

GCSE
ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing
Mark Scheme

8700

Version 2.0

Mark schemes are prepared by 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 students' 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.

Marking methods

In fairness to students, all teachers must use the same marking methods. The following advice may seem obvious, but all teachers must follow it as closely as possible.

1. Refer constantly to the mark scheme throughout marking.
2. Always credit accurate, relevant and appropriate answers which are not given in the mark scheme.
3. Use the full range of marks. Don't hesitate to give full marks when the answer merits them.
4. The key to good and fair marking is consistency. Do not change your standard of marking.

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 student uses these terms effectively to aid the clarity and precision of the argument.

Level of response marking instructions

Level of response mark schemes are broken down into four levels. There are two, four, five or six marks in each level; dependent upon question.

Please note: The sample responses in each Indicative Standard/Content Descriptor column are not intended to be complete, full or model answers. Instead, they are there as a guide, to provide you with part of an answer, an indicative extract of a response at the required level. If a student was to continue to develop a response at that standard, they would gain a mark at that level.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

The Skills Descriptors column indicates the different skills that students need to demonstrate in their answer for that level. To achieve full marks in a level, students should meet all of the skills descriptors in that level. Students achieving marks at the bottom of a level will ideally have met all of the skills descriptors of the previous level and at least one of the skills descriptors in that level.

An answer which contains nothing of relevance to the question must be awarded no marks.

SECTION A: READING – Assessment Objectives

AO1	<ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
AO2	<ul style="list-style-type: none"> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
AO3	<ul style="list-style-type: none"> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	<ul style="list-style-type: none"> Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	<ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	<ul style="list-style-type: none"> Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole).

Assessment Objective	Section A
AO1	✓
AO2	✓
AO3	N/A
AO4	✓
	Section B
AO5	✓
AO6	✓

Section A: Reading**0 1**Read again the first part of the source, **lines 1 to 7**.List **four** things from this part of the source about the boy.**[4 marks]**

Give 1 mark for each point about the boy:

- responses must be true, and drawn only from lines 1 to 7 of the text
- responses must relate to **the boy**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 7 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

Note: The indicative content must not be treated as exhaustive and reference must be made to the selected section of the text.

AO1	<ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts.
This assesses bullet point 1: identify and interpret explicit and implicit information and ideas	
<p>Indicative content; students may include:</p> <ul style="list-style-type: none"> • he liked evening time the best • he felt able to slow time down • he felt in charge at the top of the mound • he didn't want to go home/to bed • he collected pieces of broken green glass • he collected broken brown bottle necks • he played with the pieces of broken glass • he built little houses from the pieces of broken glass <p>Or any other valid responses that you are able to verify by checking the source.</p>	

0 2

Look in detail at this extract, **lines 5 to 15** of the source.

(Extract in question paper)

How does the writer use language here to describe the boy playing in the evening?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

AO2

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms

Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Detailed, perceptive analysis 7-8 marks	Shows detailed and perceptive understanding of <i>language</i> : <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of <i>language</i> • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors.	This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. The writer lists three consecutive verbs in order to emphasise how the boy is the creator of his make-believe world, 'making houses, balancing roofs on them, building towers'. The present participles capture the boy's sense of power 'where he is in charge' in that it helps the reader to visualise him in the continuous act of 'making' and 'building'. It reinforces his energy and shows how he is captivated by his game at this point. In then introducing a simile by describing the lamppost as 'looking like a tall thin man' the writer prepares us for a change in mood. The simile can be interpreted at two levels. In the physical world where he is playing on the mound, it can simply imply a link between a tall and thin lamppost and a man that in the dusky light could also appear tall and to tower over him in an imposing way. On

		<p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>another level though, it cleverly blurs the boundary between his game and the possibly sinister repercussions of it. Does he just imagine the lamppost as a man, or does the lamppost come to life as a real man? The use of a further simile adds to this effect as we are told the glass fragments are like ‘shattered marbles’. Here the sibilant ‘s’ sounds recreate the breaking of glass, giving the impression of a broken game, something ruined, perhaps again foreshadowing the boy’s fear as his game develops.</p>
<p>Level 3</p> <p>Clear, relevant explanation</p> <p>5-6 marks</p>	<p>Shows clear understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Explains clearly the effects of the writer’s choices of <i>language</i> Selects a range of relevant textual detail Makes clear and accurate use of subject terminology 	<p>At the top of the level, a student’s response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>The writer uses verbs to emphasise how the boy is able to use his imagination to create a make-believe world, ‘making houses, balancing roofs on them, building towers’. The list more strongly suggests the boy’s sense of power as he enjoys playing his game at first, where ‘at the top of the mound he was in charge’. The writer then develops a simile by describing the lamppost as ‘looking like a tall thin man’. The simile implies a link in the boy’s imagination between a tall and thin lamppost and a man that in the dusky light could also appear tall and towering over him. As such, it introduces a darker, more sinister side to his game.</p>
<p>Level 2</p> <p>Some, Understanding and comment</p> <p>3-4 marks</p>	<p>Shows some understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Attempts to comment on the effect of <i>language</i> Selects some appropriate textual detail Makes some use of subject terminology, mainly appropriately 	<p>At the top of the level, a student’s response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>The writer uses similes ‘like shattered marbles’ and ‘like a tall thin man’ to describe the boy playing his game of an imaginary world. She makes the boy sound really careful and precise by using lots of action words like ‘making houses, balancing roofs on them, building towers’ to show how interested the boy was in his game.</p>

<p>Level 1</p> <p>Simple, limited comment</p> <p>1-2 marks</p>	<p>Shows simple awareness of <i>language</i>:</p> <ul style="list-style-type: none"> • Offers simple comment on the effect of <i>language</i> • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The writer describes the boy playing with the broken glass using interesting words like 'shattered'. We are told all of the things he does when he is playing, like 'making houses' and 'balancing roofs on them'. This gives us a very vivid picture.</p>
<p>Level 0</p> <p>No marks</p>	<p>No comments offered on the use of <i>language</i>. Nothing to reward</p>		

AO2 content may include the effect of ideas such as:

- use of sibilance to create the uneasy feel of the game 'fragments', 'glass', 'shattered', 'sunlight'
- use of listing and actions/verbs to describe the process of his game 'pushed', 'making', 'balancing', 'building'
- the harsh crisp sounds of 'sunlight', 'caught', 'glinted' to foreshadow the effects of his game
- the references to time and the encroaching darkness, 'nine chimes', 'the shadows were growing' as he plays
- the employment of devices such as simile, 'like a tall thin man' to describe the presence of the lamppost and the effect on the game
- the description of the lamppost/man 'greyish-green coat Beaks and feathers' to further display his imaginative capacity.

0 3

You now need to think about the **whole** of the **source**.

This text is from the middle of a short story.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

AO2			
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views			
This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings / endings / perspective shifts; at a paragraph level eg. topic change / aspects of cohesion; and at a sentence level when judged to contribute to whole structure.			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed analysis 7-8 marks	Shows detailed and perceptive understanding of <i>structural</i> features: <ul style="list-style-type: none"> • Analyses the effects of the writer's choice of <i>structural</i> features • Selects a judicious range of examples • Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors.	This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. The writer structures the text at the start in order to confirm the place and perspective for the reader, that it is 'evening' and that a boy is 'on top of a mound making a new town'. This is important because in establishing a clear sense of time and place, the reader is perhaps lulled into a false sense of security. It seems like an ordinary boy playing an innocent game. It describes in third person perspective a single character in a pleasant setting in which 'sunlight glinted in the tiny glass walls' of his city. However, through the structural device of time shifts, the writer makes use of references to 'nine chimes'. These don't just indicate that it is nine o'clock but also signal a change, that the boy is perhaps moving from real play into more darker aspects of his imagination. The chimes further signal movement away from a

		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	singular character to the introduction of a second, in the lamppost man. In this way, dialogue between them widens the scope of the text and adds increased tension. The motif of 'glass' and 'glinting light' is repeated, but this time, it is 'gloom' and the glass is 'broken'. This is compounded through the use of the interrogatives, 'Where were the sounds of the cars?' and the plaintive question, 'Mum?' as the extract shifts from the exterior of the town to the interior of the boy's home. As a structural feature it is a reminder of his game at the start and leaves us with the same unanswered questions. Is it a game or something more sinister?
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of <i>structural</i> features: <ul style="list-style-type: none"> Explains clearly the effects of the writer's choice of <i>structural</i> features Selects a range of relevant examples Makes clear and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	The writer structures the piece chronologically and sets the scene with a seemingly innocent description of the boy playing on the mound. It focuses on the boy as a single character and locates him on the mound where he can look down. The tone changes though when the writer focuses on 'black birds' that 'rush overhead'. The writer reinforces this change through the structural device of chronology and passing time, 'nine chimes of the town clock' and 'the shadows were growing' which immediately adds a different feel to the section. As the lamppost 'comes to life', the writer uses dialogue as a further structural device between the boy and the lamppost/man. It widens the scope from a singular character to two characters and the tension that develops between them. This dialogue helps us to see the boy's desperation when he thinks the man has taken the people; 'Give them back!'
Level 2 Some, understanding and comment 3-4 marks	Shows some understanding of <i>structural</i> features: <ul style="list-style-type: none"> Attempts to comment on the effect of <i>structural</i> features Selects some 	At the top of the level, a student's response will meet all of the skills descriptors.	The writer structures the text to show how the boy's game becomes tense. It starts with the boy playing on the mound. He is alone but then the writer uses time and a description of 'shadows' which 'were growing' to add to the spooky feel. When the writer uses dialogue to structure the

	<p>appropriate examples</p> <ul style="list-style-type: none"> Makes some use of subject terminology, mainly appropriately 	<p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>second half of the text, he develops a conversation between the boy and the lamppost man. It adds tension because the boy seems to mistrust the man and at the end shouts out 'Give them back!' It makes you want to read on.</p>
<p>Level 1</p> <p>Simple, limited comment</p> <p>1-2 marks</p>	<p>Shows simple awareness of <i>structural features</i>:</p> <ul style="list-style-type: none"> Offers simple comment on the effect of <i>structural features</i> Selects simple references or examples Makes simple use of subject terminology, not always appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>It begins in a calm way with the boy playing on the mound but becomes spookier as it develops. The second part is a conversation between the boy and the lamppost man which makes the story scarier because it's not clear if the boy is just imagining the lamppost as a man or whether it really comes to life. The story ends with a short sentence, 'But the man was a lamp post again' which is a dramatic ending.</p>
<p>Level 0</p> <p>No marks</p>	<p>No comments offered on the use of <i>structure</i></p> <p>Nothing to reward</p>		

AO2 content may include the effect of ideas such as:

- the use of the third person narrative and how it adds to the chilling tone
- the use of the evening, the references to the time, the darkness, the lamp post, and the darkness in the house as effective devices for cohesion and to add tension
- the use of the initial location on the mound/ the use of the real town v the imaginary town/the boy's journey from the imaginary town to the real town and back again as a means of adding mystery/suspense/conveying the boy's desperation and fear
- the use of the characters of the boy (with no name) and the lamp post/man and the dialogue between them as a means of moving on the plot/action
- the collections of short, sharp, concrete declarative statements at the outset, leading into the dialogue and the worried rhetorical questioning as a way of returning the reader at the end back to references about his game at the beginning.

0 4 Focus this part of your answer on the second part of the source, **line 16 to the end**.

A reviewer wrote: ‘This end part of the extract where the boy’s game comes to life takes a darker and more chilling tone.’

To what extent do you agree?

In your response, you could:

- consider your own impressions of the boy’s game
- evaluate how the writer creates a dark and chilling tone
- support your response with references to the text.

[20 marks]

AO4

Evaluate texts critically and support this with appropriate textual references

Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
<p>Level 4</p> <p>Perceptive, detailed evaluation</p> <p>16-20 marks</p>	<p>Shows perceptive and detailed evaluation:</p> <ul style="list-style-type: none"> • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer’s methods • Selects a judicious range of textual detail • Develops a convincing and critical response to the focus of the statement 	<p>At the top of the level, a student’s response will meet all of the skills descriptors.</p>	<p>This indicative standard is not a model answer, or a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.</p> <p>The reviewer is right to pick up on the change in tone. It could also be said to be ‘chilling’ as this word suggests that the reader feels uncomfortable and a little disturbed by events. As ‘king’ of the ‘mound’ the boy defiantly states: ‘I’m making a new town, better than this one. It’ll be a great glass city’. The list of adjectives and the alliterative repetition of the ‘g’ consonant in ‘great glass’ reinforce how impressive he imagines it to be. It also helps the reader to imagine it too, for whilst it is tiny in reality, the adjective ‘great’ can imply size as well as the impression it makes on someone. Equally, the writer uses methods such pathetic fallacy when referring to ‘the sky ... darkening’. The darkening sky is suggestive of darker events to come. We sense the boy’s panic and fear through his dash home, through verbs like ‘plunged’ and ‘thundered’. The use of onomatopoeia in the verb</p>

		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	'thundered' confirms for the reader a connection with an unstoppable and out of control storm. It is a metaphor that shows not just how anxious he has become, or how much he has lost his earlier confidence, but one which also reinforces how his game is taking on more sinister proportions. Were the 'tiny creatures' that once 'scuttled' really people from his town? And why are they 'no longer moving'?
Level 3 Clear, relevant evaluation 11-15 marks	Shows clear and relevant evaluation: <ul style="list-style-type: none"> Evaluates clearly the effect(s) on the reader Shows clear understanding of writer's methods Selects a range of relevant textual references Makes a clear and relevant response to the focus of the statement 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	I agree that it is dark because it feels quite sinister at the end. At first, the boy's game makes him feel like a 'king'. He is in control 'at the top of the mound' and confident as he defiantly states: 'I'm making a new town, better than this one. It'll be a great glass city'. The use of alliteration in 'great glass' reinforces how impressive he imagines it to be. However, things change when the mysterious man tells him, 'All it needs is people'. The description of 'tiny creatures scuttling beneath the glass roofs' seems innocent at first. The verb 'to scuttle' is representative of the way that insects scurry about. However, the writer introduces a more sinister aspect by referring to 'the sky ... darkening'. This suggests that it is not just the sky getting darker, but also that the boy's panic and fear are increasing, adding to the chilling tone.
Level 2 Some evaluation 6-10 marks	Shows some attempts at evaluation: <ul style="list-style-type: none"> Makes some evaluative comment(s) on effect(s) on the reader Shows some understanding of writer's methods Selects some appropriate textual reference(s) Makes some response to the focus of the statement 	At the top of the level, a student's response will meet all of the skills descriptors.	I agree with the statement. At this point in the story, the lamppost comes to life and starts talking to the boy. The lamppost man is described like something out of a nasty fairy tale with his 'speckled' coat and hat made of 'beaks and feathers'. The description makes him seem like a villain. He frightens the boy and this is when the story becomes much darker and scary. The writer uses vivid imagery to show this dark tone

		At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	such as referring to the people being like insects ‘ants or spiders’ and the fact there is no one about to help the boy, ‘There were no shouts from parents calling everyone in.’
Level 1 Simple, limited evaluation 1-5 marks	Shows simple, limited evaluation: <ul style="list-style-type: none"> • Makes simple, limited evaluative comment(s) on effect(s) on reader • Shows limited understanding of writer’s methods • Selects simple, limited textual reference(s) • Makes a simple, limited response to the focus of the statement 	At the top of the level, a student’s response will meet all of the skills descriptors. At the bottom of the level, a student will have at least one of the skills descriptors.	I agree. This story is very dark as the lamppost comes to life and talks to the boy. The boy was playing happily by himself but when he has spoken to the lamppost, it becomes more chilling and the boy runs home. The boy is not playing any more but he is in a panic and asking questions ‘Where were the sound of cars?’ ‘Mum?’ showing that everything has changed and become scary.
Level 0 No marks	No relevant comments offered in response to the statement, no impressions, no evaluation.		

AO4 content may include the evaluation of ideas such as:

- what the themes/ideas in the story may be such as the use of what is real ‘v’ what is imaginary
- what we understand about the boy and his game
- what the lamppost could be/could symbolise
- if there is a message or moral to the story based on the boy’s game such as the power of imagination or creation/destruction?
- the linguistic choices linked to the descriptions of the evening/the town/the lamppost/man
- the use of the striking imagery
- the contrasting tone between the innocence of the opening and the darker, more chilling ending.

Section B: Writing

0 5 You have been invited to produce a piece of creative writing about how children play imaginatively.

Either: Write a story set on a dark night as suggested by this picture: (*picture of an illuminated night scene*)

Or: Write a story about a game that goes badly wrong.

(24 marks for content and organisation and
16 marks for technical accuracy)

[40 marks]

AO5 Content and Organisation

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling , Convincing	Upper Level 4 22-24 marks	Content <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers 	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4
	Lower Level 4 19-21 marks	Content <ul style="list-style-type: none"> Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with conscious crafting of linguistic devices Organisation <ul style="list-style-type: none"> Varied and effective structural features Writing is highly engaging with a range of developed complex ideas Consistently coherent use of paragraphs with integrated discourse markers 	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the upper range

			of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4
<p>Level 3</p> <p>13-18 marks</p> <p>Consistent, Clear</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Register is consistently matched to audience • Consistently matched to purpose • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Effective use of structural features • Writing is engaging, using a range of clear connected ideas • Coherent paragraphs with integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3</p>
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Register is generally matched to audience • Generally matched to purpose • Vocabulary clearly chosen for effect and appropriate use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 2 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 3</p>
<p>Level 2</p> <p>7-12 marks</p>	<p>Upper Level 2</p> <p>10-12 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Some sustained attempt to match register to audience • Some sustained attempt to match purpose 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p>

Some success		<ul style="list-style-type: none"> Conscious use of vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Some use of structural features Increasing variety of linked and relevant ideas Some use of paragraphs and some use of discourse markers 	At the bottom of the range, a student will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2
	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> Attempts to match register to audience Attempts to match purpose Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Attempts to use structural features Some linked and relevant ideas Attempt to write in paragraphs with some discourse markers, not always appropriate 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2</p>
<p>Level 1</p> <p>1-6 marks</p> <p>Simple, Limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> Simple awareness of register/audience Simple awareness of purpose Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> Evidence of simple structural features One or two relevant ideas, simply linked Random paragraph structure 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1</p>
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> Occasional sense of audience Occasional sense of purpose Simple vocabulary <p>Organisation</p>	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation

		<ul style="list-style-type: none"> Limited or no evidence of structural features One or two unlinked ideas No paragraphs 	At the bottom of the range, a student will have at least one of the skills descriptors for Content and Organisation from the lower range of Level 1
Level 0 No marks	Students will not have offered any meaningful writing to assess Nothing to reward		

AO6 Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	<ul style="list-style-type: none"> Sentence demarcation is consistently secure and consistently accurate Wide range of punctuation is used with a high level of accuracy Uses a full range of appropriate sentence forms for effect Uses Standard English consistently and appropriately with secure control of complex grammatical structures High level of accuracy in spelling, including ambitious vocabulary Extensive and ambitious use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
Level 3 9-12 marks	<ul style="list-style-type: none"> Sentence demarcation is mostly secure and mostly accurate Range of punctuation is used, mostly with success Uses a variety of sentence forms for effect Mostly uses Standard English appropriately with mostly controlled grammatical structures Generally accurate spelling, including complex and irregular words Increasingly sophisticated use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors</p>

		descriptors
<p>Level 2 5-8 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>
<p>Level 1 1-4 marks</p>	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
<p>Level 0 No marks</p>	<p>Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.</p>	