



GCSE

English/English Language

ENG1H Understanding and producing non-fiction texts

Mark scheme

4700/4705

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Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel which includes subject teachers. This mark scheme includes any amendments made at the standardisation events and is the mark scheme which was used in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to a Senior Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from aqa.org.uk

Marking methods

In fairness to candidates, all examiners **must** use the same marking methods. The following advice may seem obvious, but all examiners **must** follow it as closely as possible.

1. If you have any doubt about how to allocate marks to an answer, consult your Team Leader.
2. Refer constantly to the mark scheme and standardising scripts throughout the marking period.
3. Use the full range of marks. Don't hesitate to give full marks when the answer merits them.
4. The key to good and fair marking is **consistency**.

Marking using CMI+

All English papers will be marked electronically using a software application called CMI+ (Computer Marking from Image). Instead of a paper being posted to examiners, student responses are scanned and sent electronically. The software is easy to use, but demands a different approach.

1. Instead of marking paper-by-paper you will mark item-by-item. An item is a part/question. Each time you log on you will need to choose an item to mark.
2. You can annotate items in various ways. Your Team Leader will tell you which types of annotation to use. Examiners may add extra annotation provided it is clearly linked to the mark scheme.
3. As you mark each response, enter the mark you are going to award in the box at the bottom of the screen. If you realise you have made a mistake you can go back one response to change the mark.
4. Your assessments will be monitored throughout the marking period. This ensures you are marking to the same standard, regardless of how many clips you have marked or what time of day you are marking. This approach allows senior examiners to ensure your marking remains consistent. Your Team Leader can bring you back to the right standard should you start to drift.
5. If your marking of a particular item is out of line, this will be picked up by the system and you will be stopped from marking. Your Team Leader will then contact you as soon as possible to explain where differences are occurring and how this can be addressed and they will then be able to restart you.

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where literary or linguistic terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses these terms effectively to aid the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole
- work up through the descriptors to find the one which best fits
- where there is more than one mark available in a level, determine the mark from the mark range judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

SECTION A: READING – Assessment Objectives

- i. Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- iii. Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader, supporting their comments with detailed textual references.

SECTION B: WRITING – Assessment Objectives

- i. Communicate clearly, effectively and imaginatively, using forms and selecting vocabulary appropriate to task and purpose in ways which engage the reader.
- ii. Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii. Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

Assessment Objective	Section A
English AO2(i) English Language AO3(i)	✓
English AO2(ii) English Language AO3(ii)	
English AO2(iii) English Language AO3 (iii)	✓
English AO2(iv)	
	Section B
English AO3(i) English Language AO4(i)	✓
English AO3(ii) English Language AO4(ii)	✓
English AO3(iii) English Language AO4(iii)	✓
	One third of the marks available for Section B are allocated to this Assessment Objective

Read **Source 1**, 'Coastal towns: Britain's forgotten problem areas' by James Derounian.

1 What do you understand from the article about the issues affecting Britain's coastal towns?
[8 marks]

AO2, i English AO3, i English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	<ul style="list-style-type: none"> offers evidence that the text is fully understood shows a detailed engagement with the text makes perceptive connections and comments about issues presented in the text offers appropriate quotations or references to support understanding
Band 3 'clear' 'relevant' 5 - 6 marks	<ul style="list-style-type: none"> shows clear evidence that the text is understood shows clear engagement with the text begins to interpret the text and make connections between the issues contained in the text offers relevant quotations or references to support understanding
Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> shows some evidence that the text is understood attempts to engage with the text makes some reference to the issues mentioned in the text offers some relevant references or quotations to support what has been understood
Band 1 'limited' 1 - 2 marks	<ul style="list-style-type: none"> shows limited evidence that the text is understood shows limited engagement with the text makes limited reference to issues referred to in the text
Band 0	Nothing to reward

Indicative Content

Candidates' responses **may** include:

- Despite the positive view of the seaside in a popular song from the 1900s, and in contrast to it, various reports, including one in 2007 from the government, show that there is a 'high level of deprivation' in coastal areas of Britain – and that this may come as a shock.
- Some towns are more deprived than others – Blackpool is high on the list whereas Bognor Regis is relatively prosperous.
- There is a disproportionate number of residents on sickness and disability benefits in seaside towns.
- There are a number of reasons for deprivation including young people leaving, which produces a disproportionately ageing population, and the lack of good, affordable housing, which is aggravated by people buying holiday homes in those areas.
- 'Seasonality' is another factor. This refers to the temporary influx of seasonal workers – some are migrant workers from abroad – and summer visitors 'with a consequent strain on services'. Another issue concerns seasonal workers who stay on when the season ends trying to find employment – Skegness suffers particularly from this, resulting in deprivation levels 'two and a half times the average for England'.
- The Centre for Social Justice recognises this as a developing and escalating problem because 'disadvantage attracts and perpetuates further disadvantage' so that towns in this situation experience 'social breakdown', and that 'poverty attracts poverty'.
- The original 2007 government report concluded that "seaside towns are the least understood of Britain's 'problem areas'". This has not improved since then, and even now, as then, the government 'does not appreciate the needs of coastal towns' in Britain.

Now read **Source 2**, 'Bear Grylls grilled by council over cliffside slide', by Lewis Smith.

- 2** Explain how the headline, the sub-headline, and picture are effective and how they link to the text. [8 marks]

AO2, iii English AO3, iii English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	<ul style="list-style-type: none"> offers a detailed interpretation of how the headline and sub-headline are effective presents a detailed explanation and interpretation of what the picture shows and its effects links the picture and the headlines to the text with perceptive comments offers appropriate quotations or references to support comments
Band 3 'clear' 'relevant' 5 - 6 marks	<ul style="list-style-type: none"> shows clear understanding of how the headline and sub-headline are effective makes clear and appropriate links between the headlines and the content of the text offers a clear explanation of the effectiveness of the picture links the picture to the content of the text supports ideas with relevant references or quotations
Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> shows some evidence that the headline and sub-headline are effective attempts to link the headlines to the content of the text offers some explanation of how the picture is effective attempts to link the picture to the content of the text
Band 1 'limited' 1 - 2 marks	<ul style="list-style-type: none"> offers limited or simple comments on the effectiveness of the headline and sub-headline offers a limited or simple explanation of what the picture shows shows limited appreciation of how the picture and headlines link with the text
Band 0	Nothing to reward

Indicative content

Candidates' responses **may** include:

The Headline and Sub-Headline

- The HL is effective because the pun, or word-play, between 'Grylls' and 'grilled' is verbally humorous, clever and made even more prominent because of the alliteration and double-letter repetition.
- This device is effectively repeated with 'cliffside slide', where the closeness of the sounds of the words produces a humorous word-play, a kind of pun, and a rhyme.
- The word 'grilled' is effective because it denotes an ordeal, challenge, test or even torture – just like the ones Bear Grylls chooses as a way of life and career.
- The choice of words in the sub-heading is also effective: 'shoots users into the sea,' where 'shoots' suggests something fast, exciting, extreme, even violent; the 'slide, pinned to a cliff' is a test of courage and manliness, a daring challenge typical of those Grylls promotes.
- 'hot water' is effectively humorous for the reader because it stands for the trouble, the difficulty, the challenge (of a 'more mundane' kind) he is facing with the council. The irony is that the slide, designed to

propel him into cold sea water, has instead landed him in hot water.

The Picture

- The picture is primarily effective in showing the slide ‘pinned to a cliff face’ as an inappropriate intrusion or violation of the landscape of natural beauty by a metallic object, producing a reaction in the reader of outrage, or perhaps a sense of anticipation and excitement.
- This is supplemented by the detail of what seems to be a brush, or a tool for cleaning the slide, lying on the rock, which might be considered out of place – or a good idea.
- The steep angle of the slide, clearly shown in the picture, is effective in showing how potentially thrilling, exciting, challenging, dangerous or even suicidal using it would be – and the viewer can calculate this.
- The steep and rough-hewn nature of the cliff, the treacherous rocks shown with lapping water, the vegetation and tidemarks, all add to the rugged beauty of the scene, but also effectively reinforce the issue of safety and the inappropriateness of the slide.
- The fact that the picture is cropped, and therefore the whole length of the slide cannot be seen, adds to the mystery and potential danger of Grylls’ fun slide.

Links

- ‘grilled’ refers to the meeting, or interrogation Grylls is to have with The Council’s Planning Service who will be ‘discussing the matter with the site owner’.
- The ‘slide’, that ‘shoots users into the sea’ is directly referenced with, “New slide attached at home on our island! You hit the water very fast!!!”.
- The cliff shown in the picture is referred to in the text as ‘a designated area of outstanding natural beauty’.
- The angle of the slide and the sea and rocks shown in the picture relate directly to the council’s ‘concerns about safety because it can only be used for two hours a day, when the tide is in’.

Now read **Source 3**, 'Capsize', an extract from a non-fiction book by Francis Chichester.

3 Explain some of the thoughts and feelings the writer has during the night of the capsizing.

[8 marks]

AO2, i English AO3, i English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	<ul style="list-style-type: none"> engages in detail with the experiences described in the text offers perceptive explanations and interpretations of the thoughts and feelings expressed employs appropriate quotations or references to support ideas
Band 3 'clear' 'relevant' 5 - 6 Marks	<ul style="list-style-type: none"> shows a clear understanding of the experiences described in the text clearly explains and begins to interpret thoughts and feelings employs relevant quotations or references to support understanding and interpretation
Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> shows some engagement with the experiences described in the text attempts to make some comments to explain thoughts and feelings offers some relevant quotations or references to support ideas
Band 1 'limited' 1 - 2 marks	<ul style="list-style-type: none"> shows limited engagement with the text offers limited or simple comments to explain thoughts and feelings may offer copying or irrelevant quotation
Band 0	Nothing to reward

Indicative content

Candidates' responses **may** include the following :

- Chichester thinks that anyone might be terrified at the sight of the monstrous 'white breakers'. He says he felt 'ghastly' but he thought that was because of 'sea sickness'. He wanted to be down below, lying on his back, waiting for the rough conditions to pass.
- He was aware that the boat was going to roll over. He was not frightened, but 'alert and curious' – he wondered what would happen when the boat went over – almost an objective, detached feeling.
- Chichester had 'an oppressive feeling' because everything was upside down and crashing about on top of him. He wondered what the boat would do – would it go right over?
- When he put the light on he felt some comfort – 'something normal in a world of utter chaos'.
- Chichester had 'an absolutely hopeless feeling' as he looked at the 'jumbled up food and gear' all over the place because the boat was such a mess.
- He realised that clearing up was pointless because the boat might roll over again – his situation and prospects must have seemed desperate.
- Chichester managed some positive feelings amongst the hopelessness – the fact that there was 'not much' water on the cabin floor and that the five feet deep hull was 'not quite full'. He felt thankful for this: "Thank God".
- He relates what he must have thought and calculated: getting water away from the batteries; how much of the boat was undamaged.
- At the end, Chichester feels resigned, perhaps overwhelmed, and aware of how tired he was – "To hell with everything".
- He has a fleeting feeling of being lucky that the 'serrated edged knife had missed his head and, not giving a damn about his wet bed, resigned himself to sleep.

Now you need to refer to Source 3, ‘Capsize’, and **either** Source 1 **or** Source 2.

You are going to compare the use of language in **two** texts, one of which you have chosen.

- 4** Compare the ways in which **language** is used for effect in the two texts.
Give some examples and analyse the effects.

[16 marks]

AO2, i, iii English AO3, i, iii English Language	Skills
Band 4 ‘perceptive’ ‘detailed’ 13 -16 marks	<ul style="list-style-type: none"> offers a full and detailed understanding of the texts in relation to language analyses how the writers have used language to achieve their effects in the different contexts offers appropriate quotations in support of ideas with perceptive comments focuses on comparison and cross-referencing of language between the texts
Band 3 ‘clear’ ‘relevant’ 9 -12 marks	<ul style="list-style-type: none"> shows clear evidence that the texts are understood in relation to language offers clear explanations of the effects of words and phrases in the different contexts offers relevant quotations or references to support ideas offers clear comparisons and cross references in relation to language between the two texts
Band 2 ‘some’ ‘attempts’ 5 - 8 marks	<ul style="list-style-type: none"> shows some evidence that the texts are understood in relation to language shows some explanation of the effects of words and phrases in the different contexts attempts to support responses with usually appropriate quotations or references attempts to compare language use and make cross references
Band 1 ‘limited’ 1 - 4 marks	<ul style="list-style-type: none"> offers limited evidence that either texts is understood in relation to language offers limited explanation of the effect of words and phrases in the different contexts offers very few examples with simple comments shows limited ability to compare language use or make cross references
Band 0	Nothing to reward

Indicative content

Candidates’ responses **may** consider some of the following examples of language use:

Source 3

- The Monday night is described ‘as foul and black a night as you could meet at sea’; the word ‘foul’ suggests ‘dirty’, ‘rough’, ‘stormy’ and ‘wild’ and the word ‘black’ gives the image of a dark, dense, moonless night, so the idea of something disastrous and perilous is foreshadowed at the outset of the text.
- The simile, ‘white breakers showed in the blackness like monstrous beasts charging down on the yacht’ is effective because the waves are likened to wild animals, unnatural, threatening and powerful. ‘Charging down’ indicates their intention to attack and destroy the yacht from their great height. The danger Chichester is in and the odds against his survival are vividly evoked.
- The description: ‘crashing and banging started, and my head and shoulders were being bombarded with crockery and cutlery and bottles’ is effective because the onomatopoeia allows the reader to understand the

clanging din being made by the falling items and the word 'bombarded' relates to enemy fire in battle or war – the crockery, cutlery and bottles are the weapons the storm is using against the man.

Source 1

- Quoting the song 'Oh I do like to be beside the seaside....' with its alliteration and rhyme employs cheerful and jolly words; this is juxtaposed to, and contrasts with, the factual and statistical language which comes afterwards: 'a 2007 government select committee report', 'ranked the 24th', 'ranked 279th' each with the effect of highlighting the other kind of language.
- Other factual and statistical language can be found – e.g. 'primary schools [to] experience a 30-40% turnover of pupils in a single year', '20% of England as a whole was judged as deprived in 2010', with the effect of enhancing the authenticity and authority of the text. Also, technical words like 'seasonality' and 'transience' effectively summarise more complicated ideas.
- Some phrases are effective because they use words which are highly charged with emotional effect, and also use repetition to enhance that effect: 'disadvantage attracts and perpetuates further disadvantage' and 'poverty attracts poverty'.

Source 2

- The use of the word 'shoots' in 'shoots users into the sea' suggests the speed of a bullet from a gun – very fast or explosive, but also connotes some danger or risk with the potential for harm as the 'users' hit the 'sea'.
- The use of 'survivalist' to describe Grylls indicates that he overcomes, triumphs over, risk and danger and the phrase 'grappling with crocodiles and venomous snakes' offers a vivid image of him wrestling wild, lethal animals as an everyday event. The effect is to set the man apart from ordinary people and make him seem heroic, if misguided.
- The direct speech quoted: "New slide attached at home on our island! You hit the water very fast!!!", with the word 'hit' reinforcing the violence of the word 'shoot' used previously.

Candidates need to take these, and/or similar, examples and effects and compare the different uses for different purposes made by the writers. Vivid words and images should be explained and interpreted for higher marks.

Candidates may include person, tense and devices but these need to be exemplified and their effects explained for higher marks.

- 5 Your local newspaper is running a series called ‘To the Limit and Beyond’ and is asking for contributions.

Write a letter to the paper describing a time when you pushed yourself to the limit – and beyond, explaining how the experience affected you.

[16 marks]

<p>AO3,i,ii English AO4, i, ii English Language</p>	
<p>Band 4 ‘convincing’ ‘compelling’ 8 - 10 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates in a way which is convincing, and increasingly compelling • form, content and style are consistently matched to purpose and audience, and becoming assuredly matched • engages the reader with structured and developed writing, with an increasingly wide range of integrated and complex details • writes in a formal way, employing a tone that is appropriately serious but also manipulative, subtle and increasingly abstract • uses linguistic devices, such as the rhetorical question, hyperbole, irony and satire, in a consciously crafted way that is increasingly sustained • shows control of extensive vocabulary, with word choices becoming increasingly ambitious <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • employs fluently linked paragraphs and seamlessly integrated discursive markers • uses a variety of structural features, for example, different paragraph lengths, indented sections, dialogue, bullet points, in an increasingly inventive way • presents complex ideas in a coherent way
<p>Band 3 ‘clear’ ‘success’ 5 - 7 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates in a way which is clear, and increasingly successful • clear identification with purpose and audience, with form, content and style becoming increasingly matched • engages the reader with a range of material, with writing becoming more detailed and developed • writes in a formal way, employing a tone that is appropriately serious and clearly chosen, with increasing anticipation of reader response • uses linguistic devices, such as the rhetorical question, hyperbole, lists and anecdote, as appropriate, and increasingly to engage and interest the reader • shows evidence of a clear selection of vocabulary for effect, with increasing sophistication in word choice and phrasing <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • employs usually coherent paragraphs that are increasingly used to enhance meaning, for example, one sentence paragraphs, and increasingly integrated discursive markers • uses a variety of structural features, for example, direct address to reader, indented sections, dialogue, bullet points, increasingly effectively • presents well thought out ideas in sentences

<p>Band 2 ‘some’ ‘attempts’ 3 - 4 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates ideas with some success • some awareness of purpose and audience, with increasingly conscious attempt to suit needs • engages the reader with some reasoning and reference to the issue, and an increasing variety of ideas • register may vary between formal and colloquial or slang, but with some attempt to control tone • may use simple devices, such as the rhetorical question, lists and exaggeration, increasingly with some effect • shows the beginnings of variety in vocabulary, with increasingly conscious use of vocabulary for effect <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • some attempt to write in paragraphs, gradually beginning to mark a shift in focus, with an increasing use of appropriate, if mechanical, discursive markers • shows some evidence of structural features, for example, short paragraphs and dialogue if appropriate • presents a number of related ideas in an increasingly logical sequence
<p>Band 1 ‘limited’ 1 - 2 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates few ideas with limited success • limited awareness of purpose and audience • engages the reader in a limited way by reference to one or two ideas that may be linked • register may vary between formal and colloquial or slang, sustaining neither • may use simple devices, such as the rhetorical question and lists, but not always appropriately • limited vocabulary with occasional selected word for effect <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • shows evidence of erratic paragraph structure, with little use of discursive markers • shows limited structural features
<p>Band 0</p>	<p>Nothing to reward</p>

AO3, iii English AO4, iii English Language	Q5
Band 3 5 - 6 marks	<ul style="list-style-type: none"> • uses complex grammatical structures and punctuation with success • organises writing using sentence demarcation accurately • employs a variety of sentence forms to good effect including short sentences • shows accuracy in the spelling of words from an ambitious vocabulary • consistently uses standard English
Band 2 3 - 4 marks	<ul style="list-style-type: none"> • writes with control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is mainly accurate • employs a variety of sentence forms • shows accuracy in the spelling of words in common use in an increasingly developed vocabulary • usually uses standard English
Band 1 1 - 2 marks	<ul style="list-style-type: none"> • writes with some control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is sometimes accurate • writes simple and some complex sentences • shows accuracy in the spelling of some words in common use • sometimes uses standard English
Band 0	Nothing to reward

6 A recent article on a travel website has stated:

‘There is no need to suffer the expense and uncertainty of going abroad for a holiday; Great Britain has everything anyone could desire’.

Write an article, in reply, which argues your views on the statement. [24 marks]

<p>AO3, i, ii English AO4 i, ii English Language</p>	
<p>Band 4 ‘convincing’ ‘compelling’ 13 - 16 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> communicates in a way which is convincing, and increasingly compelling form, content and style are consistently matched to purpose and audience, and becoming assuredly matched engages the reader with structured and developed writing, with an increasingly wide range of integrated and complex details writes in a formal way, employing a tone that is appropriately serious but also manipulative, subtle and increasingly abstract uses linguistic devices, such as the rhetorical question, hyperbole, irony and satire, in a consciously crafted way that is increasingly sustained shows control of extensive vocabulary, with word choices becoming increasingly ambitious <p>Organisation of Ideas</p> <ul style="list-style-type: none"> employs fluently linked paragraphs and seamlessly integrated discursive markers uses a variety of structural features, for example, different paragraph lengths, indented sections, dialogue, bullet points, in an increasingly inventive way presents complex ideas in a coherent way
<p>Band 3 ‘clear’ ‘success’ 9 - 12 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> communicates in a way which is clear, and increasingly successful clear identification with purpose and audience, with form, content and style becoming increasingly matched engages the reader with a range of material, with writing becoming more detailed and developed writes in a formal way, employing a tone that is appropriately serious and clearly chosen, with increasing anticipation of reader response uses linguistic devices, such as the rhetorical question, hyperbole, lists and anecdote, as appropriate, and increasingly to engage and interest the reader shows evidence of a clear selection of vocabulary for effect, with increasing sophistication in word choice and phrasing <p>Organisation of Ideas</p> <ul style="list-style-type: none"> employs usually coherent paragraphs that are increasingly used to enhance meaning, for example, one sentence paragraphs, and increasingly integrated discursive markers uses a variety of structural features, for example, direct address to reader, indented sections, dialogue, bullet points, increasingly effectively presents well thought out ideas in sentences

<p>Band 2 'some' 'attempts' 5 - 8 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates ideas with some success • some awareness of purpose and audience, with increasingly conscious attempt to suit needs • engages the reader by presenting a generalised point of view with some reasoning and reference to the issue, and an increasing variety of ideas • register may vary between formal and colloquial or slang, but with some attempt to control tone • may use simple devices, such as the rhetorical question, lists and exaggeration, increasingly with some effect • shows the beginnings of variety in vocabulary, with increasingly conscious use of vocabulary for effect <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • some attempt to write in paragraphs, gradually beginning to mark a shift in focus, with an increasing use of appropriate, if mechanical, discursive markers • shows some evidence of structural features, for example, short paragraphs and dialogue if appropriate • presents a number of related ideas in an increasingly logical sequence
<p>Band 1 'limited' 1 - 4 marks</p>	<p>Communication</p> <ul style="list-style-type: none"> • communicates few ideas with limited success • limited awareness of purpose and audience • engages the reader in a limited way by reference to one or two ideas that may be linked • register may vary between formal and colloquial or slang, sustaining neither • may use simple devices, such as the rhetorical question and lists, but not always appropriately • limited vocabulary with occasional selected word for effect <p>Organisation of Ideas</p> <ul style="list-style-type: none"> • shows evidence of erratic paragraph structure, with little use of discursive markers • shows limited structural features
<p>Band 0</p>	<p>Nothing to reward</p>

AO3, iii English AO4, iii English Language	Q6
Band 3 6 - 8 marks	<ul style="list-style-type: none"> • uses complex grammatical structures and punctuation with success • organises writing using sentence demarcation accurately • employs a variety of sentence forms to good effect including short sentences • shows accuracy in the spelling of words from an ambitious vocabulary • consistently uses standard English
Band 2 3 - 5 marks	<ul style="list-style-type: none"> • writes with control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is mainly accurate • employs a variety of sentence forms • shows accuracy in the spelling of words in common use in an increasingly developed vocabulary • usually uses standard English
Band 1 1 - 2 marks	<ul style="list-style-type: none"> • writes with some control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is sometimes accurate • writes simple and some complex sentences • shows accuracy in the spelling of some words in common use • sometimes uses standard English
Band 0	Nothing to reward