

**GCSE**

**ENGLISH/ENGLISH LANGUAGE**

**NENG1H**

Understanding and producing non-fiction texts

Mark scheme

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5700/5705

For Northern Ireland centres only

June 2015

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Version 1: Final Mark Scheme

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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](http://aqa.org.uk)

## Marking methods

In fairness to students, 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**, 'All together now: singing is good for your body and soul' by Sarah Rainey.

1 What do you understand from the article about the benefits of singing? [8 marks]

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

### Indicative Content

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

- The writer attends a choir once a week and says singing makes her feel 'uplifted', even though she is not always very good at it.
- Scientists in Sweden have conducted studies that show singing not only makes you feel good but also has health advantages, meaning there are both mental and physical benefits to taking part in singing.
- Choristers' heartbeats synchronise when they sing together, and this has a calming effect. The pattern of breathing in and out when singing is similar to when doing yoga, and is equally relaxing.
- Studies on teenagers have found singing has a dramatic effect on heart rate variability, which is linked to a reduced risk of heart disease.
- Singing makes our lungs 'more efficient'. It even helps patients suffering from such serious illnesses as lung cancer, who have been shown to have a 'greater breathing capacity' than patients with similar illnesses who don't sing.
- Other benefits of singing include boosting our immune system, reducing stress levels and helping patients cope with chronic pain. This shows that singing promotes an overall sense of well-being through its varied benefits.
- Choral singing is used in hospitals, care homes and hospices to help people with dementia to 'access

memories and joy'. This suggests singing helps them remember a time when they were happy, and is particularly useful at this stage in their lives when their memories are failing.

- In Los Angeles, the latest trend is 'vocal yoga', which combines both yoga and singing in one class, but this is quite a bizarre idea – a 'newfangled activity' - and is typical of the west coast of America.
- In the UK, people can join a more traditional choir and this will enhance their lives because science has proven that singing is more beneficial than yoga.

Now read **Source 2**, 'Who said boys hate housework? The 17-year-old taking ironing to extreme lengths' by Anna Edwards.

**2** Explain how the 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"> <li>offers a detailed interpretation of how the headline is effective</li> <li>presents a detailed explanation and interpretation of what the picture shows and its effects</li> <li>links the picture and the headline to the text with perceptive comments</li> <li>offers appropriate quotations or references to support comments</li> </ul>
Band 3 'clear' 'relevant' 5 - 6 marks	<ul style="list-style-type: none"> <li>shows clear understanding of how the headline is effective</li> <li>makes clear links between the headline and the content of the text</li> <li>offers a clear explanation of the effectiveness of the picture</li> <li>makes clear links between the picture and the content of the text</li> <li>supports ideas with relevant references or quotations</li> </ul>
Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> <li>shows some understanding of how the headline is effective</li> <li>attempts to link the headline to the text</li> <li>offers some explanation of how the picture is effective</li> <li>attempts to link the picture to the content of the text</li> </ul>
Band 1 'limited' 1 - 2 marks	<ul style="list-style-type: none"> <li>offers limited or understanding of how the headline is effective</li> <li>offers a limited or simple explanation of what the picture shows</li> <li>shows limited appreciation of how the picture and headline link with the text</li> </ul>
Band 0	Nothing to reward

### Indicative content

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

The headline is effective because:

- The question mark divides the two parts of the headline and forms a pause for effect, allowing the reader to link the idea of boys hating housework with a 17 year old boy doing the ironing.
- The alliteration in 'hate housework' creates a harsh sound and emphasises how much boys normally detest doing chores.
- The question challenges the reader's preconceived ideas of gender roles (that stereotypically housework should be done by women) and therefore makes a joke.
- The juxtaposition of 'ironing' and 'extreme lengths' shows that this teenage boy is engaging in a completely ridiculous activity in order to have fun. The word 'extreme' shows just how far this boy is prepared to go for a thrill.

The picture is effective because:

- It is humorous and the scale highlights how ridiculous the activity is: perched on a huge rock, the boy looks small, insignificant and extremely silly.
- Because of the remote location, there is nowhere to plug an iron, which shows he is only pretending, thus making the activity even more absurd.

- The height of the rock and the rugged terrain show that this hobby is not only exciting but potentially dangerous.
- The beautiful clear blue sky and natural colours of green and brown suggest this is an enjoyable hobby for anyone who appreciates wonderful scenery and the outdoors in general.

Links with the text:

- 'Boys hate housework' links with the idea that 'most parents would give anything for their teenage son to pick up an iron', although this refers to a normal household situation where the son is helping with chores, rather than participating in extreme ironing in bizarre places.
- The text details the 'extreme lengths' to which Kevin is prepared to go – 'the most extraordinary of locations' and 'the weirdest places', plus more specifically 'the top of a 120ft high rock, dubbed the Totem Pole, in Queen Creek Canyon' - which tells us the more bizarre the place is, the more thrilling he finds it.
- Kevin began this hobby when he received 'an Extreme Ironing calendar as a joke present', and the picture is a posed shot of him ironing in an isolated location that has a beautiful background, worthy of a calendar image itself.
- The text details his enjoyment of nature – 'I've always liked the outdoors and have always enjoyed hiking and backpacking'. This is exemplified by the beautiful location he has chosen in the picture, creating an effect that he not only enjoys the absurdity of the hobby but also the peacefulness and tranquillity of such remoteness.

Now read **Source 3**, ‘Paragliding’ by Philippe Pozzo di Borgo.

**3** Explain some of the thoughts and feelings the writer has while paragliding. [8 marks]

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

**Indicative content**

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

- Philippe knew that his flying friends felt guilty about his accident and wanted to reassure them that they were not to blame. He also felt the need to ‘exorcise the accident’ by returning to the scene and recreating the event.
- He missed his wife, and being in such beautiful surroundings made him feel ‘closer to her’. He knew his thoughts of wanting to die to be with her were ‘irrational and childish’.
- He ‘rediscovered the sensation of flight’, although only with his head as he could not experience the feelings in the rest of his body due to his paralysis.
- He enjoyed taking risks such as ‘skimming the tree tops’ but was confident he and Yves would stay aloft.
- He was amazed at the sight from high in the air and wanted to remain there. He ‘didn’t feel any tiredness’ but was overwhelmed with the experience of being renewed and reborn – ‘it felt like a resurrection’.
- He was excited by the danger of ‘zigzagging down the hillside’ but acknowledged he had been reckless when he ironically talked of maintaining a ‘spirit of mature, good sense’.
- Even when he was injured on landing, the enjoyment outweighed the pain, although he did acknowledge he felt very relieved.

Now you need to refer to Source 3 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 way **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"> <li>offers a full and detailed understanding of the texts in relation to language</li> <li>analyses how the writers have used language to achieve their effects in the different contexts</li> <li>offers appropriate quotations in support of ideas with perceptive comments</li> <li>focuses on comparison and cross-referencing of language between the texts</li> </ul>
Band 3 'clear' 'relevant' 9 -12 marks	<ul style="list-style-type: none"> <li>shows clear evidence that the texts are understood in relation to language</li> <li>offers clear explanations of the effect of words and phrases in the different contexts</li> <li>offers relevant quotations or references to support ideas</li> <li>offers clear comparisons and cross references in relation to language between the two texts</li> </ul>
Band 2 'some' 'attempts' 5 - 8 marks	<ul style="list-style-type: none"> <li>shows some evidence that the texts are understood in relation to language</li> <li>shows some explanation of the effect of words and phrases in the different contexts</li> <li>attempts to support responses with usually appropriate quotations or references</li> <li>attempts to compare language use and make cross references</li> </ul>
Band 1 'limited' 1 - 4 marks	<ul style="list-style-type: none"> <li>offers limited evidence that either text is understood in relation to language</li> <li>offers limited explanation of the effect of words and phrases in the different contexts</li> <li>offers very few examples with simple comments</li> <li>shows limited ability to compare language use or make cross references</li> </ul>
Band 0	Nothing to reward

**Indicative content**

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

Source 3

- The language is personal and reflective, essentially descriptive of place and feelings.
- 'exorcise the accident' – 'exorcise' is normally used in a religious context where an evil spirit is driven out of a person or place. It suggests Philippe wanted to rid himself of the bad memories of his accident and come to terms with his situation.
- 'those crazy magnificent flying men' – the juxtaposition of 'crazy' and 'magnificent' shows the different personality traits of people who paraglide for a hobby. They are wonderful and brave but also a little insane. It may also allude to the film 'Those Magnificent Men in their Flying Machines'.
- 'We were in the elevator!' – 'elevator' suggests that Philippe and Yves were suddenly transported to a great height, as if they were in a fast moving lift.
- 'It felt like a resurrection' – this suggests that paragliding gave Philippe an overwhelming sense of freedom, maybe something he hadn't experienced since becoming confined to a wheelchair. 'Resurrection' implies that he felt reborn, as if sailing through the skies once more had revitalised his life.
- Words like 'fantastic' and 'amazing' show how wonderful Philippe found it to be paragliding again. They are contrasted with words like 'hurtling' and 'plowing up the ground', showing the more dangerous side of this

activity.

#### Source 1

- The language fits the purpose of presenting a persuasive point of view.
- Words like 'uplifted' and 'buoyed' suggest rising up or lifting. They convey how positive the writer finds attending choir practice, as if her spirits are raised and she becomes a better, more cheerful person due to singing.
- 'a flurry of endorphins flooding through my body' – the alliteration draws attention to the sensations she experiences when singing. 'Flurry' and 'flooding' imply that the positive feelings rush through her suddenly and in great waves: her mood is immediately transformed.
- Patterns of three are used frequently: 'humming, singing a hymn and chanting' – this emphasises that the teenagers studied had to perform many choral exercises, which adds credibility to the research findings of singing reducing the risk of heart disease; 'boost our immune system, reduce stress levels and ... help patients cope with chronic pain' – this emphasises the many different health benefits to be gained from singing; 'sweaty, tiring and often painful' – this emphasises the many negatives of yoga, and in turn promotes the benefits of singing by comparison.
- 'newfangled activity' – 'newfangled' implies the latest Los Angeles trend of vocal yoga is bizarre and mildly amusing. When juxtaposed with 'good old-fashioned choir', it cleverly compares the American attitude toward gimmicks with British, tried and tested substance. 'Old-fashioned' is used in a positive, rather than its usual negative, way.

#### Source 2

- The language fits the purpose of informing, explaining and describing.
- The alliteration in 'hate housework' creates a harsh sound and emphasises how much boys normally detest doing chores.
- The juxtaposition of 'ironing' and 'extreme lengths' shows that Kevin is engaging in a completely ridiculous activity in order to have fun. The word 'extreme' shows just how far he is prepared to go for a thrill.
- 'turned the mundane into the insane' – this suggests that something as boring and ordinary as ironing has been turned into a crazy, mad activity that is now fun. The rhyme of 'mundane' and 'insane' draws attention to the phrase.
- Words like 'weirdest places' and 'bizarre hobby' convey how extraordinary this hobby is. Extreme ironing is shown to be strange and unique, partly because of the 'unusual' locations.
- 'poses' suggests that the extreme iron images are deliberately constructed for effect. The reason for this is explained by the slang word 'cool' – Kevin does all this to look edgy and to be admired by his peers.

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 Write an entry for your blog informing your readers about a hobby or activity you enjoy and explaining why you find it enjoyable.

[16 marks]

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

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

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

6 ‘Housework is women’s work; men fix cars!’

Write an article for a Lifestyle magazine arguing for **or** against the view that men and women still have stereotypical roles in today’s society.

[24 marks]

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

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

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