



**General Certificate of Secondary Education  
June 2013**

**English Language/English**

**ENG1H**

**(Specification 4705/4700)**

**Unit 1: Understanding and producing non-fiction texts**

**FINAL**

***Mark Scheme***

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting 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 the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal 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.

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## 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 down 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 structures 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.

<b>Assessment Objective</b>	<b>Section A</b>
English AO2(i) English Language AO3(i)	✓
English AO2(ii) English Language AO3(ii)	
English AO2(iii) English Language AO3 (iii)	✓
English AO2(iv)	
	<b>Section B</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, *Will turning vegetarian save the planet?* by Alex Renton.

1 What do you understand about the issues of vegetarianism and eating meat from the article?  
(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 concerns and issues raised 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 issues and concerns</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 issues and concerns 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 issues referred to in the text</li> </ul>
Band 0	Nothing to reward

#### Indicative Content

Candidates' responses **may** include:

- Rearing livestock to produce meat uses more greenhouse gas than all the trains, cars...put together which is a surprising fact and a shocking one.
- A change in people's diets away from meat will reduce greenhouse gases and help support more people, even the population forecast of 9 billion.
- Eating less mass-produced meat, especially, would save even more of the earth's resources and the article suggests it is not very good food anyway.
- A vegetarian diet would use up less water and fewer of the earth's resources; Lord Stern says that's better and he advises the government. It seems like being a vegetarian is the right thing to do.
- But the other side says that rich world vegetarians may consume as much of the earth's resources as a meat-eater does so it might not be such a good idea.
- Meat substitutes, such as Soya, which are imported, use more land resources and de-forestation to produce the Soya is a major factor in climate change.
- Food is responsible for 30% of UKs greenhouse gas emissions so is a big problem for global warming.
- The writer believes that meat in the developed world should be seen as more of a luxury. The average Briton eats 50 grammes of animal protein a day – much more than they need.
- Meat eating is the problem for feeding people in the future-not population increase.
- The writer suggests we should eat less meat, and eat meat sustainably produced at home, not imported, that way we can help save the planet.

Now read Source 2, *'A Ticking time bomb': Teenage girls' junk food diet leaves them starved of vitamins* by Fiona Macrae.

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 the effect of the headline</li> <li>• presents a detailed explanation and interpretation of what the picture shows and its effect</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 evidence that the headline and its effects are understood</li> <li>• makes clear and appropriate links between the headline and the content of the text</li> <li>• offers a clear explanation of the effectiveness of the picture</li> <li>• links the picture to the content of the text</li> <li>• employs relevant quotations or references</li> </ul>
Mark Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> <li>• shows some evidence that the headline and its effects are understood</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 simple comments on the effect of the headlines</li> <li>• offers a limited or simple explanation of what the picture shows</li> <li>• shows limited awareness of how the picture and headlines link to the text</li> </ul>
Band 0	nothing to reward
<p>Indicative content</p> <p>Candidates' responses <b>may</b> include the following.</p> <ul style="list-style-type: none"> <li>• The message of the headline focuses on the effect of junk food on teenage girls and the fact that it does not provide them with vitamins.</li> <li>• The HL mentions girls indicating that it is gender specific.</li> <li>• The HL is bold; there is a colon between the catch-phrase and the message of the HL which makes the reader pause and connect the two.</li> <li>• 'A ticking time bomb' is metaphorical, a cliché, dramatic, evocative, eye-catching. The alliteration adds to its dramatic effect and is almost onomatopoeic. The quotation marks indicate that this is a well known phrase. The meaning is that, as with a time bomb, the consequences of a junk food diet will 'go off' at a later date and be seen to have caused harm or at least have bad consequences. The reason is that junk food is short on life-enhancing, well-being vitamins. The word 'starved' is a pun, junk food eaters are not starved of food but of good food. The word 'diet' is ironic since a diet reduces food intake.</li> <li>• The text lists types of junk food. It also notes the need for good, vitamin-rich food. It also explains 'time bomb' and talks about 'diet' using experts. All of these refer to / link with the words / ideas in the headline.</li> <li>• The picture of a girl about to bite hungrily on a huge burger, graphically illustrates junk food and so links to the text. It is also quite unpleasant / revolting which links to the idea that this food will ultimately do the girl no good.</li> <li>• The picture is arresting, tactile, and represents the 'time bomb'; but will resonate with a reader's understanding of the reality and the dangers explained in the text.</li> <li>• The girl is young and healthy which links to the text's comments about teenagers, especially girls.</li> </ul>	

Now read Source 3, *In Search of Olives* which is an extract from a non-fiction book.

3 Explain some of the thoughts and feelings the writer has during her journey.

(8 marks)

AO2, i English AO3, i English Language	Skills
Mark Band 4 'perceptive' 'detailed' 7 - 8 marks	<ul style="list-style-type: none"> <li>engages in detail with the events 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>
Mark Band 3 'clear' 'relevant' 5 - 6 Marks	<ul style="list-style-type: none"> <li>shows a clear understanding of the events 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>
Mark Band 2 'some' 'attempts' 3 - 4 marks	<ul style="list-style-type: none"> <li>shows some engagement with the text and the events described</li> <li>attempts some comments to explain thoughts and feelings</li> <li>offers some relevant quotations or references to support ideas</li> </ul>
Mark 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 :

- She says she 'loved' the desert because of 'its silence, save for the wind and the flicking of beasts' tails'.
- She says early on that she felt 'frustration' towards her driver Muhammad.
- She thought some of the towns they passed through were 'squalid' and seems not to have enjoyed the sight of 'Butchered meat hung in the heat..' She wonders if the locals were 'immune to it'.
- The car, a solid old Mercedes, helped her feel closer to her husband because it was similar. It gave her good feelings about Michel and probably helped her feel less alone. She says she felt 'far from him' and 'pined for him' but she didn't regret what she was doing, she was happy on her journey.
- She says 'I lived in my thoughts'; she felt content with the emptiness, the noise of a passing lorry, then the emptiness again. This was her way of dealing with her feeling of animosity towards Muhammad.
- She wondered about the squatting people she passed: 'What were they doing?', 'How had they arrived there?'.
- She thinks Muhammad is unreasonable, obstructive and unhelpful. She is frustrated by not being able to get out of the car.

Now you need to refer to Source 3, *In Search of Olives* 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
Mark 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</li> <li>offers appropriate quotations in support of ideas with perceptive comments</li> <li>focuses on comparison and cross-referencing in relation to language between the texts</li> </ul>
Mark 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>
Mark 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 appreciation 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>
Mark 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 no real appreciation of the effect of words and phrases in the different contexts</li> <li>offers few examples with limited comment or analysis</li> <li>shows limited ability to compare language 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 night is described in a very evocative way giving dense colour –*flat black sky* –and movement, *crystal stars glimmering*. A simile is also used: *like a tarpaulin*, as if she felt covered over or enveloped by the sky. The reader has a real sense of the vastness and denseness of the desert night and can imagine the scene as huge and empty, fascinating and suggesting danger – but which the writer *loved*.
- Lots of alliteration giving the sense of a harsh, unpleasant, dirty but fascinating place: *brittle, belched, butchered, blackened*.
- Emotive phrases: *so far from him, so far from my life, pined for him* give the reader a sense of longing, of her isolation and an empathy with her missing her husband; *pined* is especially effective because it evokes the image of a young child or animal abandoned by its mother; the repetition of *so far* makes it seem even further.
- shrivelling my skin to an old prune* consolidates *burning me* and *drying me up*: It suggests that part of her is being worn away or wasted; it relates to her sense of isolation without her husband and the frustration with Muhammad.
- We get a sense of the country – perhaps poverty and struggle with descriptions like , *three sorry-looking, flea-bitten creatures, wearied by the journeys they trod* which helps the reader understand that the animals were weak and infested and tired; 'trod' sounds lumbering and full of effort.
- The reader gets a sense of the position of women with descriptions like: *enfolded in black* – so that they become invisible like the night, and this is emphasised with the words *not so much as an eyelash*, picking out the covering of a western symbol of glamour.



## Source 1

- The language is used for a different purpose than Source 3- to inform us of facts and persuade.
- Both include personal, first person writing.
- *every train, truck, car and aeroplane put together*: list as device, piles on evidence, engages/convince, is a hyperbole/ emphasis.
- *9.2 billion / 40 years* and other stats. in the article: the language of facts and stats. emphasise/surprise/engage the reader.
- *usual guzzlers of cheap mass-produced meat*: *guzzlers* is almost slang, engages the reader, evokes an image of greed or bad table manners, is pictorial. The word *cheap* suggests it's not very tasty or healthy; *mass-produced meat* is alliterative, realistic, evokes an un-appetising idea, is deliberately negative.
- *So, it's better for the planet if you're a vegetarian, right?* rhetorical question, involves the reader, requires an answer whilst begging the question. *Right?* sets up the idea to be knocked down.
- *all this animal munching cannot go on* –humour, *munching*, like *guzzling* juxtaposes a complex issue with everyday, idiomatic, slang words for effect.
- *One day off the red stuff*: casual language used, *the red stuff* gives a picture in the mind of the colour of meat, raw, possibly negative in effect.
- *rainforest-fed burgers*: compound adjective denoting the wider issue of destroying rainforests, acts as a negative, shameful connotation to dissuade readers.

## Source 2

- *diet packed with pizza, sweets and sugary drinks*: devices – alliteration and a list to emphasise and create a negative picture for the reader.
- *taking a severe toll on their health*: *severe* evokes serious, life-threatening to startle or shock the reader about the negative effects already being suffered; *toll* suggests death toll.
- *Millions, dangerously low, girls faring worst*: these words reinforce the risk, are alarmist, intended to evoke a sense of concern in the reader; *girls* are singled out, so focusing the audience in a negative way with the word *worst*.
- *junk food is feeding a 'ticking time bomb' of disease and ill health*: These words echo the title; the image is stark, hyperbolic, a cliché; a bomb will kill you and junk food will too, given time; *disease* evokes dirt, death and suffering; the alliterations enhance and reinforce the effect by making it rhythmic.
- Other words and phrases which might be selected include: *biggest guzzlers of salt, alcohol and sugar-laden soft drinks; shun fruit, vegetables and oily fish; teenage girls are dangerously low in iron; spurious diets; crunched together the results; young people "live for the minute"*.

Candidates need to take these, and /or similar examples and effects and compare the different uses for different purposes in the contexts presented by the writers.

- 5 A website called *The Best and the Worst* is asking for contributions. Write an entry for it which describes the best meal you ever had and the worst. Explain the reasons for your choices.

(16 marks)

AO3,i,ii English AO4, i, ii English Language	
Band 4  'convincing'  'compelling'  8 - 10 marks	<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>
Band 3  'clear'  'success'  5 - 7 marks	<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>• sustains 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</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>• uses standard English consistently</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>• uses standard English usually</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>• uses standard English sometimes</li> </ul>
Band 0	Nothing to reward

- 6 There is evidence that many young people are not eating, exercising or spending their leisure time properly and that this is damaging their health and life chances.  
Write an article for *Living Today* magazine which persuades young people to improve their diet and lifestyle.

(24 marks)

AO3, i, ii English AO4 i, ii English Language	
Band 4 'convincing' 'compelling' 13 - 16 marks	<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>
Band 3 'clear' 'success' 9 - 12 marks	<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>
Band 2 'some' 'attempts' 5 - 8 marks	<p><b>Communication</b></p> <ul style="list-style-type: none"> <li>communicates ideas with some success</li> <li>sustains 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,</li> </ul>

	<p>increasingly with some effect</p> <ul style="list-style-type: none"> <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</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 AO4,iii	<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>• uses standard English consistently</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>• uses standard English usually</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>• uses standard English sometimes</li> </ul>
Band 0	Nothing to reward