

---

# INTERNATIONAL GCSE ENGLISH LANGUAGE 9270/1

Paper 1 – Literary Non-Fiction and Composition

---

Mark scheme

June 2022

---

Version 1.0 Final



2 2 6 Y 9 2 7 0 / 1 / M S

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.

**Copyright information**

OxfordAQA retains the copyright on all its publications. However, registered schools/colleges for OxfordAQA are permitted to copy material from this booklet for their own internal use, with the following important exception: OxfordAQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2022 Oxford International AQA Examinations and its licensors. All rights reserved.

## **Level of response marking instructions**

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### **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.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### **Step 2 Determine a mark**

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will 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.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

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

**Section A:**

This section assesses candidates' response to reading. The skills which are assessed are defined in AO1.

**AO1: Reading**

R1: Read and understand texts, selecting and utilising material appropriate to purpose

R2: Collate and synthesize detail from one or more sources, making cross-references and comparisons as appropriate

R3: Develop and sustain interpretations of writers' ideas and perspectives

R4: Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.

**Examiners must reward any valid interpretations. Answers *might*, however, include some of the examples given for each question.**

<b>1</b>	<b>What do you learn about the woman who leads the writer into the house?</b>	<b>5</b>
	<p>R1,R2 Marks are awarded for the appropriate selection of detail and consideration of it. Better responses are likely to use detail to explain. Accept relevant detail drawn from introduction.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-3 marks</b> for answers which <b>identify relevant isolated detail; may include simple comment or assertion</b> eg</p> <ul style="list-style-type: none"> <li>• The woman is not the writer's grandmother.</li> <li>• She's upset.</li> </ul> <p><b>Award 4-5 marks</b> for answers which <b>collate relevant detail and/or infer</b> eg</p> <ul style="list-style-type: none"> <li>• The woman has a bad hip and walks slowly. She seems to be related to the writer's grandmother as, although her eyes are a different colour, they remind the writer of her grandmother.</li> <li>• She seems to be upset as she dabs her eyes and finds it difficult to speak; this is why she decides to show the writer the photographs.</li> </ul>	

2	<p><b>What do you learn about the writer’s grandmother, Livija, and Livija’s brother and sister?</b></p>	6
	<p>R1,R2,R3 Marks are awarded for the appropriate identification, collation and consideration of detail. Better responses are likely to examine detail and infer meaning.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-2 marks</b> for answers which <b>identify relevant isolated detail; may include simple comment or assertion</b> eg</p> <ul style="list-style-type: none"> <li>• Livija’s brother was called Janis.</li> <li>• Ausma, Livija’s sister, was born when Livija was fourteen.</li> </ul> <p><b>Award 3-4 marks</b> for answers which <b>offer a range of detail and/or begin to develop some comment</b> eg</p> <ul style="list-style-type: none"> <li>• Livija's brother and sister were called Janis and Ausma. Livija was fourteen years older than Ausma though it doesn't say if she was also older than Janis. The photograph was taken on a farm where they probably lived.</li> <li>• Livija's sister, Ausma, is the woman who is showing her the photographs. In one photograph, Ausma is wearing 'stiff boots' and Janis is 'buttoned into a suit'. This sounds like they are uncomfortable, and are not used to wearing smart clothes.</li> </ul> <p><b>Award 5-6 marks</b> for answers which <b>offer a coherent overview and/or infer</b> eg</p> <ul style="list-style-type: none"> <li>• It sounds as though the writer was close to her grandmother, Livija, and that Livija told her many stories about her brother and sister and also about the farm where they may have grown up. It sounds as though the writer’s grandmother had happy memories of her youth which she shared with her granddaughter because the writer says 'it sounds like an incredible place'. These happy memories were not, it seems, shared by Ausma. She says 'your grandmother's stories aren't my stories', suggesting her life there was very different.</li> <li>• We now know that the woman who showed the writer into the house is Ausma, Livija's younger sister. The photograph shown to the writer is described as a 'portrait' and its formality is emphasised by the phrases 'stiff boots' and 'buttoned into a suit'. To have had such a portrait taken in those days may suggest that the children's parents were both wealthy and proud of their children. The brother Janis, sounds quite mischievous with his 'rakish grin stifled'. This impression of mischievousness is reinforced by the exclamation and italics: '<i>Janis!</i> - said just like that'.</li> </ul>	

3	<b>What does the writer discover about her long-lost family?</b>	6
	<p>R1,R2,R3 Marks are awarded for appropriate selection of detail and consideration of it. Better answers are likely to explain more subtle points.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-2 marks</b> for answers which <b>identify relevant isolated detail; may include simple comment or assertion</b> eg</p> <ul style="list-style-type: none"> <li>• Ausma's husband is called Harijs.</li> <li>• There are a lot of relatives.</li> </ul> <p><b>Award 3-4 marks</b> for answers which <b>offer a range of detail and/or begin to develop some comment;</b> may refer to the writer's feelings eg</p> <ul style="list-style-type: none"> <li>• She finds she has a large family she did not know as she meets two of Ausma and Harijs's three children and their children's children.</li> <li>• She learns a lot about the family but also realises she 'still had so much to learn'. It seems as though her grandmother didn't know everything that went on at the farm.</li> </ul> <p><b>Award 5-6 marks</b> for answers which <b>collate a range of detail; likely to refer to more subtle points</b> eg</p> <ul style="list-style-type: none"> <li>• The writer discovers that she has a wide extended family in Latvia. She meets members of her family from different generations including the first great-grandchild, Liva, whose name reminds her of her grandmother's name. The family is close and are very welcoming; Ligita tells her how they have been waiting to meet her, suggesting that they consider the writer to be a part of this family.</li> <li>• The writer discovers a sense of belonging to this family. She does not feel awkward with them as time passes quickly ('hours pass') as she 'toasts and cries and eats and laughs' with them. She also discovers that she has much to learn about this family. The family's history is not hers and there are things her grandmother has not told her or, more likely, that her grandmother never knew.</li> </ul>	

4	<b>How does the writer create a sense of mystery around the farm?</b>	6
	<p>R1,R3,R4 Marks are awarded for the appropriate selection of detail and consideration of it with likely reference to effect. Better answers are likely to focus on language use and/or technique.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-2 marks</b> for answers which <b>identify relevant isolated detail; may include simple comment or assertion</b> eg</p> <ul style="list-style-type: none"> <li>• The writer says that nobody has talked about the farm.</li> <li>• The silence about the farm makes it sound mysterious.</li> </ul> <p><b>Award 3-4 marks</b> for answers which <b>use detail to explain and/or comment on effect</b> eg</p> <ul style="list-style-type: none"> <li>• The writer creates a sense of silence around the farm. No one wants to talk about it, even when she asks if she could be taken there. This makes it sound as though there is something wrong and that the family don't want to tell the writer what it is.</li> <li>• The writer describes the birds she sees in the silence and 'the shadows' they cast as they 'swoop over the lawn'. The 'shadows' make it sound dark and mysterious as though something is hidden.</li> </ul> <p><b>Award 5-6 marks</b> for answers which <b>examine detail/language use/technique and/or focus on effect</b> eg</p> <ul style="list-style-type: none"> <li>• The writer uses the simile 'like the things that are revealed when an old log is lifted'. This suggests that the farm has secrets that have been kept in the dark for a long time and that the secrets are best kept away from the light. The single response of 'Gone' raises questions that are not answered: where has the farm gone? Why has it gone? This enhances the sense of mystery as the reader, as well, as the writer, wants to know the answers.</li> <li>• The writer creates a sense of mystery through a focus on the silence that surrounds her request to go to the farm. It is 'soft' and 'vulnerable' creating a sense of something sensitive that could be easily hurt - the mystery of the farm is clearly painful to speak about. The silence of the response to her question is exaggerated by the focus on the 'shrilling of sparrows' and the 'yipping of a puppy'. These are harsh sounds as though to emphasize the pain and the image of the 'shadows the birds cast as they swoop over the lawn' creates a sense of foreboding and something mysterious and threatening.</li> </ul>	

5	What methods does the writer use to recreate the scene for the reader?	9
	<p>R1,R4 Marks are awarded for the identification and appropriate consideration of detail and method. Better responses are likely to examine and explore method and effect.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-3 marks</b> for answers which <b>identify relevant isolated detail; may include simple reference to method</b> eg</p> <ul style="list-style-type: none"> <li>• The writer says the 'house emerges from behind a screen of weeds'.</li> <li>• She describes what she sees to recreate the scene.</li> </ul> <p><b>Award 4-6 marks</b> for answers which <b>begin to develop comment on method and/or effect</b> eg</p> <ul style="list-style-type: none"> <li>• The writer makes the house seem alive when she says 'it emerges from behind a screen of weeds'. The reference to the weeds makes it sound as though it has been neglected.</li> <li>• She tells the reader the stories that her grandmother used to tell her. These give the place a history and make the house seem alive and not derelict.</li> </ul> <p><b>Award 7-9 marks</b> for answers which <b>examine, analyse and/or explore method and/or effect</b> eg</p> <ul style="list-style-type: none"> <li>• The writer reveals the scene gradually. First the house 'emerges' from the weeds, the chosen verb creating a sense of the house actively revealing itself. She then recalls her grandmother's stories which gave the house life in her imagination. It is only as she approaches that she describes it in detail. It is no longer the house stored in her memories; it is 'not quite right'. She then moves from the broader picture zooming in on the specific details of the damage that has occurred. This method combined with the repeated use of 'And' at the start of sentences, enables the reader to experience the house as she does, first through her memories and then in its grim reality.</li> <li>• The writer personifies the house, making it seem like a living entity when she says it 'emerges' from the woods as though it is active and capable of movement. Like the 'faces of the very elderly' its history is written on it. This idea of the house being alive is sustained when she refers to approaching 'its flank' and compares the insulation which dangles at the edge of the hole in the roof with 'flaps of cartilage'. By making the house seem alive, she accentuates the damage that has been done to it and shows to the reader how, for her, it has always been much more than an inanimate building.</li> </ul>	



6	What do you learn about the importance of this visit for the writer?	8
	<p>R1,R2 Marks are awarded for the identification and appropriate consideration of detail. Better responses are likely to offer developed comment and to explore and infer meaning. Responses may validly draw on the introduction. The 'importance of the visit' may be implicit in the response.</p> <p><b>0 marks:</b> nothing relevant</p> <p><b>Award 1-2 marks</b> for answers which <b>identify relevant isolated detail; may include simple comment or assertion</b> eg</p> <ul style="list-style-type: none"> <li>• It's the first time the writer has visited Latvia.</li> <li>• It was where her grandmother lived as a young girl.</li> </ul> <p><b>Award 3-5 marks</b> for answers which <b>begin to develop comment to explain importance</b> eg</p> <ul style="list-style-type: none"> <li>• It's the first time she's visited so she didn't know what to expect. She discovers things she didn't know about the farm and realises that she has much to learn about her 'long-lost' family.</li> <li>• It's the first time that she meets her family in Latvia even though she has heard a lot about them from her grandmother. She discovers she has many relatives who all seem very pleased to meet her which must have made her happy.</li> </ul> <p><b>Award 6-8 marks</b> for answers which <b>offer developed, supported comment; likely to infer</b> eg</p> <ul style="list-style-type: none"> <li>• The writer was raised by her grandmother whom she obviously loved. As a child she had absorbed all the stories her grandmother had told her about her home in Latvia. This is her first chance to meet her relatives and see the place so it must have had great emotional and sentimental significance for her. She now realises she's part of this heritage and feels connected with her past.</li> <li>• She begins to understand that the idyllic life described by her grandmother was only one part of a bigger story. She sees that the war had brought great damage to the farm and, almost certainly, to people's lives which is why Ausma explains that she has different 'stories'. It's as though she has had to grow up and no longer sees the past through the eyes of a child.</li> </ul>	

## **Section B**

This section assesses candidates' writing. The skills which are assessed are defined in AO2.

### **AO2: Writing**

- W1: Communicate clearly, effectively and imaginatively; use and adapt forms and select vocabulary appropriate to task and purpose in ways that engage the reader.
- W2: Use a range of sentence structures for clarity, purpose and effect.
- W3: Organise information and ideas into sentences, paragraphs and whole texts; use a variety of linguistic and structural features to support cohesion and overall coherence.
- W4: Demonstrate technical accuracy in grammar, punctuation and spelling.

W1, 2 and 3 are assessed in the first template (30 marks).

W4 is assessed in the final template (10 marks).

### **Mode of assessment**

Scripts should be clearly annotated with comments based on the mark scheme descriptors. Summative comments must be taken from the mark scheme descriptors and the band from which they are taken must be indicated in brackets.

### **Rubric Infringement**

Candidates are required to complete one of the given tasks. Where a candidate attempts more than one task, both (or all) must be marked using the mark scheme. The candidate will be awarded the higher of the marks.

7	<b>‘Family is always more important than friends.’ Discuss.</b>	<b>40</b>
---	---	-----------

<b>Generic Skills Descriptors</b>	<b>Specific Content</b>
<p><b>Band 6: sophisticated</b></p> <p>26–30 Marks</p> <ul style="list-style-type: none"> <li>communicates in a sophisticated way with discriminating selection and development of detail; sophisticated adaptation of form for purpose; sophisticated/creative vocabulary choices and phrasing; fully engages readers</li> <li>sophisticated manipulation of sentence structures for clarity, purpose and effect</li> <li>creatively structured with sophisticated paragraphing for effect</li> </ul>	<ul style="list-style-type: none"> <li>cogent focus on subject</li> <li>integrates a range of complex details and ideas to promote viewpoint</li> <li>compelling personal voice and/or skilful manipulation of reader’s response</li> <li>sophisticated use of Standard English</li> </ul>
<p><b>Band 5: assured</b></p> <p>21–25 Marks</p> <ul style="list-style-type: none"> <li>communicates effectively with assured selection of detail and developed ideas; assured adaptation of form for purpose; assured vocabulary choices and phrasing; begins to manipulate reader response</li> <li>assured and ambitious use of a range of sentence structures for clarity, purpose and effect</li> <li>assuredly structured with fluent linking of paragraphs to sustain coherence</li> </ul>	<ul style="list-style-type: none"> <li>develops discussion and promotes viewpoint</li> <li>range of rhetorical devices used selectively and effectively; discourse markers effectively integrated</li> <li>begins to anticipate and address potential reader response</li> <li>assured use of Standard English</li> </ul>
<p><b>Band 4: secure</b></p> <p>16–20 Marks</p> <ul style="list-style-type: none"> <li>communicates clearly with relevant selection and development of detail; clear identification with purpose and audience; varied vocabulary for effect; begins to sustain reader response</li> <li>varied sentence structures securely used to create different effects</li> <li>clearly organised with coherent links formed within and between paragraphs</li> </ul>	<ul style="list-style-type: none"> <li>clear selection of detail to promote viewpoint</li> <li>some use of rhetorical devices for effect; discourse markers used to navigate readers and support organisation</li> <li>engagement of reader may be sustained through direct address</li> <li>secure use of Standard English</li> </ul>

Generic Skills Descriptors	Specific Content
<p><b>Band 3: some control</b></p> <p>11-15 marks</p> <ul style="list-style-type: none"> <li>communicates ideas with sustained awareness of purpose and audience; some deliberate selection of vocabulary for effect; begins to engage reader</li> <li>some variety and conscious control of sentence structures for effect</li> <li>ideas are logically sequenced with paragraphs marking a shift in focus</li> </ul>	<ul style="list-style-type: none"> <li>awareness of need to discuss with some relevant detail</li> <li>discourse markers used to introduce and link ideas</li> <li>may begin to engage reader through simple use of rhetorical questions and direct address</li> <li>generally uses accurate Standard English</li> </ul>
<p><b>Band 2: simple</b></p> <p>6-10</p> <ul style="list-style-type: none"> <li>communicates simply with occasional sense of purpose and audience; simple appropriate vocabulary</li> <li>some sustained use of a range of sentence structures</li> <li>some sustained sequencing of ideas with usually random paragraphing</li> </ul>	<ul style="list-style-type: none"> <li>makes some linked points relevant to subject</li> <li>may occasionally use discourse markers appropriately</li> <li>some sustained use of accurate Standard English</li> </ul>
<p><b>Band 1: some attempt</b></p> <p>1-5 Marks</p> <ul style="list-style-type: none"> <li>some attempt to communicate relevant meaning</li> <li>some attempt to organise ideas into sentences</li> <li>some simple sequencing of ideas</li> </ul>	<ul style="list-style-type: none"> <li>makes some points relevant to subject</li> <li>may link some ideas relevant to animals</li> <li>occasional use of accurate Standard English</li> </ul>
<p>0 Marks</p>	<p>nothing worthy of credit</p>

8	<b>Describe a place you know from childhood that seems different to you now.</b>	<b>40</b>
---	--	-----------

<b>Generic Skills Descriptors</b>	<b>Specific Content</b>
<p><b>Band 6: sophisticated</b></p> <p>26–30 Marks</p> <ul style="list-style-type: none"> <li>communicates in a sophisticated way with discriminating selection and development of detail; sophisticated adaptation of form for purpose; sophisticated/creative vocabulary choices and phrasing; fully engages readers</li> <li>sophisticated manipulation of sentence structures for clarity, purpose and effect</li> <li>creatively structured with sophisticated paragraphing for effect</li> </ul>	<ul style="list-style-type: none"> <li>cogent focus on place; difference may be implicit</li> <li>fully integrated descriptive detail</li> <li>compelling personal voice and/or skilful manipulation of reader's response</li> <li>sophisticated use of Standard English</li> </ul>
<p><b>Band 5: assured</b></p> <p>21–25 Marks</p> <ul style="list-style-type: none"> <li>communicates effectively with assured selection of detail and developed ideas; assured adaptation of form for purpose; assured vocabulary choices and phrasing; begins to manipulate reader response</li> <li>assured and ambitious use of a range of sentence structures for clarity, purpose and effect</li> <li>assuredly structured with fluent linking of paragraphs to sustain coherence</li> </ul>	<ul style="list-style-type: none"> <li>selectively and effectively uses a range of devices to describe the place; difference may be implicit</li> <li>uses structure (eg contrast) to good effect</li> <li>begins to anticipate and address potential reader response</li> <li>assured use of Standard English</li> </ul>
<p><b>Band 4: secure</b></p> <p>16–20 Marks</p> <ul style="list-style-type: none"> <li>communicates clearly with relevant selection and development of detail; clear identification with purpose and audience; varied vocabulary for effect; begins to sustain reader response</li> <li>varied sentence structures securely used to create different effects</li> <li>clearly organised with coherent links formed within and between paragraphs</li> </ul>	<ul style="list-style-type: none"> <li>clear selection of detail to enhance description of place; difference may be implicit</li> <li>some use of rhetorical devices for effect; discourse markers used to navigate readers and support organisation</li> <li>engagement of reader may be sustained through direct address</li> <li>secure use of Standard English</li> </ul>

Generic Skills Descriptors	Specific Content
<p><b>Band 3: some control</b></p> <p>11-15 marks</p> <ul style="list-style-type: none"> <li>communicates ideas with sustained awareness of purpose and audience; some deliberate selection of vocabulary for effect; begins to engage reader</li> <li>some variety and conscious control of sentence structures for effect</li> <li>ideas are logically sequenced with paragraphs marking a shift in focus</li> </ul>	<ul style="list-style-type: none"> <li>some clear focus on place; difference may be implicit</li> <li>deliberately uses details and language to describe place</li> <li>may begin to engage reader through simple use of rhetorical questions and direct address</li> <li>generally uses accurate Standard English</li> </ul>
<p><b>Band 2: simple</b></p> <p>6-10</p> <ul style="list-style-type: none"> <li>communicates simply with occasional sense of purpose and audience; simple appropriate vocabulary</li> <li>some sustained use of a range of sentence structures</li> <li>some sustained sequencing of ideas with usually random paragraphing</li> </ul>	<ul style="list-style-type: none"> <li>makes some linked points relevant to place and/or difference</li> <li>may occasionally use adjectives with some effect</li> <li>some sustained use of accurate Standard English</li> </ul>
<p><b>Band 1: some attempt</b></p> <p>1-5 Marks</p> <ul style="list-style-type: none"> <li>some attempt to communicate relevant meaning</li> <li>some attempt to organise ideas into sentences</li> <li>some simple sequencing of ideas</li> </ul>	<ul style="list-style-type: none"> <li>makes some points relevant to place and/or difference</li> <li>may use simple descriptive words and phrases</li> <li>occasional use of accurate Standard English</li> </ul>
<p>0 Marks</p>	<p>nothing worthy of credit</p>

<b>Q9</b>	<b>Write a story with the title: ‘Memories’.</b>	<b>40</b>
-----------	--	-----------

<b>Generic Skills Descriptors</b>	<b>Specific Content</b>
<p><b>Band 6: sophisticated</b></p> <p>26–30 Marks</p> <ul style="list-style-type: none"> <li>communicates in a sophisticated way with discriminating selection and development of detail; sophisticated adaptation of form for purpose; sophisticated/creative vocabulary choices and phrasing; fully engages readers</li> <li>sophisticated manipulation of sentence structures for clarity, purpose and effect</li> <li>creatively structured with sophisticated paragraphing for effect</li> </ul>	<ul style="list-style-type: none"> <li>plot, setting and characterisation wholly convincing within context</li> <li>integrates a range of narrative strands and/or complex details</li> <li>compelling personal voice and/or subtlety of purpose and ability to manipulate reader response</li> <li>sophisticated use of Standard English</li> </ul>
<p><b>Band 5: assured</b></p> <p>21–25 Marks</p> <ul style="list-style-type: none"> <li>communicates effectively with assured selection of detail and developed ideas; assured adaptation of form for purpose; assured vocabulary choices and phrasing; begins to manipulate reader response</li> <li>assured and ambitious use of a range of sentence structures for clarity, purpose and effect</li> <li>assuredly structured with fluent linking of paragraphs to sustain coherence</li> </ul>	<ul style="list-style-type: none"> <li>plot, setting and characterisation designed to interest and engage</li> <li>selectively and effectively uses a range of linguistic and/or structural devices (eg flashback) to sustain narrative</li> <li>begins to anticipate and address potential reader response</li> <li>assured use of Standard English</li> </ul>
<p><b>Band 4: secure</b></p> <p>16–20 Marks</p> <ul style="list-style-type: none"> <li>communicates clearly with relevant selection and development of detail; clear identification with purpose and audience; varied vocabulary for effect; begins to sustain reader response</li> <li>varied sentence structures securely used to create different effects</li> <li>clearly organised with coherent links formed within and between paragraphs</li> </ul>	<ul style="list-style-type: none"> <li>clear evidence of plot with some clear attempt to provide setting and/or characterisation</li> <li>details and vocabulary are clearly selected to enhance narrative</li> <li>engagement of reader may be sustained through direct address</li> <li>secure use of Standard English</li> </ul>

Generic Skills Descriptors	Specific Content
<p><b>Band 3: some control</b></p> <p>11-15 Marks</p> <ul style="list-style-type: none"> <li>communicates ideas with sustained awareness of purpose and audience; some deliberate selection of vocabulary for effect; begins to engage reader</li> <li>some variety and conscious control of sentence structures for effect</li> <li>ideas are logically sequenced with paragraphs marking a shift in focus</li> </ul>	<ul style="list-style-type: none"> <li>usually sustains first, second or third person account in a recognisable narrative</li> <li>events are linked through appropriate vocabulary choices</li> <li>shows some deliberate use of techniques to engage the reader</li> <li>generally uses accurate Standard English</li> </ul>
<p><b>Band 2: simple</b></p> <p>6-10 Marks</p> <ul style="list-style-type: none"> <li>communicates simply with occasional sense of purpose and audience; simple appropriate vocabulary</li> <li>some sustained use of a range of sentence structures</li> <li>some sustained sequencing of ideas with usually random paragraphing</li> </ul>	<ul style="list-style-type: none"> <li>makes some linked points to create a chronological story</li> <li>shows awareness of the need to include details to interest reader</li> <li>some sustained use of accurate Standard English</li> </ul>
<p><b>Band 1: some attempt</b></p> <p>1-5 Marks</p> <ul style="list-style-type: none"> <li>some attempt to communicate relevant meaning</li> <li>some attempt to organise ideas into sentences</li> <li>some simple sequencing of ideas</li> </ul>	<ul style="list-style-type: none"> <li>makes some points relevant to a story</li> <li>may use simple narrative techniques eg the use of 'then'</li> <li>occasional use of accurate Standard English</li> </ul>
<p>0 Marks</p>	<p>nothing worthy of credit</p>



**W4: Demonstrate technical accuracy in grammar, punctuation and spelling.**

Generic Skills Descriptors
<p><b>Band 5: sophisticated</b></p> <p>9-10 Marks</p> <ul style="list-style-type: none"> <li>• demonstrates complete grammatical control</li> <li>• uses punctuation in a sophisticated way to guide and/or manipulate reader; may use creatively for effect</li> <li>• spells a wide range of complex and irregular words accurately; occasional lapses may occur</li> </ul>
<p><b>Band 4: assured</b></p> <p>7-8 Marks</p> <ul style="list-style-type: none"> <li>• demonstrates extensive grammatical control</li> <li>• uses a range of punctuation accurately to demarcate sentences and clauses, punctuate dialogue, and create a range of effects</li> <li>• spells a range of complex and irregular words accurately</li> </ul>
<p><b>Band 3: secure</b></p> <p>5-6 Marks</p> <ul style="list-style-type: none"> <li>• demonstrates generally secure grammatical control</li> <li>• sentence demarcation is secure and punctuation is used for effect; some accurate use of commas and/or semi-colons</li> <li>• spells commonly used complex and irregular words accurately</li> </ul>
<p><b>Band 2: some control</b></p> <p>3-4 marks</p> <ul style="list-style-type: none"> <li>• demonstrates limited grammatical control</li> <li>• capital letters and full stops are generally used correctly; begins to use punctuation for effect</li> <li>• basic spelling is accurate; some commonly used complex and irregular words spelt accurately</li> </ul>
<p><b>Band 1: simple</b></p> <p>1-2 Marks</p> <ul style="list-style-type: none"> <li>• demonstrates poor grammatical control</li> <li>• uses punctuation with occasional accuracy</li> <li>• basic spelling is usually accurate</li> </ul>
<p><b>0 Marks:</b> nothing worthy of credit.</p>