



General Certificate of Secondary Education

English/ English Language

Unit 1 H Tier

Understanding and producing non-fiction texts

Mark Scheme

2012 examination - November series

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 examiners and is the scheme which was used by them 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 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.

| 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**, the article called *Street Life* by Sophie Haydock.

1 What do you understand about Sophie Haydock's experience and the issues of homelessness?

(8 marks)

| | |
|---|--|
| A02, i English A03, 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 the experience and issues raised 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 and make connections about the experience and issues raised 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 experience and issues raised 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 the experience and issues raised in the text |
| Band 0 | Nothing to reward |
| <p>Indicative Content</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> Sophie was one of 50 people who spent a night as a homeless person sleeping on the streets of Leeds to raise awareness about the problems of homelessness in Leeds and to raise some money for the charity <i>Simon on the Streets</i>. She spent the night 'under soggy cardboard', but realised that there are worse things the homeless have to put up with like rats, thugs, being moved on and 'other homeless people stealing your blankets'. She was in a 'sheltered spot' but often rough sleepers aren't. They typically use dark alleys and fire escapes to sleep in. The charity provides support for homeless people in Leeds – 'a soup run, breakfast club, a peer support group'. They also try to keep in contact with people who are difficult to reach or have 'slipped through the net'. There are regularly between 50 and 100 rough sleepers the charity deals with in Leeds. An accurate number of rough sleepers in any city "can never properly be known." Homelessness is obviously a problem in big cities like Leeds. It costs the Leeds charity about £2000 a year to help just one homeless person. The sleep-out she was part of raised £6,500. During her night she toured the 'rough-sleeping hotspots' and a previous soup run which had to be closed down because the neighbours complained and threw fruit at the soup run, which seems a disgraceful thing to do. Sophie was comfortable, apart from the rain, and she was fed; but she realised that her night on the streets was 'a million miles removed' from a genuine experience. | |

Now read **Source 2**, the newspaper story and the picture which goes with it called, *Homes and crops wrecked, but relief sweeps Queensland in Yasi's wake* by Adam Gabbatt

2 Explain how the headline and picture are effective and how they link to the text. (8 marks)

| A02, iii English A03, iii English Language | Skills |
|---|--|
| Band 4 'perceptive' 'detailed' 7 - 8 marks | <ul style="list-style-type: none"> • offers a detailed interpretation of the effect of the headline • presents a detailed explanation and interpretation of what the picture shows and its effect • links the picture and the headline 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 evidence that the headline and its effects are understood • makes clear and appropriate links between the headline 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 • employs relevant quotations or references |
| Mark Band 2 'some' 'attempts' 3 - 4 marks | <ul style="list-style-type: none"> • shows some evidence that the headline and its effects are understood • attempts to link the headline to 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 effect of the headline • offers a limited or simple explanation of what the picture shows • shows limited appreciation of how the picture and headline link with the text |
| Band 0 | nothing to reward |

Indicative content

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

The headline:

- It gives us the information that homes and crops were wrecked by a cyclone in Queensland which the text tells us is in Australia. It also tells us that the damage was done by 'Yasi', which we learn from the text is the name given to the cyclone.
- It uses the word 'wrecked' which is effective because it's dramatic and implies destruction which tells us what happened not only to the 'homes' where people live but 'crops' which we can assume is how some people earn their living.
- The word 'relief' tells us that it wasn't as bad as 'Homes and crops wrecked' sounds with the use of the word 'but'. It also signifies 'relief' as in assistance in an emergency situation. The text tells us that the relief was that no deaths were reported because people evacuated in time. This is also a relief for the reader.
- The word 'relief' is juxtaposed with 'wrecked' to produce opposite emotions (bathos) in the reader.
- The word 'sweeps' is effective because, referring to the 'relief' it gives us an image of everybody giving a sigh of relief one after the other as the cyclone goes through and they realise they have survived. The reader realises that the relief swept through just like the cyclone swept through. The word also connotes 'sweeping up' which, the text implies, is what the residents will have to do.

- The word 'Yasi' is effective because it is an unusual word. It encourages the reader to find out that it is the name which has been given to the cyclone by reading the whole news story.
- The word 'wake' is effective because it has two meanings: what is left behind after the storm swept through and it also can refer to a funeral and death and, although nobody died, the houses were destroyed. It also suggests 'being awake', 'waking up' and the 'sleepless night' referred to in the text.

The picture:

- It is dramatic, shocking, arresting, and graphically illustrates the subject matter of the headline, 'homes wrecked'. The wreckage relates directly to the part of the text which describes some of the damage 'strewn across lawns' and 'Hundreds of houses were...seriously damaged'.
- The woman holds her child protectively; his expression is one of fear. They illustrate the personal cost but also the relief referred to in the story.

We do not need to assume that the woman in the picture is the same woman quoted in the text.

Now read **Source 3**, *War-time Homes* which is an extract from a non-fiction book by Michael Caine.

- 3** Explain some of the thoughts and feelings Michael Caine has about the places where he lived during the war.

(8 marks)

| A02, i English A03, i English Language | Skills |
|--|--|
| Mark Band 4 'perceptive' 'detailed' 7 - 8 marks | <ul style="list-style-type: none"> engages in detail with the events described in the text offers perceptive explanations and interpretations of the thoughts and feelings expressed employs appropriate quotations or references to support ideas |
| Mark Band 3 'clear' 'relevant' 5 - 6 Marks | <ul style="list-style-type: none"> shows a clear understanding of the events described in the text clearly explains and begins to interpret thoughts and feelings employs relevant quotations or references to support understanding and interpretation |
| Mark Band 2 'some' 'attempts' 3 - 4 marks | <ul style="list-style-type: none"> shows some engagement with the text and the events described attempts some comments to explain thoughts and feelings offers some quotations or references to support ideas |
| Mark 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 :

- He says the couple were cruel so he must have felt bad about staying with them.
 - He must have felt lonely and neglected too because his mother could not get to meet him. He probably also felt trapped, frightened and hungry. He was sad and distressed.
 - He felt resentment against the people because they kept the evacuee money for themselves.
 - The first place instilled in him a feeling of fear of closed spaces and hatred for any cruelty to children.
 - He said he was traumatised by the experience.
 - He thought he'd rather take his chances with the bombing in London than stay there.
 - He felt happy when his mother took him back home. He doesn't seem to have been concerned about the bombs, unlike his mother.
 - He thought Norfolk 'was a paradise' and because of his good experiences there, thinking back he feels that the War 'was the best thing that ever happened to me'.
 - He felt fortunate because they had plenty of good food in the countryside.
 - He appreciated the 'chance to roam free' in the countryside.
 - He felt (realised) that he was rougher than the local 'kids'.
 - Looking back he thinks he must have been a nuisance and that the experience changed his life.
 - He appreciated the country and London for different reasons.
- : NB the thoughts and feelings change at a pivotal moment in the text.

Now you need to refer to Source 3, *War-time Homes* and **either** Source 1 **or** Source 2. You are going to compare **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)

| A02, i, iii English A03 i, iii English Language | Skills |
|---|---|
| Mark 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 features between the texts |
| Mark 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 shows a clear appreciation 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 of language features between the two texts |
| Mark 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 appreciation of the effect 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 |
| Mark Band 1 'limited' 1 - 4 marks | <ul style="list-style-type: none"> offers limited evidence that either text is understood in relation to language offers limited appreciation of the effects of words and phrases in the different contexts offers few examples with limited comment or analysis shows limited ability to compare or make cross references in relation to language |
| 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, the first person is used because Michael Caine is telling his own story.
- The writer has (mainly) used the past tense to relate and shape his narrative.

Some examples of appropriate selection and comments:

- a couple who were just plain cruel: 'cruel':* is a strong word reminding us of child cruelty/abuse and making the reader intrigued and angry.
- ..the Germans were bombing the railway lines:* this is informative but also evokes a sense of danger reminding the reader of the risks and inconvenience of war time.
- covered in sores and starving:* vividly describes the cruelty and neglect making the reader feel sorry, sad, angry and an emotional sense of injustice.
- hunched in the dark, crying for my mum:* this has an emotive effect on the reader, a feeling of pathos, identification perhaps with some feeling of horror, neglect, sorrow, fear or terror of their own childhood.

- *a paradise*: effective because of the juxtaposition with the previous descriptions of horror and cruelty.
- *scrawny little street urchin, little runt*: evocative and vivid description of a child suggesting a child poor, dirty, skinny, unhealthy, undernourished and from a big city.
- *smog and fog and filth of London*: presents devices – rhyme, rule of three –and juxtaposes ‘paradise’ whilst evoking the grim reality of living in London at that time.
- *I had shot up to six foot like a sunflower growing up a wall. Or a weed: sunflower* suggests health and brightness compared with *urchin* and *runt*. The reader understands the change in him and that the change was sudden, good, positive.
- *roam free*: sums up why the countryside was paradise, evokes space, cleanliness, openness and involves the reader in his new-found life and escape.
- *our language was a bit suspect*: is almost certainly a euphemism. The reader will be amused but it partly explains that there was conflict, indicated in the text, between the evacuees and the locals.

Source 1

- The writing is in the first person and the past tense, appropriate for the reporting of an experience.

Some examples of appropriate selection and comments:

- *soggy cardboard does not make a good duvet*: evokes the discomfort of the experience with humour – cardboard/duvet.
- *rats, thugs, police officers moving you on, other homeless people stealing your blankets*: list as device adds information and allows the reader to share the grim reality of sleeping rough.
- *sheltered spot under a leafy tree*: presents a feeling of safety, *leafy* is unthreatening even pleasant, juxtaposed to what ‘real’ rough sleepers have to contend with-*rats*- so increasing audience sympathy for them.
- The article uses statistics and facts which adds validity to the writing and helps the reader empathise with the issue. Naming Clive Sandle also contributes to the authority of the piece.
- *rough-sleeping hotspots*: an eye-catching phrase which effectively combines the image of deprivation with ‘*hotspots*’ which evokes different images –luxury, exoticism, wi-fi.
- The image arising from the anecdote of residents throwing fruit should evoke feelings in the audience of disgust, amazement, outrage etc.
- At the end, the image of the *soggy cardboard* is reiterated effectively to make a rounded main point about the story.

Source 2

- The news story is written in the third person because it is objective reporting. The writer has used direct speech/quotation to add authenticity to his piece.
- The story contains information, facts and figures which add immediacy and authority to the story and is juxtaposed with more emotional content.

Some examples of appropriate selection and comment:

- *emerging from the path of cyclone Yasi*: presents the image of having been immersed and covered by the cyclone and of climbing out after it has passed; connects with the idea of *relief*.
- *crashing deep into coastal communities*: the alliteration adds emphasis to the content which tells of devastation, violence; *deep* tells the reader that this was serious, not superficial.
- *days of dire warnings*: the alliteration is again effective in emphasising the word *dire*, which reiterates the seriousness of the event.
- The words *heeded* and *flee* also stand out because they seem old-fashioned, but they tell the reader that there was concern and some panic in evacuating the area.
- *batten down the hatches* is a cliché and connects with dangerous, life-threatening events at sea when the boat has to be made secure from the wind and water. Here people's houses are likened to those boats.
- *Screeching* is another use of a device – onomatopoeia - to make vivid the *terrifying sound* referred to in the text. The sound of the wind is likened to a wild animal.
- The evocative description of the debris of the home, *Piles of drenched mattresses, sodden personal effects, shattered glass and twisted metal* – literally brings home to the reader the extent and viciousness of the cyclone because the reader will own these possessions too.

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 The travel section of your local newspaper is inviting readers to write about their favourite place.

Write a letter to the editor describing a favourite place you know and explaining why others would like it.

(16 marks)

| | |
|--|---|
| A03,i,ii English A04, i, ii English Language | |
| <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 • sustains awareness of purpose and audience, with increasingly conscious attempt to suit needs • engages the reader by presenting 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 <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 A04 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 • uses standard English consistently |
| 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 • uses standard English usually |
| 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 report states: 'Homelessness in the UK is a crisis that is destroying the lives of people, especially young people'.

Write an article for your school or college newspaper persuading young people to support charities which help the homeless.

(24 marks)

| | |
|---|--|
| AO3, i, ii English A04 i, ii English Language | |
| <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 • sustains 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 <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 AO4,iii | 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 • uses standard English consistently |
| 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 • uses standard English usually |
| 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 • uses standard English sometimes |
| Band 0 | Nothing to reward |

| Assessment Objective | Section | |
|----------------------|---------|---|
| | A | B |
| 2(i) | ✓ | |
| 2(ii) | | |
| 2(iii) | ✓ | |
| 2(iv) | | |
| | | |
| 3(i) | | ✓ |
| 3(ii) | | ✓ |
| 3(iii) | | ✓ |