

GCSE

# English/English Language

ENG1H Understanding and producing non-fiction texts

Mark scheme

---

4700/4705

November 2014

---

Version 1.0: Final Mark Scheme

---

---

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, in which all associates participate, 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 and standardising scripts 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. Once approved, do not change your standard of marking.

## 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.

## 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 structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii. Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

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**, ‘Children are sent to school too young in the UK’ by Deborah Orr.

1 What do you understand from the article about the issues of children and starting school?  
[8 marks]

AO2 i English AO3 i English Language	Skills
<p>Band 4 ‘perceptive’ ‘detailed’ 7-8 marks</p>	<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>
<p>Band 3 ‘clear’ ‘relevant’ 5-6 marks</p>	<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>
<p>Band 2 ‘some’ ‘attempts’ 3-4 marks</p>	<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>
<p>Band 1 ‘limited’ 1-2 marks</p>	<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 issues referred to in the text</li> </ul>
<p>0</p>	<p>Nothing to reward</p>
<p><b>Indicative Content:</b></p> <p>Candidates’ responses <b>may</b> include:</p> <ul style="list-style-type: none"> <li>• Children in the UK are taught differently from others in Europe, and the difference is the age they start school.</li> <li>• In Finland, for example, children start three years later than in the UK, at age seven – and Finland has ‘the best educational outcomes’ and ‘a high level of income equality’.</li> <li>• Learning ‘in an academic way’ at too early an age puts pressure on all kids, not just the less bright. In fact, it is suggested that more able students do less well than we assume because their ‘natural curiosity about the world, and eagerness to learn about it, is stifled’ – this is the opposite of what most people would think.</li> </ul>	

- The idea that ‘clever kids will always be spotted and always thrive’ is wrong, according to the writer. In fact, they often under-achieve for a whole list of reasons, all stemming from the pressure of early academic demands and a fear of failure.
- The writer believes that being ‘forced into formal schooling too early’ results in children being labelled as having learning difficulties when, in fact, their poor achievement is the result of the ‘straitjacket that has been laced around them at too tender an age’. So they don’t have special needs, they just aren’t motivated to do their best.
- The writer believes young children’s potentially beneficial school experience – ‘books and toys, other children to play with, adults who engage with you’ is destroyed when they are told to ‘sit down, be quiet, and concentrate on one thing to the exclusion of everything else’.
- Some children enjoy a ‘highly standardised’ education and do well on it, but many do not.
- Starting formal education at the age of five can mean that many children – mostly boys – are fed up with school by the time they reach the age of seven; just when they are starting school in Finland.

Now read **Source 2**, 'Island children bask in the glow of a virtual classroom, miles from everyone' by Lindsay McIntosh.

**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 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>
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 content of 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
<p><b>Indicative content</b></p> <p>Candidates' responses <b>may</b> include:</p> <p>Headline</p> <ul style="list-style-type: none"> <li>• 'Island children' identifies the subject of the article and may intrigue the reader by setting these children aside from others.</li> <li>• A sense of isolation is achieved with 'miles from everyone' and readers wonder who could be that far away. The headline asks more questions than it answers and is an inducement to read the article.</li> <li>• 'Bask in the glow' is metaphorical, mysterious and seems other-worldly; usually connected to celebrity or to an extraordinary experience, it has positive, sunny, lucky connotations and effects.</li> </ul>	

- The idea of a ‘virtual classroom’ juxtaposes modern computer technology with the idea of a remote island. It can also be seen as an oxymoron, since classrooms for most students are very real and immediate, not virtual.
- The headline is inextricably linked to the picture (a valid point to make if elucidating either), which the reader can see at the same time – so the sense of mystery and almost supernatural wonder is reinforced, especially the word ‘bask’, as immersing in, or revelling in, light.

#### The Picture

- The barren background, the purple coloured hills merging with the sky, and the water all add to the idea of being remote, isolated, lonely, maybe even neglected and forgotten.
- This is juxtaposed with the two children who are transfixed by the laptop which clearly has the effect of dispelling that sense of isolation.
- A sense of wonder, of something miraculous, is indicated by the look on the faces of the boy and girl although, by what they are wearing, we can tell that they belong in this desolate place.
- The light shining on them (the ‘glow’) is beatific, almost religiously ecstatic, like an epiphany, and the reader is invited to share this experience – the real revelation of an, ironically, virtual world.
- Some candidates may comment sceptically (and legitimately) about the contrivance of the picture, the branding on the boy’s jacket, the Apple symbol, and wonder about the strength of the Wi-Fi signal.

#### Links

- There are direct links between ‘miles from everyone’ and ‘The school could hardly be more remote’, and between ‘island children’ and ‘Bernera primary... lies at the end of six miles of single-track road running through a beautiful, barren Western Isles landscape’.
- The word ‘virtual’ in the headline is repeated and explained in the text – ‘...as the key to an experiment in virtual learning’ – which also links with ‘classroom’.
- The word ‘glow’ in the headline links directly – almost in the sense of being a pun - with the fact that the ‘innovative educational scheme’ is actually called, ‘Glow’.
- Similarly, the picture represents the remoteness and barrenness referred to in the text; and the glow, clearly seen on the children’s faces, refers to the educational scheme of that name mentioned in the text.
- The wonder on the faces of the children in the picture links to the idea that Glow is ground-breaking and enjoys ‘world-wide praise’.

Now read **Source 3**, 'Home Time' by Jane Lapotaire.

**3** Explain some of the thoughts and feelings the writer has as she cycles home.

[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 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
<p><b>Indicative content</b></p> <p>Candidates' responses <b>may</b> include:</p> <ul style="list-style-type: none"> <li>• Jane felt competitive, especially towards the Northgate boys whom she felt she had to overtake because, 'It was a race, though they didn't know it'.</li> <li>• She felt she was 'impressive' and that people were noticing her – especially the 'blue and green scarf' of which she was so proud – now she was a grammar school girl. Her achievements impressed her, and the fact she had grown-up 'homework'.</li> <li>• Passing the bakery made her think of the 'warm yeast smell' in the mornings, then of the 'doughnuts and cream buns' for break, and that, in turn, made her reflect on how much she liked the canteen and school dinners. She also rationalises her position as somebody who has free school dinners, because 'no one knew that, once I was in the canteen'.</li> <li>• Jane's confidence grew as the journey progressed. She felt 'unassailable', overtaking chatting girls with a speed that made her brakes squeak, until she felt hot but triumphant – 'I had beaten everyone'. Perhaps she felt the need to constantly prove herself, to be on top.</li> <li>• Towards the end of the text her thoughts and feelings show the changes in Jane. She found it hard to believe that she once played in the shed – 'the dark and musty space'. She rejected her past, felt it childish and beneath her. She also rejected her previous friends, feeling perhaps that she had grown out of them – or perhaps had become better than them – now 'I was a grammar school girl'.</li> </ul>	

Now you need to refer to Source 3, 'Home Time', and **either** Source 1 **or** Source 2.

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

- 4** Compare the ways in which **language** is used for effect in the two texts.  
Give some examples and analyse the effects. [16 marks]

AO2 i, iii English AO3 i, iii English Language	Skills
Band 4 'perceptive' 'detailed' 13-16 marks	<ul style="list-style-type: none"> <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 comments</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> <p>Source 3</p>	

- ‘Shops and houses flew by, blurring into one long shape at either side of my vision’ effectively indicates the speed Jane was travelling at: ‘blurring into one long shape’ means the features were indistinguishable, merging; ‘at either side of my vision’ shows focus, determination and single-mindedness, she is looking straight ahead, not just to get home but to win, indicating Jane’s strong-willed personality.
- The descriptions of school dinners: ‘jam sponge with coconut on it that came with a treacly fruity sauce and cheese pudding’ uses sight / colour, texture and smell to evoke a past age. In a similar way, the ‘grand and remote’ prefects show how important and powerful they were; higher than other students, they were ‘raised on a dais’.
- The mood changes towards the end, from light and positive to negative and almost sinister: ‘scooted along on one pedal’ has ‘scooted’ seeming child-like and innocent, compared to the description of the shed – a ‘dark and musty space’ – almost like a prison without light, something to be rejected with shame now she has grown out of it. The words, ‘for months on end’ reinforce the prison sentence she served as a child, but now relieved by the one word ‘Northgate’, the grammar school she aspired to and achieved.

#### Source 1

- The text uses factual language to fit its purpose – the different ages children start school, but these words, e.g. ‘six to seven’ are placed against positive, success orientated words such as ‘best’ and ‘high level’ in order to reinforce the writer’s point.
- She also uses vivid descriptions: ‘stifled’ suggests smothered, suffocated, even killed, in describing the effect the UK’s education system has on children’s ‘natural curiosity’. The hyperbole is intended to shock, even panic readers into agreeing with the writer’s view. The word ‘straitjacket’ has a similar effect.
- Devices are used, particularly lists, for example the list of reasons why bright children under-achieve. The effect here is to build the point being made to a pitch, resonating with readers, who will then recognise the truth of what the writer is saying.

#### Source 2

- The description of the island, ‘a beautiful, barren Western Isles landscape’ uses alliteration to emphasise emptiness with the word ‘barren’, this is reinforced with the ‘B’ of Bernera. The detail of the ‘white bridge’ fixes a singular image in the mind and adds to the reader’s appreciation of remoteness, isolation, and the idea of being cut off.
- The repetition of ‘Glow’ runs almost as a conceit through the text, invoking the idea of the illumination of knowledge, the heat of technology, the burning desire to learn, the warmth which comes from communicating with others...etc.

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

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

**5** Your school or college website is asking for contributions from students about their time at school.

Describe a memorable event from your school days and explain why it has remained unforgettable.

[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' 'attempts'</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 statement has appeared in an article on a Lifestyle website:

‘Nobody with any sense would want to live in a dirty, noisy city when they could live on a small island surrounded by fresh air and natural beauty.’

Write an article in reply, which argues your views on the points made in the statement.

[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' 'attempts'</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