GCSE
ENGLISH LANGUAGE
8700/1

Paper 1 Explorations in creative reading and writing

Mark scheme

November 2019

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19BG8700/1/MS

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 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.

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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 5**.

List **four** things about Zoe's surroundings from this part of the source.

[4 marks]

Give 1 mark for each point about Zoe's surroundings:

- responses must be true, and drawn only from lines 1 to 5 of the text
- responses must relate to Zoe's surroundings
- 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 5 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	• 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:

	Accept	Reject
it is snowing	it has snowed a lot it has snowed it is snowy it is cold/ freezing 1 mark each	it is dark
the snow is gentle	it is beautiful the snow is beautiful 1 mark each	it is gentle (no mention of snow)
the snow has six-pointed flakes 1 mark	[gentle] [six pointed] [flakes/ settled] on her jacket sleeves 3 marks	the snow has flakes
the snow looks like it was from a picture book 1 mark	the surroundings are magical 1 mark	the snow is from a picture book
the snow is settling 1 mark	flakes settled on her jacket sleeve 1 mark for [flakes settled]	
she is on a mountain 1 mark		

the air is icy	the mountain air/ the air is cold 1 mark the mountain air / the air is prickly/ prickled 1 mark the mountain air/ air/ it is icy cold 1 mark the mountain air /the air prickled with cold/ ice 2 marks	
the air smells of pine resin 1 mark	the air smells of pine. the air smells of resing there are pine trees 1 mark each	the air smells
below her is Saint-Bernard-en-Haut	below her/ there is a village/ a resort village/ a resort 1 mark below her is Saint Bernard 1 mark she can see/ there is a Pyrenean resort village 1 mark	below her is Bernard. she is in a village/ Pyrenean resort
to the west she can see the Pyrenees	[to the west] there is a [mountain range] 2 marks [to the west] there are [mountains] 2 marks she can see/ there are mountains 1 mark she is in the Pyrenees 1 mark	she can see a range
the mountain range has irregular peaks	there were peaks/ irregular peaks the mountains/ peaks were irregular 1 mark each	it was irregular (must include mountains or peaks)
the village is [several hundred metres] [below her] 2 marks	she can see dark outlines 1 mark several hundred metres below lay [the dark outline of] St Bernard	she can see outlines

	2 marks	

Or any other valid responses that you are able to verify by checking the source

NB Accept comments that begin with:
There are …
She can see…

0 2 Look in detail at this extract, from **lines 9 to 14** of the source:

(Extract in question paper)

How does the writer use language here to describe Zoe's feelings?

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 provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 **Perceptive, detailed analysis** 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The writer presents a linked image starting with the alliterative 'snow and silence' through to the extended metaphor of a 'complete arrest of life' and a 'rehearsal and a pre-echo of death' to describe Zoe's feelings. The repetition of the words 'snow and silence' and the use of 'everywhere' suggest that she feels at one with the surrounding expanse of unspoiled whiteness. This feeling of absolute purity and stillness is described as a 'complete arrest of life' – a metaphor for Zoe's feeling of moving from the natural world to the spiritual world where 'life' has been stopped as if dead.

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 describes Zoe's joy and satisfaction at the moment she realises that 'Everywhere was snow and silence. Snow and silence'. Using 'everywhere' shows that Zoe feels she is surrounded by nothing except pure whiteness and complete quiet, with the repetition and alliteration emphasising how breath-taking she finds it. The metaphor 'the complete arrest of life' suggests that Zoe feels she and the world around her have stopped dead, that there is nothing but the snow and the stillness.
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 repetition of 'snow and silence, snow and silence' and the writer's use of alliteration emphasise that Zoe felt happy to be surrounded by the whiteness of the snow, even if it was cold. The repetition of 'silence' makes it seem like she also enjoyed the peace and quiet in the mountains.
Level 1 **Simple, limited comment** 1-2 marks	Shows simple awareness of language: • Offers simple comment on the effect of language • Selects simple reference(s) or textual detail(s) • Makes simple use of subject terminology, mainly appropriately	It says 'Everywhere there was snow and silence, snow and silence' so the words are repeated to make it seem like she really liked the snow and she liked how quiet it was.
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 ideas such as:

- use of repetition and alliteration in 'snow and silence'
- use of words like 'everywhere' to show Zoe is totally surrounded by snow
- the extended metaphor of a 'complete arrest of life' and a 'rehearsal and a pre-echo of death' to suggest Zoe's feeling of transcendence
- reference to the metaphor the 'eagle'

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

This 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 provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 **Perceptive, detailed analysis** 7-8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	The beginning presents Zoe's state of mind: at one with the mountain and its purity, serenity and stillness, and the tone is reflective and unhurried. This is reinforced when a short dialogue introduces Jake and they both enjoy 'the tranquillity, the silence, the undisturbed snow'. At this point, they naively feel a bond with the mountain, which appears harmless. However, the tone and mood soon change as they start to ski. Jake 'hits' the west side and Zoe is 'carving matching parallel tracks' on the east so that we are taken fast-paced through the story and down the mountain. The narrative then stops abruptly as the skiers stop, concerned about a rumbling noise and 'what looked like grey smoke unfurling'. They, and we, soon realise 'it was an avalanche', and at this point, although Zoe remains static, Jake is frantic and the text rapidly builds momentum until it reaches a climax. In the final line, when Zoe blacks out, we are reminded of the silence at the beginning but now the mountain has betrayed them and it is the silence of disaster.

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 text begins in the mountains, and our attention is focussed on a single character, Zoe, who is enjoying the stillness and beauty of the place. When the second character, Jake, joins her, they both appreciate 'the tranquillity, the silence' as they start to ski down the mountain. Then the action moves forward quickly as they are 'carving matching parallel tracks through the fresh snow', but an interruption occurs as Zoe looks at the beautiful 'pillar of what looked like grey smoke'. At this point, we experience a sense of panic as both we and Zoe realise that 'it was an avalanche'. The pace then becomes really fast as the avalanche overtakes them, until the last line when everything stops because Zoe blacks out.
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, the writer focuses our attention on Zoe who is enjoying being in the mountains because it is so quiet. Then she is joined by a second character, Jake, and they begin their ski run down the mountain. As they ski they begin to realise there is a problem. Then Zoe hears a 'rumble' which soon becomes a 'roaring in her ears', so we know something bad is going to happen, and in the final line it goes black.
Level 1 **Simple, limited comment** 1-2 marks	Shows simple awareness of structural features: • Offers simple comment on the effect of structure • Selects simple reference(s) or example(s) • Makes simple use of subject terminology, not always appropriately	The text begins with Zoe in the mountains and then Jake joins her, so we know it's going to be about the two of them. Then they begin skiing down the mountain and get into trouble, and at the end it is black.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of ideas such as:

- shifting pace and tone from stillness and tranquillity in the first half of the text to rapid action and panic in the second half
- clues of the approaching avalanche, eg shifting snow, a rumble, etc
- the circular structure of the text, but moving from harmless silence at the beginning to the silence of disaster at the end
- use of dialogue as a valid structural feature

0 4 Focus this part of your answer on the second part of the source, from **line 28 to the end**.

A student said, 'In this part of the story, where Zoe and Jake are caught in the avalanche, I can't believe Zoe is so slow to react to the warning signs because, in the end, the situation sounds really dangerous'.

To what extent do you agree?

In your response, you could:

- consider Zoe's reactions in this part of the story
- evaluate how the writer makes the situation sound dangerous
- 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 provides an exemplification of the skills descriptors at each level. It is not a model answer, nor a complete response, nor does it seek to exemplify any particular content.
Level 4 **Perceptive, detailed evaluation** 16-20 marks	Shows perceptive and detailed evaluation: • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Develops a convincing and critical response to the focus of the statement	Even though line 28 starts with the word 'But', which alerts the reader to a change of some kind, Zoe is still lost in her previous trance-like state, revelling in the exquisite 'beauty' of the surrounding stillness. This is why I believe her slow reaction is understandable, and she barely registers the 'small slab of snow slip from underneath her' and the 'rumble'. Even when she sees 'grey smoke unfurling in silky banners', she unknowingly and naively describes it as 'beautiful'. It takes Jake, who acts as a structural catalyst, to move the plot forward and make her realise the impending threat and how vulnerable they both are. The writer makes the situation sound extremely dangerous through his choice of imagery, the simile 'like a tsunami at sea' implying the snow is savagely hurtling towards Zoe, about to submerge and obliterate any life forms in its wake. The triplet 'twisting, spinning, turning' reinforces the tone of violence, the present participles adding immediacy so that we, too, experience Zoe's loss of control when faced with this overwhelmingly destructive avalanche.

Level 3 **Clear, relevant evaluation** 11-15 marks	Shows clear and relevant evaluation: • 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	I think it's understandable that Zoe is so slow to react. The signs of the avalanche are almost insignificant at the start – she feels a 'small slab of snow slip from underneath her' and hears a 'rumble' - and when she sees 'grey smoke unfurling in silky banners', she describes it as 'beautiful' because at this stage she still sees the mountains as magical. It's only when Jakes speeds towards her screaming for her to take cover that she recognises an avalanche is coming. From then on the writer makes the situation sound really dangerous. The approaching avalanche is compared to 'a tsunami at sea' to suggest that the snow has enough force to overpower Zoe and wash her away. Also the triplet 'twisting, spinning, turning' not only increases the panic and pace of the story but conveys how quickly she has lost control of her movements in the hostile conditions.
Level 2 **Some evaluation** 6-10 marks	Shows some attempts at evaluation: • 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 question	I can't believe that Zoe is so slow to react. She feels a 'small slab of snow slip from underneath her' and hears a 'rumble', but she doesn't realise she's in danger. Even when she sees 'grey smoke unfurling in silky banners' she thinks it's 'beautiful'. It's only when she sees Jake skiing towards her that she realises something is wrong. From then on the situation does sound dangerous. The writer uses words like 'twisting, spinning, turning' to make the story speed up and it seems like everything is happening at once. He also says the snow is like 'a tsunami at sea', so it is very powerful and serious.
Level 1 **Simple, limited comment** 1-5 marks	Shows simple, limited evaluation: • 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	I don't think Zoe understands the danger because she ignores the 'rumble' and doesn't realise until later that it is an avalanche. The writer makes the situation sound dangerous by saying the snow is 'like a tsunami at sea', and Zoe is 'twisting, spinning, turning', which makes it seem like she's all over the place.
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:

- the numerous clues that suggest the avalanche is coming
- how Zoe's previous positive feeling towards the mountain impacts the speed of her reactions
- Jake as a catalyst in changing the direction of the plot
- use of violent imagery, eg 'a tsunami at sea', to show the force of the avalanche
- use of other linguistic features, eg the triplet 'twisting, spinning, turning' to convey Zoe's loss of control.

0 5 Your school or college is asking students to contribute some creative writing for its website.

Either

Write a story about a magical world as suggested by this picture: (at end of MS)

or

Describe a place you think is beautiful.

(24 marks for content and organisation and
16 marks for technical accuracy)
[40 marks]

<table>
<tr><td colspan="3">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.</td></tr>
<tr><td>Level</td><td></td><td>Skills descriptors</td></tr>
<tr><td rowspan="2">Level 4

19-24 marks

Compelling, Convincing Communication</td><td>Upper Level 4

22-24 marks</td><td>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</td></tr>
<tr><td>Lower Level 4

19-21 marks</td><td>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</td></tr>
<tr><td>Level 3

13-18 marks

Consistent, Clear Communication</td><td>Upper Level 3

16-18 marks</td><td>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</td></tr>
</table>

	Lower Level 3 13-15 marks	**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
Level 2 7-12 marks **Some successful Communication**	Upper Level 2 10-12 marks	**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
	Lower Level 2 7-9 marks	**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
Level 1 1-6 marks **Simple, Limited Communication**	Upper Level 1 4-6 marks	**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

	Lower Level 1 1-3 marks	**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
Level 0 No marks	Students will not have offered any meaningful writing to assess. Nothing to reward	

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.

