end:

"I trusted in his lordship's wisdom. I can't even say I made <sup>my</sup> ~~his~~ own mistakes.

Really - one has to ask - what dignity is there in that?"

He understands that his own unwavering loyalty and stunted concept of dignity have left him unfulfilled. The world has changed around him: people are exuberantly celebrating on the pier, rather than demonstrating the 'quiet restraint' he admires. The traditional values he has lived by, in the framework of the manor house are now obsolete.

'The Remains of the Day' shows the contrast between political and social attitudes before and after the Second World War. The setting of a grand manor and the political involvement of the aristocracy (which is meaningless) reflect this as they decline. The central character, Stevens, is isolated from the post-war world by his notions of loyalty and dignity, which mean he loses the meaning in his life.

1 25

- good job!

- sophisticated

met all req. of top cat.

- minor flaws: parentheses on 6/7 add's nothing