

**GCSE**

**ENGLISH/ENGLISH LANGUAGE**

ENG1H Understanding and producing non-fiction texts

Mark scheme

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Version 1.0: Final

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

1. If you have any doubt about how to allocate marks to an answer, consult your Team Leader.
2. Refer constantly to the mark scheme throughout marking.
3. Always credit accurate, relevant and appropriate answers which are not given in the mark scheme.
4. Use the full range of marks. Don't hesitate to give full marks when the answer merits them.
5. 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, candidate 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: underlining, highlighting and adding icons from a drop-down menu. 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.

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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 candidates use 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
- apply formative annotation to assist in making your judgement, highlighting where skills descriptors have been met
- 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
- apply summative annotation to justify your mark to the next reader.

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.
- ii. 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.

At least one third of the available credit is allocated to (iii).

<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**, ‘With friends like these...’ by Tom Hodgkinson.

- 1 From reading the article, what do you understand about the issues the writer has with Facebook?

[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 issues 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 issues 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 issues 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>
0	Nothing to reward

**Indicative Content:**

Candidates’ responses **may** include:

- Hodgkinson despises Facebook and thinks its social reason for being is a false one - we don’t need it to connect with people. If we have people around us, why do we need a computer to connect with them?
- Furthermore, he questions whether it really does do what it claims. He suggests that, in fact, it disconnects people from socialising and conspires to isolate them, by chaining them to their workstations. He thinks a main issue is that it ‘isolates’ people from each other.
- He thinks it leads to a kind of ‘vanity and self-importance in us, too’ because we put up

flattering, artificial pictures on it to get friends and approval. We create a false image of ourselves.

- He also says that the 'quality' of friendship counts for nothing on Facebook - it's just the number of friends that matters. This competitiveness for friends creates the false idea that 'The more friends you have, the better you are'. This, he implies, is superficial and crass.
- He recognises that he is 'very much alone' in his hostility and dislike of Facebook because there are millions of subscribers. However, he calls these 'suckers'; there will soon be 200 million world-wide and the number is growing. The rate of growth and influence is an issue for the future.
- He calls Facebook 'another capitalist experiment', making money out of friendship – which he thinks is immoral. It is also 'profoundly uncreative' and simply puts people together who were together anyway.
- He is going to reject Facebook- retreat from it back to nature and books and 'doing something useful'. He thinks Facebook is unnatural, superficial, false.
- If Hodgkinson wants to 'connect' with people he can do it for free and uniquely by using an old piece of communication technology – 'called talking', natural and good.

Now read **Source 2**, 'Festival fans defy elements to revel in the Isle of Mud' by Kaya Burgess.

**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 effects of the headline</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 evidence that the headline and its effects are understood</li> <li>makes clear and appropriate links between the headline and 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>
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 effects of the headline</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>
0	Nothing to reward

### Indicative content

Candidates' responses **may** include:

#### The Headline

- The headline is bold and eye-catching.
- The alliteration in 'Festival fans' engages the reader and creates an image of thousands of people enjoying themselves.
- The word 'defy' indicates the determination of the fans, that they were in a battle with the elements.
- 'elements' is extended vocab used as a cliché; the mud looks 'elementary' in another, evolutionary, sense.
- The word 'revel' suggests enjoyment and fun but also that the fans immersed themselves in the music and the mud.

- ‘Isle of Mud’ is a pun on Isle of Wight which is where the revelling was held and is now mud-covered. ‘Wight’ and ‘white’ / mud coloured might also be seen as a play on words.

#### The Picture

- The picture shows the density of the tents, the extent of the mud and water, the odd clothing of the people and the bizarreness of sitting outside their tent. There is irony in their stoicism and determination to behave as if the sun was shining. Their clothing reflects the anarchy of their situation.
- It also shows the two men defying the elements; posing – addressing the readers and so including them.
- The interior of the tent looks orderly but is resting on a bed of wet mud – it makes us feel uncomfortable, not envious.
- The tents are densely packed, indicating the number of fans. There is a lot of colour juxtaposed with the mud, which reinforces the defiance/ festival attitude.

#### Links

- The text clearly locates the event on the Isle of Wight, the ‘Isle of Mud’.
- The defiance of the headline is reflected in ‘typical festival resilience kicked in’ from the text.
- We see the festival-goers who are referenced in the text.
- The band’s attitude ‘... haha’ indicates defiance, perhaps revelry.
- The picture relates to the text: ‘torrential rain and flooding created a mud bath around the site’, ‘surely they knew it would be muddy’, ‘the “horrendous” weather’, ‘Fans pitched tents .....where mud flowed “like gravy”’.
- The density of tents links with: ‘About 55,000 people are expected to attend’.
- The picture of the mud lends a certain irony to what we read in the text – the areas of the festival being called ‘Strawberry Fields’ and ‘Penny Lane’.
- The text which speaks of an ‘emergency plan...’ links to the effects of the ‘elements’ in the title and the mud flood we see in the picture. The mud is not healthy.

Now read **Source 3**, 'Stranded on Vanuatu', which is an extract from a non-fiction book.

- 3** Explain some of the thoughts and feelings the writer has whilst he is on the island. [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 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>
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>
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>
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>
0	Nothing to reward

### Indicative content

Candidates' responses **may** include:

- He feels stifled, hot and uncomfortable because the 'main bar-lounge is unbearably hot and sticky'.
- He feels that this lack of comfort foretells what his whole stay on the island will be like – it's 'a harbinger' or omen about his stay.
- He finds the huge flies, attracted by the heat and his sweat, to be horrifying, intrusive, threatening, vicious, because they land in his hair and his bare arms. He is not finding the place comfortable or pleasurable.
- He thinks the sunset is spectacular – 'I watch the sun slide dramatically', but then feels that the darkness is 'hostile' as if it is threatening him or surrounding him like an enemy.
- He becomes obsessed by the utter blackness of the night; he feels isolated, alienated and cut

off from everything because the blackness is so complete. He thinks the little lamps in the restaurant are inadequate, themselves lost in the blackness.

- He feels amazed at the remoteness of Vanuatu, he can hardly believe that the nearest land is four thousand miles away. He finds that fact weird and bizarre: 'That fact alone has me totally creeped out'.
- He feels an icy shiver across the back of his neck associated with this black night and thinks maybe it's a warning, something supernatural trying to tell him he shouldn't have come here.
- His thoughts change for a moment to the familiar and friendly, homely things he knows from where he lives.
- But then the despair returns as he remembers being lost in a department store in England; fearful, isolated, lost, anxious and without a friend to comfort – just like the anxiety he feels now looking out at 'nothing'.

Now you need to refer to Source 3, 'Stranded on Vanuatu', 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 what the effects are. [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>• shows a clear explanation of the effects 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 effects 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>• shows limited evidence that either text is understood in relation to language</li> <li>• offers limited explanation of the effects of words and phrases in the different contexts</li> <li>• offers very few examples with simple comment</li> <li>• shows limited ability to compare or make cross references</li> </ul>
0	Nothing to reward
<p><b>Indicative content</b></p> <p>Candidates' responses <b>may</b> consider some of the following examples of language use:</p>	

## Source 3

The language used is essentially descriptive, evoking the alienation the writer feels on Vanuatu.

- The writer combines humour with horror in his descriptions: 'Seriously, you could steam broccoli in here' is a humorous hyperbole describing the excessive, sweaty, unpleasant and unavoidable heat whereas the flies which metaphorically 'carve a zigzag path' give the impression of being manic and frenzied with 'tumours' referencing cancer and 'chubby', though a homely adjective, now indicating menace.
- The writer continues to employ unusual images with, 'It's coal-shaft black out there. Ghoulishly, back-of-your-closet black'. Here the blackness of the night is likened to a deep, light-excluding coal shaft, itself a dangerous and forbidding place, but also, with humour, the commonplace back of your closet, like the dark and claustrophobic depths of a wardrobe. The juxtaposition of the two places is, in this way, effective.
- There are contrasts to this blackness in the writing: 'a tantrum of citrus hues' evokes a riot of show-off colour from the sun; occasional 'golden pockets of reassurance' evokes a similar, more comforting, sunny effect from the kerosene lamps with 'pockets' indicating their inadequacy.

## Source 2

As a news report, this text uses language to both inform and describe.

- Words and phrases which describe the plight of people: 'stranded, gridlocked roads, torrential, flooding' describe the inconvenience, discomfort and the conditions and the context of the article. These adequate and relevant words compare with Source 3's hyperbole. 'Mud bath' is a cliché but suits both purpose and audience here.
- The stats used provide authentic information, particularly the relative size of the population and the fans; effective because the scope of the event is made clear.
- Similarly, quoting the direct speech is effective because it adds immediacy and involvement for the reader. The two examples complement each other. Enter Shikari's tweet is humorous, child-like and defiant and serves as a signifier for the situation of the fans.
- The name 'Strawberry Fields' provides an ironic image given the conditions on the ground, and the phrase 'mud flowed like gravy' is evocative, compounding 'quagmire and mud bath' used previously. Able candidates may contrive an interpretation from the names of the bands in the context of the piece: the site was 'strangled' by the mud which resembled the 'primal' marsh from which we emerged.

## Source 1

The source combines language for a number of purposes: some information and description but mainly opinion for persuasion and argument.

- The clear and evocative statement, 'I despise Facebook' is effective because it is controversial and arresting; it will fascinate the reader and stimulate an interest in what might follow.
- The rhetorical question: 'Why on earth....?' challenges the reader and opens up the debate.
- The writer uses humour and irony to establish his point: 'little ungrammatical notes' and 'amusing photos in cyberspace' is effective because 'ungrammatical' belittles Facebook and those who write on it and 'amusing' actually suggests the photos aren't really very amusing at all.
- Similarly, 'chained', in 'chained to my desk', suggests Facebook users are prisoners, slaves to the habit, and the word 'gloomy' conjures up a sad and dull image of that life.
- Words and phrases like 'vanity', 'self-importance', 'flattering picture of myself' are intended to have a controversial effect on the reader and outrage Facebook users by suggesting that they have these obnoxious and self-regarding characteristics.
- Similarly, using words such as 'disturbing competitiveness' about friendship, is provocative; 'disturbing' seems threatening, unnatural, to be repulsed.
- The writer also employs statistics, the effect of which is to indicate, with some authority, the extent of what he considers to be a problem. His use of '59 million suckers' adds to the provocative /personal /insulting effect his invective is creating.
- Using the phrase 'seeds to be sown' has the effect of coming back to natural earth from cyberspace and adds power to the writer's view that we should be doing natural things like talking to each other.

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 There is going to be a Summer Festival in your area and the organisers are asking for ideas about what to put on.

Write a letter to the organisers which describes what you would like to include and explains why your ideas would appeal to the community.

[16 marks]

<p>AO3 i, ii English AO4 i, ii English Language</p>	<p>Skills</p>
<p>Band 4 8-10 marks 'convincing' 'compelling'</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 5-7 marks 'clear' 'success'</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> </ul>

	<ul style="list-style-type: none"> <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 3- 4 marks 'some'</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 1-2 marks 'limited'</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>
0	Nothing to reward

AO3 iii English AO4 iii English Language	Skills
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>
0	Nothing to reward

6 The following quotation is from an article in a national newspaper:

‘Young people today have become obsessed with social networking sites which are a bad influence and can take over their lives. These sites should be banned.’

Write an article in reply in which you agree or disagree with the quotation.

[24 marks]

<p>AO3 i, ii English AO4 i, ii English Language</p>	<p>Skills</p>
<p>Band 4 13-16 marks ‘convincing’ ‘compelling’</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 9-12 marks ‘clear’ ‘success’</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</li> </ul>

	<p>enhance meaning, for example, one sentence paragraphs, and increasingly integrated discursive markers</p> <ul style="list-style-type: none"> <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 5-8 marks 'some'</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 1-4 marks 'limited'</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>0</p>	<p>Nothing to reward</p>

AO3 iii English AO4 iii English Language	Skills
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>
0	Nothing reward