GCSE
ENGLISH LANGUAGE
8700/1

Paper 1 Explorations in creative reading and writing

Mark scheme

June 2022

Version: 1.0 Final



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 students' 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 students' 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 Examiner.

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.

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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.**

Level of response marking instructions

Level of response mark schemes for GCSE English Language are broken down into four levels (where appropriate). In the first column each level is identified with one or two key words that represent the differences in the skills then described. These key words show the progression from Level 1 to 4 and are:

Level 4	Perceptive, detailed
Level 3	Clear, relevant
Level 2	Some, attempts
Level 1	Simple, limited.

This is followed in the second column by a description of the different qualities required in the student's answer for that level. These are called the skills descriptors. In order to reach a given level, a student must fulfil one or more of the skills descriptors for that level.

The third column of the mark scheme is the Indicative Standard. This is an important feature of the mark scheme for GCSE English Language. It provides exemplification of the skills descriptors at each level and offers a small number of different comments at the required standard to give an indication of the quality of response that is typical for that level. It shows the progression from Level 1 to 4.

The Indicative Standard is not intended to be a model answer nor a complete response, and it does not exemplify required content. Students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do not have to meet all the skill descriptors at that level.

The standardising scripts will further exemplify each of the levels. You must refer to the standardising material **throughout your marking**.

Step 1 Annotate the response

When marking a response you should first read through the student's answer and annotate each section using the comments from the statement bank to show the qualities that are being demonstrated, as instructed during standardising. You can then award a level and a mark.

Step 2 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 descriptors for that level. The descriptors for the level indicate 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.

The Indicative Standard column in the mark scheme will help you determine the correct level. Remember, students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do **not** have to meet all the skill descriptors at that level. It is not the number of references, but the quality of the comments that will determine the level. The annotation you added to the script at Step 1 will help you determine the correct level.

Step 3 Determine a mark

Once you have assigned a level you need to decide on the mark. This requires you to fine tune within the level to see how well each of the skills descriptors for that level has been met. A student only has to meet a skills descriptor at a given level **once** to be awarded that level. Since responses rarely match a level in all respects, you need to balance out the range of skills achieved and allow strong performance in some aspects to compensate for other skills that may be only partially fulfilled. Again, the annotation added at Step 1 will help you determine the mark.

Reference to the standardising scripts throughout the marking period is essential. This will help you apply the level descriptors accurately and consistently. There will usually be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

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.

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

Advice

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

1. Refer constantly to the mark scheme and standardising scripts throughout the marking period.

2. Always credit accurate, relevant and appropriate responses that are not necessarily covered by the mark scheme or the standardising scripts.

3. Use the full range of marks. Do not hesitate to give full marks if the response merits it.

4. Remember the key to accurate and fair marking is consistency.

5. If you have any doubt about how to allocate marks to a response, consult your Team Leader.

SECTION A: READING – Assessment Objectives

AO1	• Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
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.
AO3	• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	• Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	• 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	• 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	✓

0 1 Read again the first part of the source, from **lines 1 to 6**.

List **four** things about the brush house and what is happening in this part of the source.

[4 marks]

Give 1 mark for each point about the brush house or what is happening:

- responses must be drawn only from lines 1–6 of the text
- responses must relate to the brush house and what is happening
- responses must show some evidence of selection
- responses can be quotations or paraphrase
- responses can be a single word; full sentences are not required.

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

AO1	• 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

Indicative content; students may include:

- the sun is warming the house – 1 mark
- the sun is breaking through the house crevices in long streaks – 2 marks
- the house was warm – 1 mark
- the house has crevices – 1 mark
- sunlight broke into the house – 1 mark
- a streak fell on the bed-box – 2 marks
- the bed-box is hanging – 1 mark
- the bed-box is hanging from the ceiling – 2 marks
- there is a hanging bed-box – 2 marks
- the bed-box is hanging on ropes – 2 marks
- there is a hanging bed-box – 2 marks
- there is a bed-box that is hanging from the roof support – 3 marks
- baby Coyotito is in a hanging bed-box – 2 marks
- there is a tiny movement near the hanging box – 4 marks
- there is a scorpion in the room – 1 mark
- the scorpion is moving slowly – 2 marks
- the scorpion's stinging tail is out – 1 mark
- a scorpion is moving down the rope – 2 mark
- the scorpion has its tail out behind him – 2 marks
- there was a tiny movement – 2 marks
- the scorpion makes a tiny movement – 2 marks
- it was a tiny movement that drew their eyes towards the hanging box – 5 marks
- Kino and Juana froze in their position – 1 mark
- Kino froze – 1 mark
- Juana froze – 1 mark

REJECT:

- the baby moved in a tiny movement
- Kino and Juana are freezing

Ask yourself the following questions:

- Does it tell you something about the brush house or what is happening?
- Is it from the correct section of the text?
- Is it true/accurate?
- If there is no subject in the response and you precede the response with 'It is/There is/are...', **does it make sense?**

0 2 Look in detail at this extract, from **lines 7 to 17** of the source.

How does the writer use language here to describe the conflict between Kino and the scorpion?

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	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Detailed and/or perceptive analysis 7–8 marks	Shows detailed and/or perceptive understanding of language: • Analyses the effects of the writer's choices of language • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology	In describing Kino's reactions to the danger, the writer is using an extended metaphor of the 'Song of Evil' and the 'Song of the Family', to present the contrast between good and evil. This is illustrated by 'In his mind a new song had come, the Song of Evil… and underneath, the Song of the Family cried plaintively'. Here, by using this juxtaposition between good and evil, the writer portrays the Family threatened by the 'savage, secret, dangerous melody'. This triplet of adjectives suggests a primitive, covert threat, embodied in the scorpion, forcing Kino to react swiftly and decisively to protect his family.

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer creates a contrast between the image of a 'Song of Evil' and 'Song of the Family', by describing the evil threat to Kino's family, represented by the scorpion. Here the writer describes the threat as the 'music of the enemy' and 'dangerous melody', suggesting a huge sense of immediate danger surrounding the family. The adjectives 'savage', 'secret' and 'dangerous' suggest a hidden threat the family faces. The words 'savage' and 'dangerous' emphasise the struggle Kino faces against the evil threatening his family.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: • Attempts to comment on the effect of language • Selects some appropriate textual detail • Makes some use of subject terminology, mainly appropriately	The writer is showing Kino trying to protect his family from the evil scorpion. The writer is describing the scorpion as the 'music of the enemy, of any foe of the family', suggesting that Kino's family is in danger. The adjectives 'savage, secret, dangerous' show the scary situation the family is in.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple references or textual details • Makes simple use of subject terminology, not always appropriately	The writer is showing that Kino's family is threatened by the scorpion, and Kino must protect them. The phrase 'savage, secret, dangerous melody' shows the danger the family is in.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO2 content may include the effect of language features such as:

- **extended metaphor:** of the 'Song of Evil' and the 'Song of the Family' presenting contrast between good and evil.
- **personification**: 'breath whistled' suggesting the loudness and autonomy of his breath.
- **adverbs**: 'delicately', 'quietly', 'noiselessly' and 'smoothly', suggesting Kino's exceptional focus on the scorpion without betraying his presence.
- **short simple sentence**: eg, 'Kino stood perfectly still', emphasising his self-control and composure.
- **adjectives**: eg 'startled' indicates the surprise of the initial shock for Kino.
- **repetition**: eg 'smoothly' reinforces his controlled behavior.

0 3 You now need to think about the **whole** of the source.

The text is from the beginning of a novel.

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 of the source
- 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	Indicative Standard This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows detailed and perceptive understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a judicious range of examples • Makes sophisticated and accurate use of subject terminology	The extract begins with the introduction of a positive image of a calm and sunny setting in what initially appears to be a happy family home. However, the sun is also illuminating the scorpion, causing a shift in perspective that is now focused on the threat facing Kino's child. This instantly creates tension and fear as the scorpion advances. The 'tiny movement' is mirrored by Kino who, 'glided quietly'. Both are poised and the text switches quickly between them, 'It stopped' and 'Kino stood perfectly still'. Here, the writer holds the reader in the tension. The scorpion's sting delivers the threat of death to baby Coyotito and this fast-paced, fear-induced action reveals how quickly the parents react.

Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	The writer begins the text by introducing the setting by describing the family home lit by sunlight. This is followed by a shift of perspective by bringing the sun from outside to the inside of the house, creating a sense of calm. However, when the writer then introduces the scorpion it creates tension and the reader wonders what might be in store for Kino's family Now the calmness changes to panic. The scorpion stings baby Coyotito, after which the pace of the action increases, showing how fast Kino and Juana act to save their baby, and the speed of their reaction highlights their fear.
Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: • Attempts to comment on the effect of structural features • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately	At the beginning of the text, the writer introduces the setting, followed by a different perspective by the sun coming in to the house. Then the reader is made aware of the danger and worries about what is going to happy to baby Coyotito. After the baby is stung by the scorpion, the pace of the events gets faster, when Kino and Juana act fast to save their baby, suggesting to the reader that their baby is important to them.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple references or examples • Makes simple use of subject terminology, not always appropriately	At the beginning, the writer shows a family home, but then changes focus to the baby getting stung. In the end, events speed up, making the reader feel sorry for the parents.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of ideas such as:

- **Perspective shift**: the opening of happy, calm beginning accentuates the 'evil' that enters the house, and the imminent threat it is about to pose.
- **Pace change**: relaxed beginning which builds, fast-paced, to tension and intensity.
- **Focus shift** between Kino's reaction at the beginning to Juana as a leader in the second half of the text.
- **Introduction of problem**: the scorpion stinging baby Coyotito in middle of the text, symbolic of intrusion of evil into the family and evoking empathy.
- **Zooming in on details**: vivid description/imagery of the scorpion and Juana sucking out the poison
- **Dialogue**: showing interaction between the parents, as they deal with the tragedy as a family unit.
- **Cliff-hanger ending** leaving the reader with questions and feeling concerned about baby Coyotito.

0 4 Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "In this part of the story, Juana's reaction to the danger facing their baby is different to Kino's. The writer shows that Kino is unhelpful, and it is Juana who tries to save the baby's life."

To what extent do you agree?

In your response, you could:

- consider Juana's and Kino's reactions to the danger facing their baby
- evaluate how the writer presents Juana's and Kino's different reactions
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	**Skills Descriptors**	**Indicative Standard** This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed **evaluation**: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	Kino's instinctive reaction to eliminate the threat by killing the scorpion is no less effective than Juana's, whose focus is on keeping the baby alive. Juana's reaction to save her baby reveals her maternal instinct for the child that is 'nearly everything' in her world. The writer creates contrast between the parents' protective instincts by employing animal imagery to portray their reactions. Although initially described as 'patient' and 'fragile', the writer uses a simile to present Juana's eyes 'as cold as the eyes of a lioness', emphasising her controlled behaviour and determination to protect the child. The writer shows Kino's almost animalistic anger at the scorpion as the source of evil, with the use of verbs like 'snarling' and 'bared'. This imagery reveals Kino as an aggressive hunter, stalking the scorpion until he destroys it, whereas Juana's primal impulse is to protect her child.

Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant **evaluation**: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	The writer presents both parents reacting equally quickly to the threat to their baby, and therefore I disagree that Kino is unhelpful. Each parent makes a different but equally important contribution, with Kino removing the threat of the scorpion forever and Juana doing all she can to save her child. The writer uses animal imagery, 'bared', 'fury flared' and 'snarling', describing Kino's reaction to the threat as that of a wild animal. Juana, on the other hand, is compared to a lioness in 'her eyes as cold as the eyes of a lioness', emphasising her control and taking charge of the situation. We imagine Juana as cool and collected as a lioness before she pounces into action, suggesting she will not stop until the baby is helped. Even though they prioritise different things, both Kino and Juana show a natural instinct to save their baby.
Level 2 Some, evaluation 6–10 marks	Shows some attempts at **evaluation**: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I disagree that Kino is 'unhelpful' in his reaction to the threat to the baby. Juana seems to be better at dealing with it than Kino. The writer describes Kino with words like 'snarling' and 'bared' to show that he is like an animal trying to kill the scorpion. The writer also describes Juana as a lioness with a simile 'her eyes as cold as the eyes of a lioness', showing the reader that the parents try to protect their baby. Kino and Juana both have to act fast, but in different ways.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited **evaluation**: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I do not agree that Kino is 'unhelpful' because he kills the scorpion. But Juana saves the baby by sucking the poison, so they are different. Kino and Juana are described using words like 'snarling', 'bared' and 'lioness'. This tells us that they both want to save the baby.
Level 0 No marks	Nothing to reward.	

Note: Reference to the writer's methods may be implicit without specific mention of the writer.

Similarly, the evaluative 'I do/I don't agree' may be implicit.
In both these cases credit should be given according to the quality of what is written.

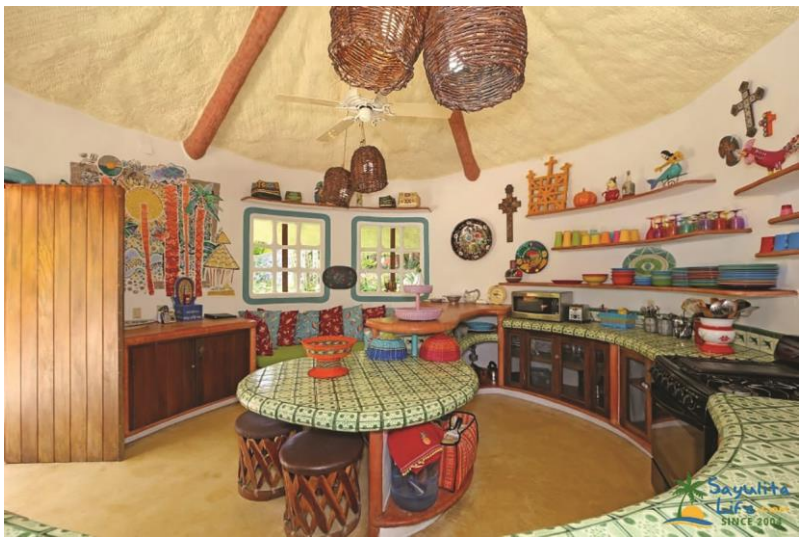
AO4 content may include the evaluation of ideas such as:

- contrast between effectiveness of Kino's and Juana's reactions; perhaps gender stereotypes of Kino as 'the protector' father, and Juana as 'the nurturing' mother.
- description of Juana as having 'iron' in her, implying her incredible strength of character and determination, which amaze Kino.
- Juana's character described as usually 'obedient' 'respectful' 'cheerful' and 'patient', indicating her multifaceted character, which adapts to the situation.
- the final line, 'Kino followed her' (simple sentence), possibly suggesting Juana as leading the situation, and Kino trusting her decision without question.
- Kino successfully kills the scorpion.
- Juana's persistence and determination to get the poison out of her baby, exemplified by 'sucked hard and spat and sucked again' (alliteration).
- the interaction between Kino and Juana, highlighted by the dialogue "Go to get the doctor."

0 5 A travel website is running a creative writing competition and will publish the winning entries.

Either

Write a description of an unusual place to stay, as suggested by this picture:



or

Write a story about a life-saving rescue.

(24 marks for content and organisation
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**
Level 4 19–24 marks **Compelling, Convincing Communication**	Upper Level 4 22–24 marks	**Content** • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • Extensive and ambitious vocabulary with sustained crafting of linguistic devices **Organisation** • 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
	Lower Level 4 19–21 marks	**Content** • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices **Organisation** • 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
Level 3 13–18 marks **Consistent, Clear Communication**	Upper Level 3 16–18 marks	**Content** • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices **Organisation** • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

<table>
<tr><td></td><td>Lower Level 3

13–15 marks</td><td>Content
• Communication is generally clear
• Tone, style and register are generally matched to purpose and audience
• Vocabulary clearly chosen for effect and appropriate use of linguistic devices

Organisation
• Usually effective use of structural features
• Writing is engaging, with a range of connected ideas
• Usually coherent paragraphs with range of discourse markers</td></tr>
<tr><td rowspan="2">Level 2

7–12 marks

Some successful Communication</td><td>Upper Level 2

10–12 marks</td><td>Content
• Communicates with some sustained success
• Some sustained attempt to match tone, style and register to purpose and audience
• Conscious use of vocabulary with some use of linguistic devices

Organisation
• Some use of structural features
• Increasing variety of linked and relevant ideas
• Some use of paragraphs and some use of discourse markers</td></tr>
<tr><td>Lower Level 2

7–9 marks</td><td>Content
• Communicates with some success
• Attempts to match tone, style and register to purpose and audience
• Begins to vary vocabulary with some use of linguistic devices

Organisation
• Attempts to use structural features
• Some linked and relevant ideas
• Attempt to write in paragraphs with some discourse markers, not always appropriate</td></tr>
</table>

<table>
<tr><td rowspan="2">Level 1

1–6 marks

Simple, Limited Communication</td><td>Upper Level 1

4–6 marks</td><td>Content
• Communicates simply
• Simple awareness of matching tone, style and register to purpose and audience
• Simple vocabulary; simple linguistic devices

Organisation
• Evidence of simple structural features
• One or two relevant ideas, simply linked
• Random paragraph structure</td></tr>
<tr><td>Lower Level 1

1–3 marks</td><td>Content
• Limited communication
• Occasional sense of matching tone, style and register to purpose and audience
• Simple vocabulary

Organisation
• Limited or no evidence of structural features
• One or two unlinked ideas
• No paragraphs</td></tr>
<tr><td>Level 0
No marks</td><td colspan="2">Students will not have offered any meaningful writing to assess.
Nothing to reward.</td></tr>
</table>

AO6 Technical Accuracy Students 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**
Level 4 13–16 marks	• 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
Level 3 9–12 marks	• 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
Level 2 5–8 marks	• 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
Level 1 1–4 marks	• 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
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.