GCSE
English/English Language
ENG1H
Understanding and producing non-fiction texts
Mark scheme

November 2013

Version/Stage: FINAL

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead 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.

Further copies of this Mark Scheme are available from aqa.org.uk

Marking methods

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

1. If you have any doubt about how to allocate marks to an answer, consult your Team Leader.
2. Refer constantly to the mark scheme throughout marking.
3. **Always** credit **accurate, relevant and appropriate** answers which are not given in the mark scheme.
4. Use the full range of marks. Don't hesitate to give full marks when the answer merits them.
5. The key to good and fair marking is **consistency**. Once approved, do **not** change your standard of marking.

Marking using CMI+

All English papers will be marked electronically using a software application called CMI+ (Computer Marking from Image). Instead of a paper being posted to examiners, student responses are scanned and sent electronically. The software is easy to use, but demands a different approach.

1. Instead of marking paper-by-paper you will mark item-by-item. An item is a part/question. Each time you log on you will need to choose an item to mark.
2. You can annotate items in various ways: underlining, highlighting and adding icons from a drop-down menu. Your Team Leader will tell you which types of annotation to use. Examiners may add extra annotation provided it is clearly linked to the mark scheme.
3. As you mark each response, enter the mark you are going to award in the box at the bottom of the screen. If you realise you have made a mistake you can go back one response to change the mark.
4. Your assessments will be monitored throughout the marking period. This ensures you are marking to the same standard, regardless of how many clips you have marked or what time of day you are marking. This approach allows senior examiners to ensure your marking remains consistent. Your Team Leader can bring you back to the right standard should you start to drift.
5. If your marking of a particular item is out of line, this will be picked up by the system and you will be stopped from marking. Your Team Leader will then contact you as soon as possible to explain where differences are occurring and how this can be addressed and they will then be able to restart you.

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where literary or linguistic terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the candidate uses these terms effectively to aid the clarity and precision of the argument.

DESCRIPTIONS OF LEVELS OF RESPONSE

The following procedure must be adopted in marking by levels of response:

- read the answer as a whole

- work up through the descriptors to find the one which best fits

- where there is more than one mark available in a level, determine the mark from the mark range judging whether the answer is nearer to the level above or to the one below.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

SECTION A: READING – Assessment Objectives

i.   Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
iii.   Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader, supporting their comments with detailed textual references.

SECTION B: WRITING – Assessment Objectives

i.   Communicate clearly, effectively and imaginatively, using forms and selecting vocabulary appropriate to task and purpose in ways which engage the reader.
ii.   Organise information and ideas into structures and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
iii.   Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

Assessment Objective	Section A
English AO2(i) English Language AO3(i)	✓
English AO2(ii) English Language AO3(ii)	
English AO2(iii) English Language AO3 (iii)	✓
English AO2(iv)	
	Section B
English AO3(i) English Language AO4(i)	✓
English AO3(ii) English Language AO4(ii)	✓
English AO3(iii) English Language AO4(iii)	✓
	One third of the marks available for Section B are allocated to this Assessment Objective

1   Read **Source 1**, *Children 'are being denied sheer joy of the outdoors'* by Oliver Moody.
    What do you understand from the article about the issues of children and the outdoors?   *(8 marks)*

AO2, i English AO3, i English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	• offers evidence that the text is fully understood • shows a detailed engagement with the text • makes perceptive connections and comments about concerns and issues raised in the text • offers appropriate quotations or references to support understanding
Band 3 'clear' 'relevant' 5 - 6 marks	• shows clear evidence that the text is understood • shows clear engagement with the text • begins to interpret the text and make comments about the issues raised in the text • offers relevant quotations or references to support understanding
Band 2 'some' 'attempts' 3 - 4 marks	• shows some evidence that the text is understood • attempts to engage with the text • makes some reference to the issues mentioned in the text • offers some relevant references or quotations to support what has been understood
Band 1 'limited' 1 - 2 marks	• shows limited evidence that the text is understood • shows limited engagement with the text • makes limited reference to the issues referred to in the text
Band 0	Nothing to reward

Indicative Content

Candidates' responses **may** include:
- The head of the National Trust (Dame Fiona Reynolds) says that young people are out of touch with nature and she explains that this is a serious issue for their freedom and well-being.
- She thinks children don't get out enough.
- She also thinks that schools should change the way they teach so that children can have a minimum time outside each week.
- It is suggested that 'anxious parents' are so fussy and protective and young people so dependent on their computers that children's real health and well-being is suffering. They are 'shut up indoors' instead of being allowed to 'experience nature in all its messiness' which would bring physical and mental benefits as well as being fun.
- Dame Fiona suggests it was easier when she was young because there were more places, like 'tatty countryside on the edge of town' to go and explore.
- One issue is that keeping young people too safe could be harmful to them by creating a 'weaker immune system', and that children are more likely to injure themselves at home than by 'falling out of a tree'.
- Many people who were interviewed said their best memories were of outdoor activities. But many children interviewed had no idea of the joys, or activities they could do, in the countryside, nor why they should go there.
- Dame Fiona said that 'children need to take risks' but we need to be able to deal with the risks.
- One way of doing this is to do work experience with the National Trust; this gives young people dignity through 'purpose', 'a sense of focused energy', and they can see that they have achieved something.

Now read **Source 2**, *Forget the X Factor... Mongolia's got talons.*

2   Explain how the headline and picture, with caption, are effective and how they link to the text.

(8 marks)

AO2, iii English AO3, iii English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	• offers a detailed interpretation of how the headline is effective • presents a detailed explanation and interpretation of what the picture shows and its effect • links the picture and the headline to the text with perceptive comments • offers appropriate quotations or references to support comments
Band 3 'clear' 'relevant' 5 - 6 marks	• shows clear understanding of how the headline is effective • makes clear and appropriate links between the headline and the content of the text • offers a clear explanation of the effectiveness of the picture • links the picture to the content of the text • supports ideas with relevant references or quotations
Band 2 'some' 'attempts' 3 - 4 marks	• shows some evidence that the effectiveness of the headline is understood • attempts to link the headline to the text • offers some explanation of how the picture is effective • attempts to link the picture to the content of the text
Band 1 'limited' 1 - 2 marks	• offers limited or simple comments on the effectiveness of the headline • offers a limited or simple explanation of what the picture shows • shows limited appreciation of how the picture and headline link with the text
Band 0	Nothing to reward

Indicative content
Candidates' responses **may** include the following.
The headline is effective because:
• It mentions the X Factor which is modern popular culture, well known and associated with UK, here in an unusual context.
• The title acts as a pun Britain's got Talent / Mongolia's got talons. The full sense is that 'The X Factor' is superseded by the 'talons/talent' reference.
• There is ellipsis (dots) giving pause for effect, allowing the reader to connect the X Factor and 'talons / talent' making the joke. The title is therefore humorous. The pause adds drama to the title which relates to the picture beneath.

- The title is alliterative which adds to its verbal effect -'f' and 'g' sounds. It also features assonance for effect, 'e' and 'o' sounds.

The picture is effective because:
- It is dramatic: the eagle is tearing at the meat which gives a sense of movement.
- The eagle has landed on the man's arm which is padded and has the meat to attract the bird.
- The eagle is very big and aggressive with a sharp beak and killer talons referred to in the title. It clearly has a huge wingspan and looks to be as big as the man.
- The man is rugged and tough and dressed in native clothes of fur, which seem at one with the bird's plumage – they both seem wild and fierce merging into one with their culture.
- The man is focused and concentrating, and seems to be enjoying the competition.
- The caption's 'tucking in' and 'grabs a bite' are colloquial and understated given the aggression of the eagle and therefore humorous; 'the far west of Mongolia' positions the picture and article.

Links with the text
- The X Factor / Britain's Got Talent is referenced in the text to make the point about cultural difference but also to connect them.
- The placing of the story and picture in Mongolia is made clear, together with the Mongolians' enthusiasm for eagles.
- The huge size of the eagle is mentioned, as are its claw-like talons and the colour of its plumage – which are featured in the title and picture.
- What the horseman is doing is explained –the eagle landing on the horseman's arm – which is shown in the picture.
- What the man is doing is also a competition – which links to the X Factor reference in the title.
- The culture of the horseman and the amazing attributes of the golden eagle, which are hinted at in the title and picture, are developed in the text.

Now read **Source 3**, *Motorbikes and Pyramids* by Ewan McGregor.

3   Explain some of the thoughts and feelings the writer has during his journey to the pyramids.

(8 marks)

AO2, i English AO3, i English Language	Skills
Band 4 'perceptive' 'detailed' 7 - 8 marks	• engages in detail with the experiences described in the text • offers perceptive explanations and interpretations of the thoughts and feelings expressed • employs appropriate quotations or references to support ideas
Band 3 'clear' 'relevant' 5 - 6 Marks	• shows a clear understanding of the experiences described in the text • clearly explains and begins to interpret thoughts and feelings • employs relevant quotations or references to support understanding and interpretation
Band 2 'some' 'attempts' 3 - 4 marks	• shows some engagement with the experiences described in the text • attempts to make some comments to explain thoughts and feelings • offers some quotations or references to support ideas
Band 1 'limited' 1 - 2 marks	• shows limited engagement with the text • offers limited or simple comments to explain thoughts and feelings • may offer copying or irrelevant quotation
Band 0	Nothing to reward

Indicative content

Candidates' responses **may** include the following :
- Ewan thought the land may have been 'farming country': '...it seemed the land was greener…'.
- He had been feeling in a bad mood and 'it was only just beginning to ease'; this is because the planning for the trip had gone wrong. He thought the tension, frustration, bickering was worse than on their previous trip. These thoughts preoccupied him.
- Ewan felt in awe at the first sight of the pyramids. His first thought about the pyramids was that they 'seemed to grow up from the middle of the town'; later he realised that they stood alone.
- The achievement of riding his motorbike 'all the way to the pyramids', 'dawned' on him; he felt it was a great thing to do, unbelievable and he felt proud – 'My God…'
- He felt excited as they drove into the town, perhaps because of the bustle of the traffic; he thought the buildings a 'dirty' yellow.
- He feels the tension lift when Charley enthusiastically mentions a round of golf. He feels the enthusiasm in Charley's voice. He realises fully that he is 'witnessing one of the great wonders of the world'.
- He thought it was wonderful, and couldn't believe that they had the pyramids to themselves because the area had been closed off for them – presumably by Ramy.
- As Ewan stood on the foot pegs of his bike, he was 'speechless', enraptured at the of the sight of the pyramids in their setting, almost in a state of marvel (homage).

Now you need to refer to Source 3, and *either* Source 1 *or* Source 2.

You are going to compare the use of language in **two** texts, one of which you have chosen.

4 Compare the ways in which **language** is used for effect in the **two** texts.
Give some examples and analyse the effects.

(16 marks)

AO2, i, iii English AO3, i, iii English Language	Skills
Band 4 'perceptive' 'detailed' 13 -16 marks	• offers a full and detailed understanding of the texts in relation to language • analyses how the writers have used language differently to achieve their effects • offers appropriate quotations or references in support of ideas with perceptive comments • focuses on comparison and cross-referencing of language features between the texts
Band 3 'clear' 'relevant' 9 -12 marks	• shows clear evidence that the texts are understood in relation to language • offers clear explanations of the effect of words and phrases in the different contexts • offers relevant quotations or references to support ideas • offers clear comparisons and cross references in relation to language between the two texts
Band 2 'some' 'attempts' 5 - 8 marks	• shows some evidence that the texts are understood in relation to language • shows some appreciation of the effect of words and phrases in the different contexts • attempts to support responses with usually appropriate quotations or references • attempts to compare language use and make cross references
Band 1 'limited' 1 - 4 marks	• offers limited evidence that either texts are understood in relation to language • offers limited appreciation of the effect of words and phrases in the different contexts • offers very few examples with simple comments • shows limited ability to compare or make cross references
Band 0	Nothing to reward

Indicative content
Candidates' responses **may** consider some of the following examples of language use:

Source 3
- The language is personal and reflective, essentially descriptive of place and feelings.
- *asphalt true and grippy* – refers to the road, *grippy* is an interesting word perhaps comparing the firm, secure road with the shifting sand.
- *the rubble, piles of rock littered across the horizon* – *horizon* suggests the sand (desert) was full of debris –*littered*- perhaps making the pyramids seem even more magnificent.
- *one petty squabble to another* – *squabble* makes it sound like children arguing, not grown men; *petty* confirms this, accounting for Ewan's bad mood.
- *Cars were hooting, kids yelling from donkey carts and bicycles* – *hooting* and *yelling* evoke the noise of the approaching busy town; sound words, *thick and fast*- compares with the *horizon* of sand and rubble.
- *they seemed to grow up from the middle of the town* – *grow up* gives the idea that the pyramids rise naturally like some huge plant, organically.
- *funnelled into traffic* – *funnelled* because the traffic is busy and moving into a bottleneck; *stained a dirty yellow* seems a negative impression of the buildings, poor, overcrowded.
- *wide and dusty; it snaked a few hundred yards* – *snaked* evokes a road winding into the distance, perhaps snakes are associated with the desert.
- *Two colossal structures, lifted from the desert* – cf. *grow up* – the image of the pyramids is now like some giant piece of engineering.

Source 1
- The language fits the purpose of presenting a persuasive point of view.
- *anxious parents obsessed with their children's safety*- *anxious* and *obsessed* are words used to categorise parents in a negative way in order to reinforce the writer's point.
- *shut up indoors*- the words have an 'emotional' effect sounding like children are imprisoned in their homes.
- *"worrying"* is also intended to shock despite being euphemistic.
- *creep of urban sprawl* is an effective image, personification likening the city to an animal or to organic matter spreading and 'destroying' once-safe places to play.
- *nature in all its messiness*- *messiness* is a word intended positively to evoke freedom from restrictions and order, natural, child-like, enjoyment. *tatty,* as in *tatty countryside* has a similar intention.
- *three times more likely…out of a tree* these words evoke an image which is effective because its humour disguises an important factual point.

Source 2
- The language fits the purpose of informing, explaining and describing.
- *wing-span of more than 2.5m and claw-like talons* – the words use factual dimensions combined with evocative adjectives –*claw-like.*
- *to tear at their prey* – short, aggressive words, action suggesting the power and violence of the birds.
- *perched on a mountainside as its master gallops* –*perched* suggests poised, waiting, alert; *master* suggests the relationship between the man and his trained eagle.
- *Kublai Khan's outing with 5,000 falconers*-the name evokes a romantic foreignness, history.
- *'King of the Birds', dark golden-brown plumage* – descriptive, colourful words
- *eagle-eyed beast has its sights set on the prize* – *eagle-eyed* is a tautology, maybe deliberate for effect, *beast* reinforces the power and fearsome nature of the bird.

5 Your local newspaper is to feature the topic 'Being Outdoors'.

   Write a short article for the paper which describes your experience of the outdoors and explains the benefits the outdoors can have for you.

                                (16 marks)

AO3,i,ii English AO4, i, ii English Language	
Band 4 'convincing' 'compelling' 8 - 10 marks	**Communication** • communicates in a way which is convincing, and increasingly compelling • form, content and style are consistently matched to purpose and audience, and becoming assuredly matched • engages the reader with structured and developed writing, with an increasingly wide range of integrated and complex details • writes in a formal way, employing a tone that is appropriately serious but also manipulative, subtle and increasingly abstract • uses linguistic devices, such as the rhetorical question, hyperbole, irony and satire, in a consciously crafted way that is increasingly sustained • shows control of extensive vocabulary, with word choices becoming increasingly ambitious **Organisation of Ideas** • employs fluently linked paragraphs and seamlessly integrated discursive markers • uses a variety of structural features, for example, different paragraph lengths, indented sections, dialogue, bullet points, in an increasingly inventive way • presents complex ideas in a coherent way
Band 3 'clear' 'success' 5 - 7 marks	**Communication** • communicates in a way which is clear, and increasingly successful • clear identification with purpose and audience, with form, content and style becoming increasingly matched • engages the reader with a range of material, with writing becoming more detailed and developed • writes in a formal way, employing a tone that is appropriately serious and clearly chosen, with increasing anticipation of reader response • uses linguistic devices, such as the rhetorical question, hyperbole, lists and anecdote, as appropriate, and increasingly to engage and interest the reader • shows evidence of a clear selection of vocabulary for effect, with increasing sophistication in word choice and phrasing **Organisation of Ideas** • employs usually coherent paragraphs that are increasingly used to enhance meaning, for example, one sentence paragraphs, and increasingly integrated discursive markers • uses a variety of structural features, for example, direct address to reader, indented sections, dialogue, bullet points, increasingly effectively • presents well thought out ideas in sentences

Band 2 'some' 'attempts' 3 - 4 marks	**Communication** • communicates ideas with some success • sustains awareness of purpose and audience, with increasingly conscious attempt to suit needs • engages the reader with some reasoning and reference to the issue, and an increasing variety of ideas • register may vary between formal and colloquial or slang, but with some attempt to control tone • may use simple devices, such as the rhetorical question, lists and exaggeration, increasingly with some effect • shows the beginnings of variety in vocabulary, with increasingly conscious use of vocabulary for effect **Organisation of Ideas** • some attempt to write in paragraphs, gradually beginning to mark a shift in focus, with an increasing use of appropriate, if mechanical, discursive markers • shows some evidence of structural features, for example, short paragraphs and dialogue if appropriate • presents a number of related ideas in an increasingly logical sequence
Band 1 'limited' 1 - 2 marks	**Communication** • communicates few ideas with limited success • limited awareness of purpose and audience • engages the reader in a limited way by reference to one or two ideas that may be linked • register may vary between formal and colloquial or slang, sustaining neither • may use simple devices, such as the rhetorical question and lists, but not always appropriately • limited vocabulary with occasional selected word **Organisation of Ideas** • shows evidence of erratic paragraph structure, with little use of discursive markers • shows limited structural features
Band 0	Nothing to reward

AO3, iii English AO4, iii English Language	Q5
Band 3 5 - 6 marks	• uses complex grammatical structures and punctuation with success • organises writing using sentence demarcation accurately • employs a variety of sentence forms to good effect including short sentences • shows accuracy in the spelling of words from an ambitious vocabulary • consistently uses standard English
Band 2 3 - 4 marks	• writes with control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is mainly accurate • employs a variety of sentence forms • shows accuracy in the spelling of words in common use in an increasingly developed vocabulary • usually uses standard English
Band 1 1 - 2 marks	• writes with some control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is sometimes accurate • writes simple and some complex sentences • shows accuracy in the spelling of some words in common use • sometimes uses standard English
Band 0	Nothing to reward

6   'Talent shows like The X Factor provide cheap television, gossip and nothing of any value. There are better programmes than these.'

Argue for **or** against the views expressed in this quotation. Your piece will appear on the entertainment pages of a website.

(24 marks)

AO3, i, ii English AO4 i, ii English Language	
Band 4 'convincing' 'compelling' 13 - 16 marks	**Communication** • communicates in a way which is convincing, and increasingly compelling • form, content and style are consistently matched to purpose and audience, and becoming assuredly matched • engages the reader with structured and developed writing, with an increasingly wide range of integrated and complex details • writes in a formal way, employing a tone that is appropriately serious but also manipulative, subtle and increasingly abstract • uses linguistic devices, such as the rhetorical question, hyperbole, irony and satire, in a consciously crafted way that is increasingly sustained • shows control of extensive vocabulary, with word choices becoming increasingly ambitious **Organisation of Ideas** • employs fluently linked paragraphs and seamlessly integrated discursive markers • uses a variety of structural features, for example, different paragraph lengths, indented sections, dialogue, bullet points, in an increasingly inventive way • presents complex ideas in a coherent way
Band 3 'clear' 'success' 9 - 12 marks	**Communication** • communicates in a way which is clear, and increasingly successful • clear identification with purpose and audience, with form, content and style becoming increasingly matched • engages the reader with a range of material, with writing becoming more detailed and developed • writes in a formal way, employing a tone that is appropriately serious and clearly chosen, with increasing anticipation of reader response • uses linguistic devices, such as the rhetorical question, hyperbole, lists and anecdote, as appropriate, and increasingly to engage and interest the reader • shows evidence of a clear selection of vocabulary for effect, with increasing sophistication in word choice and phrasing **Organisation of Ideas** • employs usually coherent paragraphs that are increasingly used to enhance meaning, for example, one sentence paragraphs, and increasingly integrated discursive markers • uses a variety of structural features, for example, direct address to reader, indented sections, dialogue, bullet points, increasingly effectively • presents well thought out ideas in sentences

Band 2 'some' 'attempts' 5 - 8 marks	**Communication** • communicates ideas with some success • sustains awareness of purpose and audience, with increasingly conscious attempt to suit needs • engages the reader by presenting a generalised point of view with some reasoning and reference to the issue, and an increasing variety of ideas • register may vary between formal and colloquial or slang, but with some attempt to control tone • may use simple devices, such as the rhetorical question, lists and exaggeration, increasingly with some effect • shows the beginnings of variety in vocabulary, with increasingly conscious use of vocabulary for effect **Organisation of Ideas** • some attempt to write in paragraphs, gradually beginning to mark a shift in focus, with an increasing use of appropriate, if mechanical, discursive markers • shows some evidence of structural features, for example, short paragraphs and dialogue if appropriate • presents a number of related ideas in an increasingly logical sequence
Band 1 'limited' 1 - 4 marks	**Communication** • communicates few ideas with limited success • limited awareness of purpose and audience • engages the reader in a limited way by reference to one or two ideas that may be linked • register may vary between formal and colloquial or slang, sustaining neither • may use simple devices, such as the rhetorical question and lists, but not always appropriately • limited vocabulary with occasional selected word **Organisation of Ideas** • shows evidence of erratic paragraph structure, with little use of discursive markers • shows limited structural features
Band 0	Nothing to reward

AO3,iii English AO4,iii English Language	Q6
Band 3 6 - 8 marks	• uses complex grammatical structures and punctuation with success • organises writing using sentence demarcation accurately • employs a variety of sentence forms to good effect including short sentences • shows accuracy in the spelling of words from an ambitious vocabulary • uses standard English consistently
Band 2 3 - 5 marks	• writes with control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is mainly accurate • employs a variety of sentence forms • shows accuracy in the spelling of words in common use in an increasingly developed vocabulary • uses standard English usually
Band 1 1 - 2 marks	• writes with some control of agreement, punctuation and sentence construction • organises writing using sentence demarcation which is sometimes accurate • writes simple and some complex sentences • shows accuracy in the spelling of some words in common use • uses standard English sometimes
Band 0	Nothing to reward