



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL
ENGLISH LANGUAGE - UNIT 4
1700U40-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL ENGLISH LANGUAGE

UNIT 4: Spoken Texts and Creative Recasting

SUMMER 2019 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine-tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss features of the texts other than those mentioned in the mark scheme.

SECTION A: Analysing Spoken Language

AO1	AO2	AO3
20 marks	10 marks	10 marks

General Notes

In making judgements, look carefully at the marking grid, and at the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different approaches. Look for and reward valid, well-supported ideas which demonstrate independent thinking.

1. In your response to the question that follows, you must:

- draw on your knowledge of the levels of language
- consider concepts and issues relevant to the study of spoken language
- explore contextual factors

Analyse the different ways participants in these documentaries use spoken language to interact when dealing with difficult situations. [40]

Overview

Aspects of particular significance or interest for discussion:

- genre conventions such as use of voice over and individuals speaking to camera
- authoritative language, turn-taking and topic management and control
- strategies employed when power dynamics are unequal
- occupational language choices – education and police semantic fields
- accommodation and ways participants change their speech to suit different audiences and how they wish to be perceived; dual audience
- ways the participants respond under pressure
- politeness features
- spoken language features such as non-fluency features, interruptions, latch-ons, changes in pitch and emphasis in speech
- use of colloquial language such as regional slang and idioms
- accent and dialect features

Look for and reward any other valid points: those above and below are only illustrative of what might be explored.

Characteristics of a successful response may include:

- clear understanding of spoken language features evident
- insightful discussion of points of similarity and/or contrast that explore language use
- perceptive understanding of how the texts' contexts shape meaning
- well-chosen textual references that support the points made concisely and precisely clear understanding of concepts and resulting issues
- well-informed analysis
- critical engagement with key concepts and issues
- well-chosen references that support the points made concisely and precisely
- clear appreciation that contextual factors shape the content, language and grammatical structures
- intelligent conclusions drawn e.g. discussing findings given the question focus
- productive explorations of the implications of context factors
- intelligent interpretation of texts through close reading engaging with how meaning is constructed to drive on the argument
- assured evaluation providing details on findings and implications
- consistently and purposefully tied to the meaning of the texts
- tightly focused, meaningful analysis of the transcripts in light of the question set.

Characteristics of a less successful response may include:

- focus on irrelevant general features of spoken language
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the transcripts
- description of some relevant spoken language features without linking to the question/texts
- the arguments put forward may be implicit and difficult to follow
- only about half of the points made are appropriately and accurately supported with textual references
- demonstrates some linguistic knowledge although it may not always be accurate
- lack of engagement with the detail of the texts instead providing a somewhat superficial view of the transcripts
- a limited number of points developed through the response
- relies largely on describing and/or summarising content
- draws some points of comparison across the texts, mostly rudimentary but some of which may be sensible.

Notes

TEXT A

This transcript shows a difficult meeting between students and their Head of Year. Miss Bland holds the floor for much of the communication managing the turn-taking and topic. In general, there are short responses from boys who remain passive after an initial emotional response from Billy. Features of television documentaries can be seen. The speakers talk to the camera directly and there is a voice over in addition to the conversation the speakers have with each other. These spontaneous conversations show the teacher reprimanding the students for unacceptable behaviour and explaining reasons why they should improve their behaviour in future.

Candidates might explore the mixture of authoritative language to assert dominance and colloquial and convergent language to help capture the attention of the students and help them understand that she is considering their best interests. Candidates could consider the role of accommodation in these interactions. When the teacher speaks directly to the camera, she uses Standard English. There is unequal turn-taking in these interactions, with the boys, especially Tiger, giving short and expected responses to questions when asked but otherwise listening passively. On one occasion, in the first section, Billy interrupts to give an excuse which is promptly dismissed by Miss Bland. He is angry and feels powerless in this situation, but the pragmatics of the situation mean that he must follow her instructions and he is aware of the possible consequences if he were to refuse to do as Miss Bland says. There are many examples of local Northern accent in this transcript that candidates can explore.

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

Occupation based semantic field: (associated with education) *on report; year eight; year seven; dropped down sets; levels*

Dynamic verbs: (to catch interest and attention of listeners) */pressɪn/; bəθrɪn/*

Adverbs: (for emphasis) *really; absolutely; basically; really really /a:d/*

Verb phrases: (to add to informal tone and to create connection with the boys) *play up; blows up; suck it up; getting behind it; dropped down; sit /jɜ:selvz/ down; come up with*

Noun phrases: *bad behaviour; funny button*

Complement phrases: *(I'm) clever*

Present tense: *most of the teachers say I'm clever* (Billy might misbehave as he is bored. He is self-aware. Declarative seems statement of fact rather than a boast)

Present perfect aspect: *you've got a bit of a thing Billy haven't /jə/* (bad behaviour in past has relevance in current context; question tag guides response)

Future time: *I'm /gɪnə/ put you on report; you'll get dropped down sets*

Syntax: compound structures *(.) and then (.) /jə/ know (.) and /jɜ:/ attitude (1) you've got a bit of a thing Billy haven't /jə/ (.) you've got one of these buttons that gets (.) and you've got an ↑it's unfair↑ button* (MB avoids complex structures, possibly to help students to understand her points) **minor structure:** *our edu // ca:::tion* (boys avoid discussion in this more formal setting, a strategy to avoid further trouble) **complex structure:** *you'll get dropped down sets because (.h) there'll be people in the set below you (.) who were /wɜ:kɪn/ really really /a:d/ who might not be as bright as you on paper with their levels and things (.) but because they're /wɜ:kɪn/ really really /a:d/ (1) they'll get moved up (2) because they deserve it* (complex structure needed to explain consequences)

Discourse markers: *so; right*

Imperatives: *come with me boys; let's sit /jɜ:selvz/ down* (shows direct authority; polite forms)

Interrogatives: (to engage the boys directly and force a response) /æv/ *you got /wɒnə/ them buttons?; what's it ↑/əfektɪn/↑?*

Ellipsis: *trouble off teacher; you got a massive one of them* (missing less important sentence elements e.g. definite article, auxiliary verbs – adds to informal tone, example of convergence and regional accent)

Non-standard use of demonstrative pronoun: *you got a massive one of them*

Non-standard use of demonstrative determiner: /æv/ *you got /wɒnə/ them buttons* (dialect feature and use of convergence)

Non-fluency features: *so ba::sically (.) its /jɜ:/ beha::viour (.) and then (.) /jə/ know (.) and /jɜ:/ attitude;* (fillers to help organise key ideas) *I can like that (.) like a crystal ball(.) I can look in the ball; it's like a button like this self-destruct* (MB exemplifies with figurative ideas; she's thinking on her feet)

Repetition: *I /bɪn/ here sixteen years, I /bɪn/ here a lo::ng time* (to add emphasis to the fact that she has seen many things and realises the potential negative outcome; gives her viewpoint authority, she's talking from experience)

Unintentional repetition: *you'll get dropped down (1) you'll get dropped down sets* (clarification)

Fillers: /jə/ *know*

Idiomatic expressions: *trouble off teacher; innit;* (Billy: used as tag question, defiant use of divergence) *they're /gəʊɪn/ over people; I couldn't give a fiddlers about anyone else* (MB: to stop the excuses)

Paralinguistic features: {*presses the wall*}

Elongated and stressed words: *the ball; lo::ng; cha::nge; ba::sically; beha::viour* (used to dramatise points and slow the pace of discussion to allow key point to be effectively heard)

Latch on: = *so we don't get worse; =our educa::tion* (expected responses from boys indicating possible boredom or confirmation that they will follow expectations of authority figures); = *I couldn't give a fiddler's about anyone else* (assertion of power from MB; shows exasperation)

Overlap: // *they're /gəʊɪn/ over people /du:ɪn/ worse things than me* (indicates outrage and attempt to justify behaviour, non-standard grammar indicates heightened emotion)

Deixis: *like that; like this* (typical of genre where visuals provide context)

Backchannel: *mmm* (signals agreement or possible exasperation)

Timed pauses (often used by MB to give time to reflect, indicated semi-planned talk) *I can see where things are /gəʊɪn/ (2) I /bɪn/ here a lo::ng time (3) you are absolutely one hundred percent /gʌnə/ have to cha::nge Billy (3);* (as part of genre to indicate new element e.g. before or after voice over; to aid explanations; typical of genre) *news of Billy and Tiger's bad behaviour has reached Miss Bland (2)*

Micro-pauses (to admit negative behaviour trait; micropause between verb and object is unexpected) because *I start (.) /fɪdʒɪtɪn/*

Vague language: *levels and things*

Hedging: *a bit of (a thing)*

Figurative language: Onomatopoeia: *boom;* Simile: *like a button* (behaviour compared to a bomb – dramatic, making abstract concepts concrete to help the boys understand and give them a sense of control and ownership of their behaviour)

Pronunciation: elision of ending with present participles/'g' dropping: /fɪdʒɪtɪn/; /pressɪn/; /bɒθɪn/; /slɪmθɪn/; /əfektɪn/; /wɜ:kɪn/; **elision:** /gʌnə/; **Reduced vowels:** /bɪn/; /jə/; /jɜ:/; **assimilation:** /waɪdʒə/; **elision of 'h' at start of words:** /æpən/; /a:d/ (linked to informal speech); **non-standard reflexive pronoun:** *yerselves* (feature of regional dialect; convergence)

Pitch markers: accel: *come with me boys; right in we go* (fast pace to reflect decision to respond quickly); **rall:** *keep /pressɪn/ it* (reflects annoyance); **emphatic stress:** *sixteen; can't; escalate* (to add drama); **raised pitch:** ↑*boom*↑ (for dramatic effect); ↑/əfektɪn/↑ (to indicate a response is required); *an ↑it's unfair↑ button* (mimicking, shows close relationship with student and/or annoyance with him).

TEXT B

Overview

This transcript shows a conversation between a Post Office worker and two local police officers. There is evidence of colloquial speech and Welsh dialect phrases. Conversation features are quite informal whilst supporting the victim of the crime, talking together and discussing the CCTV footage. This is a feature of fly-on-the wall documentaries where we can see participants in their work environment with no apparent awareness of the wider TV audience. Other genre features can be seen when one speaker talks to the camera directly to give background information on crime levels in the area, and there is a voice over.

The Post Office worker explains details of the robbery and is clearly upset and concerned about the ramifications for herself, whilst the police officer tries to keep the emotions of the situation calm and the topic on track. The Post Office worker leads the conversation adding emotional detail. The police officer has occupational power and controls the topic if it goes off track whilst collecting as much information as possible from the scene of the crime. The police officer is unemotional and tries to diminish anxiety with a light-hearted approach to this crime when dealing with the victim.

Towards the end of the transcript, the police officers talk through the CCTV footage in a step-by-step description combined with some observations. There are several false starts and self-repairs and they are talking at the same time as commenting on video footage. The tone of conversation is measured and unemotional incorporating humour, taboo language and informality as they are used to dealing with difficult situations on a regular basis. The turn-taking at this point is smooth and intuitive suggesting a familiar working partnership.

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

Occupation based semantic field: (associated with police) *crime; suspects; robbery*

Proper nouns: *Rhydyfelin*

Cardinal numbers: *seventeen thousand six hundred and twenty*

Polysyllabic lexis: *substantial; liable* (indicates formality of situation and lower power status)

Deixis: *that much; like this* (paralinguistic features and CCTV visual footage makes meanings clear at these points)

Taboo language: /ʃɪtɪn/ (divergence indicates Rhino's personality)

Verb phrase: *hooded up* (reflects informal register)

Tenses: **present tense:** *we don't have many people who'd come to the Valleys (.) to commit a crime* (provides an overview); **past tense:** *he just /kaɪndə/ pushed her out the way* (recalling information); **tense switching in the CCTV description:** *have (.) come running round; the woman comes round the back; pushed her; he runs off(.) there's a woman /kʌmɪn/ in;* (reflects past actions of the robbery combined with the action being watched CCTV at the present time) **present perfect aspect:** *large amount of cash has been taken from the safe*

Syntax: complex structure: *we don't have many people who'd come to the Valleys (.) to commit a crime* (more formal structure used when speaking to camera – indicates awareness of secondary TV audience); *back at the police station (.) Rhino and Johnny review the CCTV footage* (fronted adverbial phrase to indicate change of scene); **simple structure:** *he runs off (.) drops all the money in the shop (1) goes out through the door (.) there's a woman /kʌmɪn/ in (.) tries to //grab him by the hood* (micropauses/timed pauses acting as sentence punctuation (simple forms to explain action in timed with the CCTV footage, subject is often elided)

Conditional adverbial clause: *if I'm liable for that* (indicates fear about future ramifications for the Post Office worker); *if the dog had been in here* (indicates high emotion of Post Office worker and speculation about more serious possible outcomes)

Passive voice: *large amount of cash has been taken from the safe* (to indicate unknown subject)

Imperative: *let's not worry about that* (attempt to calm situation and control the topic frames; this could seem unsympathetic; attempt to reassure)

Interjection: /eɪ/ (non-verbal reassurance)

Repetition: *commit a crime; it's all on all // on there; I think they were in there less than twenty seconds I think; drops all the money, he drops a /ləʊdə/ money, drops a load more money* (talk reflects action in real time)

Contraction: *you've* (basic spoken feature)

Unintentional repetition: *a a a* (indicates consideration of the best adjective choice to follow)

Overlap backchannel: /jeə/ /jeə/, *mmm* (affirmation)

False start: *they(.) you just see that much; he doesn't(.) he just /kaɪndə/ pushed her*

Ellipsis: *the other boy's kind of bit (.) nervous* (elided article); *there's a woman /kʌmɪn/ in(.) tries to grab him* (elided relative clause conjunction)

Elongated words: *spee:::ding* (adds drama and pace)

Paralinguistic features: {*indicates eyes*}

Discourse marker: *at the moment; so* (used to foreground)

Cliché: *nine times out of ten* (Rhino: to indicate knowledge); *I'm finished; the main thing is* (Post Office worker: to show and cover fears and panic)

Idiomatic expression: *have the mineral; I'm not /bi:ɪn/ funny*; (regional); *has a go at him*

Pronunciation: vowels becoming diphthongs: /juə/; (regional); **elision of ending with present participles/'g' dropping:** /bi:ɪn/; /traɪɪn/; /kʌmɪn/; **vowel reduction:** /fəɪə/ (tries to release tension and lighten mood in difficult situation); **elision:** /kaɪndə/; /ləʊdə/ (reflects fast pace as required with the timings of the CCTV footage; linked to informal speech)

Pitch markers: *rall the mineral so to speak* (dialect phrase indicates contemplation of possible perpetrator and informal register; assumption that this is a familiar phrase); **accel** *they wouldn't have hesitated* (shows heightened emotion and stress); **emphatic stress** *liable, finished* (indicates high emotion and distress)

This is not a checklist. Look for and credit other valid approaches / interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Assessment Grid Unit 4: Section A

BAND	AO1	AO2	AO3
	Apply appropriate methods of language analysis, using associated terminology and coherent written expression 20 marks	Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks
5	<p>17-20 marks</p> <ul style="list-style-type: none"> Sophisticated methods of analysis Confident use of a wide range of terminology (including spoken) Perceptive discussion of texts Coherent, academic style 	<p>9-10 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts Perceptive discussion of issues Confident and concise selection of textual support 	<p>9-10 marks</p> <ul style="list-style-type: none"> Confident analysis of a range of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of effectiveness of communication
4	<p>13-16 marks</p> <ul style="list-style-type: none"> Effective methods of analysis Secure use of a range of terminology (including spoken) Thorough discussion of texts Expression generally accurate and clear 	<p>7-8 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts Some intelligent discussion of issues Consistent selection of apt textual support 	<p>7-8 marks</p> <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible methods of analysis Generally sound use of terminology (including spoken) Competent discussion of texts Mostly accurate expression with some lapses 	<p>5-6 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts Sensible discussion of issues Generally appropriate selection of textual support 	<p>5-6 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic methods of analysis Using some terminology with some accuracy (including spoken) Uneven discussion of texts Straightforward expression, with technical inaccuracy 	<p>3-4 marks</p> <ul style="list-style-type: none"> Some understanding of concepts Basic discussion of issues Some points supported by textual references 	<p>3-4 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited methods of analysis Some grasp of basic terminology (including spoken) Undeveloped discussion of texts Errors in expression and lapses in clarity 	<p>1-2 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts Limited discussion of issues Little use of textual support 	<p>1-2 marks</p> <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy		

Section B: Creative Recasting

	AO2	AO5
Section B	10 marks	30 marks

2. Teenagers can see authority as a source of conflict.

Write a lively and entertaining online guide for teenagers about the best ways to deal with difficult situations involving authority figures.

Write the guide.

Aim to write approximately 400 words.

[40]

This creative response should develop from the content of the texts in Section A. It should use some of the information and contextual details given in the transcripts, re-presenting them in a different genre for a new audience and purpose. Additional information may be added but should be clearly related to the purpose of the guide.

Characteristics of a successful response may include:

- form suitable for a guide
- understanding of the relevant language issues
- sophisticated sense of genre e.g. confident and authoritative lexical choices, use of humour, slang
- effective stylistic choices e.g. facts, second personal address, imperatives, conditional sentences, modal verbs
- clear understanding of the purpose
- insightful awareness on the audience/reader's needs e.g. informative and advisory language which is appropriate for target audience
- consistent control of viewpoint
- appropriate and relevant information
- clear, logical and appropriate structure to engage the audience/reader e.g. lists, subheadings, bullet points, short sentences, present tense
- content drawn from the stimulus material but creative development of details
- well-selected and developed content
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:

- misunderstanding of the genre
- limited awareness of the reader's / audience's needs
- does not convincingly meet the requirements of the task
- limited development of ideas
- awkward, inappropriate or incoherent written expression
- struggles to sustain writing
- issues with clarity and accuracy
- loses tight focus of prescribed viewpoint
- over-reliance on stimulus material.

This is not a checklist. Reward other valid approaches.

Assessment Grid Unit 4: Section B

BAND	AO2	AO5	Guidance
	Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	Demonstrate expertise and creativity in the use of English to communicate in different ways 30 marks	
5	9-10 marks <ul style="list-style-type: none"> Confident interpretation of the task e.g. genre and purpose Confident understanding of concepts and issues relevant to language use 	25-30 marks <ul style="list-style-type: none"> Sophisticated and appropriate expression Confident and conscious linguistic/stylistic choices Highly original with real flair Form and content skilfully linked to genre/purpose 	High (29-30): Sophisticated and self-assured. Demonstrates flair and originality. Language consciously and creatively manipulated for effect. Skilful engagement with audience. High level of understanding. Distinctive and thought-provoking writing. Mid (27-28): Well-balanced, accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently. Low (25-26): Very good understanding of task. Genre used aptly to underpin linguistic/stylistic choices. Polished style and strong sense of context. Voice confident in places, with some perceptive writing.
4	7-8 marks <ul style="list-style-type: none"> Effective awareness of the task e.g. genre and purpose Secure understanding of concepts and issues relevant to language use 	19-24 marks <ul style="list-style-type: none"> Fluent and controlled expression Purposeful linguistic/stylistic choices Original and engaging Form and content effectively linked to genre/purpose 	High (23-24): a stronger sense of the writer as an individual with evidence of thoughtful creativity and purposeful linguistic choices. The response will show some signs of originality and will be clearly shaped by the target audience and the genre. Expression will be fluent, carefully controlled and sustained. Mid (21-22): There will be some assurance in the approach, although not all creative choices will be effective. Engagement with the audience will be well developed. The writing will begin to demonstrate some interesting features, but these may not be sustained Low (19-20): Responses will be consciously crafted for effect with some purposeful language choices and a secure understanding of audience. The structure will be well controlled, with effective links established between form/content and genre/purpose.
3	5-6 marks <ul style="list-style-type: none"> Sensible awareness of the task e.g. genre Sound understanding of concepts and issues relevant to language use 	13-18 marks <ul style="list-style-type: none"> Accurate and sound expression Competent linguistic/stylistic choices Some originality and clear attempt to engage Form and content sensibly linked to genre/purpose 	High (17-18): Examples of a personal voice and competent linguistic choices should be evident. There will be a sensible engagement with the target audience and a conscious attempt to organise material for effect. Expression will be generally sound and accurate; the style will be controlled. Mid (15-16): Responses should be generally clear and accurate with some sensible personal language choices being made. There should be a clear focus on the task with a sensible development of the content of the piece. The writing will be engaging Low (13-14): Expression should be mostly sound and organisation quite clear. Focus on the demands of the task should begin to shape the writing: form and content should be sensibly linked to genre and purpose, and there should be some attempt to engage.
2	3-4 marks <ul style="list-style-type: none"> Basic awareness of the task e.g. genre Reasonable understanding of concepts and issues relevant to language use 	7-12 marks <ul style="list-style-type: none"> Some inconsistency/inaccuracy and expression is rather basic Evidence of some straightforward linguistic/stylistic choices Some awareness of audience Some attempt to match form and content to genre/purpose 	High (11-12): Expression will be straightforward, but with some technical inaccuracy. There will be some basic engagement with the audience and some attempt to match form/content to genre/purpose. There will be some evidence of conscious lexical choices in places. Responses will be marked by inconsistency. Mid (9-10): Knowledge of genre and a basic awareness of audience may underpin some linguistic decisions. Expression will be adequate, though inconsistent in places with some faults in the writing. There will be some evidence that the link between form/content is understood. Low (7-8): The range of a response will be narrow, but there may be some basic awareness of genre in places. Technical errors will not affect understanding, but there may be some lack of fluency. Language choices will be basic.
1	1-2 marks <ul style="list-style-type: none"> Some general awareness of the task e.g. genre Some understanding of concepts and issues relevant to language use 	1-6 marks <ul style="list-style-type: none"> Frequent lapses and errors in expression Insufficient awareness of linguistic/stylistic choices Little sense of audience Limited attempt to link form and content to genre/purpose 	High (5-6): Technical inaccuracy and lack of fluency in expression will still be evident, but there may be some limited awareness of audience, and evidence of the occasional attempt to choose words for effect. There may be some limited awareness of links between content and genre. Mid (3-4): Some limited understanding of the task may begin to show, but the writing will lack clarity/ accuracy. The response may lack development. There will be limited engagement with language choices. Low (1-2): There will be little explicit evidence of organisation and only a cursory awareness of the demands of the task. Expression will often be awkward with frequent technical errors. There will be little sense of audience and limited awareness of stylistic choices. The response may be very brief or incomplete.
0	0 marks: Response not credit worthy		