** THE INDIAN PUBLIC SCHOOL**

**FIRST LANGUAGE ENGLISH**

**MODEL QUESTION PAPER MARK SCHEME GRADE- 10**

**TIME : 2Hrs MARKS:80**

**Text A: The Incident on the Express Train**

1.a

-Frustrated

b-1 – • The train appears suddenly/passes very quickly

• He only has a brief glimpse.

• He is blinded by the light/the light affects his vision

1 mark for each point up to maximum of 2

b-2 - • It is difficult to remember/recall/visualise

• any specific details about the men on the train/what the men looked like

2 marks for a clear explanation;

1 mark for a partial explanation

c- It seems too strange to be real/not plausible/impossible/surreal

He must have been seeing things/imagined it/a dream.

d-1

He has walked for another hour/ a long time or a long distance

• Mixed thoughts/emotions/is not sure if what he saw was real

• Can’t get it out of his head/stop thinking about it.

d-2

He seems to be extremely disturbed/upset (by the news of a body found

by the track) *(Do not allow sad)*

• He seems involved/to know something.

Direct lift of whole sentence denies the mark.

e- (a) Crashing noise/sudden/powerful/extremely loud/very loud

(b) Shining/glaring brightly/extremely bright/very bright/blinding

(c) Dizzying/extreme/high/very fast/creates wind or turbulence

**Text B: Why I’m Leaving the Band**

1(f)-

**How a musician can get a record deal**

Give 1 mark for a point about:

1 (have) **good music** / (have) good songs

2 **send CD** to record companies / **send demo** to record company / **send**

**music** to record company

3 (have) **contacts /** (have) someone with knowledge of the industry

4 **money** [accept investors]

5 **promote band** / promotion / marketing / flyers

6 **image** / not scruffy

7 **free concerts**

8 give away T-shirts / give away tickets

9 talk to audience / talk to fans / be confident about talking to people

10 (help fans set up a) **fan club**

11 national radio / (music) TV channels / find **DJ** who will play your music on

**local radio /** (ensure music) **keep**(s) getting played on **local radio**

12 (make a) **video /** (make a) film of concert

13 (use) social media / (use) internet

14 **make** a website **/** have a website / create a website [needs the sense of

their own website]

15 (join) musicians’ **forums** / be prepared to take criticism from other

musicians

16 create **attention** / publicity stunt / stand out from the crowd / do something

to attract attention [accept example of playing outside record company

offices]

17 be **business-like** / get an accountant / be serious about **business**

18 technical support / high quality recordings

**Text C: The Price of Fame**

2 a-

1.Mortified

2-Snappy

3-Scowl

4-puppet

b)-menacingly- in a way that suggests the presence of danger; threateningly

Collapse- suddenly fall down or give way, here more of emotional and mental collapse.

Plastered- covered with or made of plaster, here stuck permanently on the pages of newspaper.

c) Accept any answer that explains the depraved condition of the gorillas, both physical and mental. Both the example and the explanation have to be correct for full marks.

d) Re-read the paragraphs

**(a) Mia’s appearance and attitude**

*The general effect is that Mia vain and uncaring, over-confident and unrealistic*

*in her expectations*

**preened:** prepare to look striking, admiring herself, like a bird cleaning feathers

**sprinkled glitter:** lavish amounts of small metallic flakes, suggestion of

decoration, ‘bling’

**iridescent shimmers:** range of changing colours, magical

**he fluttered about:** light, quick movements, fussing, delicate, reminiscent of a

butterfly

**sparkling jewels (image):** brightness of eyes as jewels catch the light, selfadmiration.

jewels are rare and expensive, special

**luminous form:** suggestion of being lit from within, glowing, a light source,

angelic

**elegant:** graceful, smooth, sophistication

**sheer ambition:** strong motivation to be famous, transparent

**dazzle... a true star (image):** dual meaning of star talented person/celestial

form, hard, distant but admired for beauty of its light

**like a comet blazing a trail (image):** on a definite course, unstoppable,

attracts attention, ambition and lack of regard for others

**(b) The audience reaction and its effect on Mia**

*The general effect is that the audience are drowning Mia’s voice with their*

*engulfing noise,*

**cauldron of noise (image):** large cooking pot, noise is contained, intensified,

witchcraft

**hissing (and booing) (image):** threatening, sense of danger, reaction as if to

a (pantomime) villain

**struggled to catch breath**: cannot breathe, overpowered by the audience

reaction, shock

**(suddenly) fragile voice:** singing loses strength, easily broken

**drowned** (image): the noise / anger overwhelms Mia’s voice

**(blinked away my) scalding tears**: burning, painful, ‘heat’ of her emotions, will

leave a scar

**(stood alone against the) waves of anger (image)**: the noise rolls towards

Mia, like the sea, inexorable, over-powering, cannot be stopped

**Table A, Reading: Analysing how writers achieve effects**

Use the following table to give a mark out of 15 for Reading.

|  |  |  |
| --- | --- | --- |
| **Level** | **Band 1:** | **Description** |
| 5 | **13–15** | • Wide-ranging discussion of judiciously selected language with some high  quality comments that add meaning and associations to words/phrases in  both parts of the text, and demonstrate the writer’s reasons for using them.  • Tackles imagery with some precision and imagination.  • There is clear evidence that the candidate understands how language works. |
| 4 | **Band 2:**  **10–12** | • Explanations are given of carefully selected words and phrases.  • Explanations of meanings within the context of the text are secure and  effects are identified in both parts of the text.  • Images are recognised as such and the response goes some way to  explaining them.  • There is some evidence that the candidate understands how language  works. |
| 3 | **Band 3:**  **7–9** | • A satisfactory attempt is made to select appropriate words and phrases.  • The response mostly gives meanings of words and any attempt to suggest  and explain effects is basic or very general.  • One half of the text may be better addressed than the other. |
| 2 | **Band 4:**  **4–6** | • The response provides a mixture of appropriate choices and words that  communicate less well.  • The response may correctly identify linguistic devices but not explain why  they are used.  • Explanations may be few, general, slight or only partially effective.  • They may repeat the language of the original or do not refer to specific  words. |
| 1 | **Band 5:**  **1–3** | • The choice of words is sparse or rarely relevant.  • Any comments are inappropriate and the response is very thin. |
| 0 | **Band 6: 0** | • The response does not relate to the question.  • Inappropriate words and phrases are chosen or none are selected. |

**QUESTION 3**

**ARTICLE WRITING**

**Responses *might* use the following ideas:**

**A1: Mia’s behaviour and attitude**

• **critical about other contestants** (det. sick of contestants smiling, song

choices, laughed at girl’s dress) [dev. unaware how it would be presented]

• **rude behaviour to others involved with show** (det. shouted at

hairdresser, snapped at other contestants, called the technicians lowly /

boring) [dev. brat, spoilt]

• **ignored advice / other’s opinions** (det. ignored technicians’ instructions,

did not listen to presenters’ advice) [dev. waste of time]

• believed in **her own talent** (det. knew she was best, a true star, reached

final, newspapers say she has the best voice) [dev. over-confident,

arrogant ]

• **admired own appearance** (det. preened, admired (herself)) [dev.

conceited]

• **ran from the stage** (det. tears, ashamed, didn’t want to be famous any

more) [dev. cowardly]

**A2: How other people were affected by Mia’s behaviour**

• **other contestants complained** (det. late for rehearsals) [dev. had to wait

for her]

• **back-stage staff were annoyed** (det. murmurs, scowls, thought she was

‘constantly complaining’ )

• **presenters enjoyed her humiliation** (det**.** fake smiles, insisted on

comment on camera) [dev. felt she deserved it / had it coming ]

• **band disassociated themselves from her** (det. stepped away) [dev. did

not approve of her behaviour]

• **fan(s) hurt / disappointed** (det. little boy pushed by Mia, wanted

autograph) [dev. mother forced to drop complaint]

• **studio audience were angered by her behaviour** (det. jeering, hissing,

booing) [dev. wanted revenge on her for behaving badly, fooled by press

article(s)]

**A3: Part played by media and public and how Mia has changed**

• **media manipulation** (det. puppet, Diva Mia article, ‘monster in the

making’ admitted she had the best voice) [dev. changed attitude to her /

criticised her from the start]

• **Mia better aware of media:** (det. did not give interviews, did not want to

comment on camera) [dev. more careful of media profile, keen to give her

own side]

• **public were entertained by** fake drama (det. enjoy stereotypes:

Glamorous Granny, boy band, diva) [dev. some responsibility for media

treatment, gallows mentality]

• **more positive attitude / be nicer to people now** (det. signs autographs,

treats crew with respect) [dev. understands why she was unpopular, feels

guilty, feels ashamed; wants to apologise]

• **attitude to fame** (det. wanted fame previously, no longer seeking fame)

[dev: what she is doing now – any one plausible change in lifestyle

(anonymous, charity working, career change)]

The discriminator is the development of the writer’s opinions and plausible

changes in Mia one year later, as this requires candidates to draw inferences.

Ideas and opinions must be derived from the passage, developing the

Implications

**Table A, Reading:**

Use the following table to give a mark out of 15 for Reading.

|  |  |
| --- | --- |
| **Band 1:**  **13–15** | The response reveals a **thorough** reading of the passage. Developed ideas are sustained and well related to the passage. A wide range of ideas is applied. There is supporting detail throughout, which is well integrated into the response, contributing to a strong sense of purpose and approach. All three bullets are well covered. A consistent and convincing voice is used. |
| **Band 2:**  **10–12** | The response demonstrates a **competent** reading of the passage. A good range of ideas is evident. Some ideas are developed, but the ability to sustain them may not be consistent. There is frequent, helpful supporting detail, contributing to a clear sense of purpose. All three bullets are covered. An appropriate voice is used |
| **Band 3:**  **7–9** | The passage has been read **reasonably** well. A range of straightforward ideas is offered. Opportunities for development are rarely taken. Supporting detail is present but there may be some mechanical use of the passage. There is uneven focus on the bullets. The voice is plain |
| **Band 4:**  **4–6** | There is some evidence of **general understanding** of the main ideas, although the response may be thin or in places lack focus on the passage or the question. Some brief, straightforward reference to the passage is made .There may be some reliance on lifting from the text. One of the bullets may not be addressed. The voice might be inappropriate |
| **Band 5:**  **1–3** | The response is either **very general**, with little reference to the passage, or a reproduction of sections of the original. Content is either insubstantial or unselective.  There is little realisation of the need to modify material from the passage |
| **Band 6: 0** | There is little or no relevance to the question or to the passage. |
|  |  |

**Table B**, Writing: Structure and order, style of language Use the following table to give a mark out of 10 for Writing.

|  |  |
| --- | --- |
| **9- 10** | Effective register for audience and purpose. • The language of the response sounds convincing and consistently appropriate. • Ideas are firmly expressed in a wide range of effective and/or interesting language. • Structure and sequence are sound throughout. • Spelling, punctuation and grammar almost always accurate. |
| 7-8 | Some awareness of an appropriate register for audience and purpose. • Language is mostly fluent and there is clarity of expression. • There is a sufficient range of vocabulary to express ideas with subtlety and precision. • The response is mainly well structured and well sequenced. • Spelling, punctuation and grammar generally accurate. |
| 5-6 | Language is clear but comparatively plain and/or factual, expressing little opinion. • Ideas are rarely extended, but explanations are adequate. • Some sections are quite well sequenced but there may be flaws in structure. • Minor, but more frequent, errors of spelling, punctuation and grammar |
| 3-4 | There may be some awkwardness of expression and some inconsistency of style. • Language is too limited to express shades of meaning. • There is structural weakness and there may be some copying from the text. • Frequent errors of spelling, punctuation and grammar. |
| 1-2 | Expression and structure lack clarity. • Language is weak and undeveloped. • There is very little attempt to explain ideas. • There may be frequent copying from the original. • Persistent errors of spelling, punctuation and grammar impede communication |
| 0 | The response cannot be understood |