

Contents

Introduction	5
One-year scheme of work	7
Medium-term plans	11
Lesson plans and worksheets	
Term 1: Paper 1 Explorations in creative reading and writing (14 weeks)	19
Week 1 Lesson 1: What do I need to know?	
Lesson 2: Introducing basic comprehension skills (<i>Paper 1 Section A</i>)	
Week 2 Lesson 1: Developing comprehension skills (<i>Paper 1 Section A</i>)	
Lesson 2: Applying comprehension skills to Paper 1 Section A	
Week 3 Lesson 1: Working on spelling (<i>Paper 1 Section B</i>)	
Lesson 2: Working on verbs, tense and agreement (<i>Paper 1 Section B</i>)	
Week 4 Lesson 1: Introducing narrative structure (<i>Paper 1 Question 5</i>)	
Lesson 2: Planning and writing a structured narrative (<i>Paper 1 Question 5</i>)	
Week 5 Lesson 1: Developing skills with sentences and punctuation (<i>Paper 1 Section B</i>)	
Lesson 2: Developing skills with sentence structure and variety (<i>Paper 1 Section B</i>)	
Week 6 Lesson 1: Planning and writing a narrative opening from a picture stimulus (<i>Paper 1 Question 5</i>)	
Lesson 2: Half-term progress assessment task: narrative writing (<i>Paper 1 Question 5</i>)	
Week 7 Lesson 1: Introducing language skills (<i>Paper 1 Question 2</i>)	
Lesson 2: Developing language skills (<i>Paper 1 Question 2</i>)	
Week 8 Lesson 1: Applying language skills to Paper 1 Question 2	
Lesson 2: Applying language skills to Paper 1 Question 2	
Week 9 Lesson 1: Introducing structural features (<i>Paper 1 Question 3</i>)	
Lesson 2: Developing skills with structure (<i>Paper 1 Question 3</i>)	
Week 10 Lesson 1: Applying skills with structure to Paper 1 Question 3	
Lesson 2: Applying skills with structure to Paper 1 Question 3	
Week 11 Lesson 1: Planning and writing a description from a picture stimulus (<i>Paper 1 Question 5</i>)	
Lesson 2: Planning and writing a description from a written stimulus (<i>Paper 1 Question 5</i>)	
Week 12 Lesson 1: Introducing critical evaluation (<i>Paper 1 Question 4</i>)	
Lesson 2: Developing critical evaluation skills (<i>Paper 1 Question 4</i>)	
Week 13 Lesson 1: Applying critical evaluation skills to Paper 1 Question 4	
Lesson 2: End-of-term progress assessment task: Walking through a mock Paper 1	
Week 14 Lesson 1: End-of-term progress assessment task: Walking through a mock Paper 1 (<i>Paper 1 Question 4</i>)	
Lesson 2: End-of-term progress assessment task: Walking through a mock Paper 1 (<i>Paper 1 Question 5</i>)	
Term 2: Paper 2 Writers' viewpoints and perspectives (14 weeks)	67
Week 15 Lesson 1: Recapping basic comprehension skills (<i>Paper 2 Section A</i>)	
Lesson 2: Developing comprehension skills with more than one text (<i>Paper 2 Section A</i>)	
Week 16 Lesson 1: Working with challenging vocabulary in 19th century texts (<i>Paper 2 Section A</i>)	
Lesson 2: Working with challenging sentences in 19th century texts (<i>Paper 2 Section A</i>)	

Week 17 Lesson 1:	Developing comprehension and synthesis skills (<i>Paper 2 Question 2</i>)
Lesson 2:	Applying comprehension and synthesis skills to Paper 2 Question 2
Week 18 Lesson 1:	Introducing language skills (<i>Paper 2 Question 3</i>)
Lesson 2:	Developing language skills (<i>Paper 2 Question 3</i>)
Week 19 Lesson 1:	Applying language skills to Paper 2 Question 3 using a modern source
Lesson 2:	Applying language skills to Paper 2 Question 3 using a 19th century source
Week 20 Lesson 1:	Half-term progress assessment task: Paper 2 Questions 1 and 2
Lesson 2:	Half-term progress assessment task: Paper 2 Question 3
Week 21 Lesson 1:	Introducing viewpoint and perspective (<i>Spoken Language Endorsement</i>)
Lesson 2:	Planning a formal presentation expressing your own viewpoint (<i>Spoken Language Endorsement</i>)
Week 22 Lesson 1:	Developing your formal presentation (<i>Spoken Language Endorsement</i>)
Lesson 2:	Introducing point-of-view forms and conventions (<i>Paper 2 Question 5</i>)
Week 23 Lesson 1:	Planning and structuring your viewpoints into writing (<i>Paper 2 Question 5</i>)
Lesson 2:	Developing the structure of your viewpoints (<i>Paper 2 Question 5</i>)
Week 24 Lesson 1:	Working on varied sentences for effect (<i>Paper 2 Question 5</i>)
Lesson 2:	Applying the skills to plan and write an article (<i>Paper 2 Question 5</i>)
Week 25 Lesson 1:	Applying the skills to plan and write a formal letter (<i>Paper 2 Question 5</i>)
Lesson 2:	Introducing comparative skills: viewpoint and perspective (<i>Paper 2 Question 4</i>)
Week 26 Lesson 1:	Developing comparative skills (<i>Paper 2 Question 4</i>)
Lesson 2:	Applying comparative skills to Paper 2 Question 4
Week 27 Lesson 1:	Applying comparative skills to Paper 2 Question 4
Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 2
Week 28 Lesson 1:	End-of-term progress assessment task: Walking through a mock Paper 2 (<i>Paper 2 Question 4</i>)
Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 2 (<i>Paper 2 Question 5</i>)

Assessment support and sample responses

137

Week 6 Lesson 2:	Half-term progress assessment task: narrative writing
Week 13 Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 1
Week 14 Lesson 1:	End-of-term progress assessment task: Walking through a mock Paper 1
Week 14 Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 1
Week 20 Lesson 1:	Half-term progress assessment task: Paper 2 Questions 1 and 2
Week 20 Lesson 2:	Half-term progress assessment task: Paper 2 Question 3
Week 27 Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 2
Week 28 Lesson 1:	End-of-term progress assessment task: Walking through a mock Paper 2
Week 28 Lesson 2:	End-of-term progress assessment task: Walking through a mock Paper 2

Final mock examination: Paper 1	188
Final mock examination: Paper 1 Section B	193
Final mock examination: Paper 2	197
Final mock examination: Paper 2 Section B	204

Introduction

This Student Book and Teacher Guide are designed to equip your students with all of the skills they need for success in AQA GCSE English Language. It is a complete step-by-step, one-year course, organised into 30 weeks to match your college year with all the hard work and preparation done for you.

To keep life simple, the course covers everything you need to teach the skills for Paper 1 in Term 1 and everything you need to teach the skills for Paper 2 in Term 2, with half-termly progress tests to help you effectively assess your students as they move through the course. Sample answers are provided in this Teacher Guide to help you standardise your assessment of those tests.

In Term 3, you will find two full mock examination papers to help you realistically evaluate the expected grades of your students before the real examination in the summer term. In this Teacher Guide, you are given expert guidance on how to mark and assess those examination papers with standardised material and sample answers from two experienced senior examiners.

How the Student Book is structured

The course is organised into three terms, just like an academic year. Instead of being organised into chapters, however, the Student Book works week by week with two clear lessons to study on a given topic each week. There is a final task in each to evaluate your students' interim progress and understanding.

The book moves in sequence, exploring Paper 1 in Term 1, where you will begin by teaching some very basic comprehension and reading skills, working with extracts from novels and short stories. Once your students have understood those principles, you will move on to recap their technical writing skills and to teach narrative writing in readiness for Section B of the examination paper. This is followed up with a realistic examination-style creative task to measure your students' progress at this stage. Mark schemes and sample answers are provided in the Teacher Guide so that you can feel confident of exactly where your students are sitting in relation to the new mark scheme levels.

After half term, the lessons teach students more about the technical side of writing, focusing on how to analyse the language and structure of texts with real confidence in order to tackle the examination questions that test this. A focus on descriptive writing will then help your students to use those new skills in a practical way ready for Section B of the examination. Section B tests writing under timed conditions and represents half of the marks for the paper.

Towards the end of Term 1, students are shown how to pull all of their skills together in a synoptic way to tackle the critical evaluation task. You have a full mock examination Paper 1 to consolidate the first term's work and to ensure you have a clear measure of progress and any areas requiring further work. Again, the Teacher Guide includes sample answers and expert marking guidance written by experienced senior examiners.

Term 2 prepares for Paper 2 by recapping comprehension skills: this time with non-fiction texts, including a particular focus on how to deal with 19th-century texts in a stress-free way. Paper 2 is all about points of view, and the course seamlessly incorporates preparation for the Spoken Language Endorsement – a very valuable addition to a student's CV – as a way in to the point-of-view writing which represents half of the marks for Paper 2.

More technical work will build your students' confidence in dealing with the language of non-fiction texts. Finally, the Student Book will pull all of the skills together to show your students how to compare texts effectively.

This is followed by a practice Paper 2 to measure progress through Term 2.

Term 3 provides two full mock examination papers for your students to complete as one last final, complete practice before 'the real thing'. Again, sample answers and assessment guidance will help you to give realistic and meaningful feedback to your students before they sit their final examination with confidence.

Using the Teacher Guide

Each four-page section in the Student Book is intended to provide work for one lesson, and is supported in the Teacher Guide by a one-page lesson plan, worksheet(s) and, where relevant, a PowerPoint (PPT) for front-of-class teaching. PDF and Word file formats of the lesson plans and worksheets are available on the CD-ROM for easy printing and editing.

The Teacher Guide is designed to help you with the following.

Planning

- A **one-year scheme of work** provides an overview of the course and a record sheet for you to record student attendance and progress for each lesson.
- **Medium-term plans** allow you to see at a glance which Assessment Objectives and exam questions are covered in each lesson, and list the texts students will explore.
- Succinct, ready-to-use **lesson plans** offer all you need to teach. These are divided into numbered sections that correspond to the four sections in the Student Book – *1. Getting you thinking, 2. Explore the skills, 3. Develop the skills and 4. Final task.*
- Key references to the **Assessment Objectives** and **Examination questions** are identified at the start of each lesson plan so that the focus of learning is clear.
- **Worksheets** support activities in the Student Book, allowing students to annotate texts or fill in tables. **PowerPoint slides** (PPTs) support front-of-class teaching, meaning that time-consuming preparation is kept to a minimum. These resources are itemised at the start of each lesson plan.

Assessment

- Peer- and self-assessment tasks are used throughout the Student Book to help students understand how to progress towards their target grade.
- Each half term ends with a **progress test** or a **mock exam**. In addition, two **complete practice papers** are offered in Term 3 for examination practice. A wealth of annotated sample answers and marking guidance is provided for each of these assessments in Section 3 of the Teacher Guide to help you mark to standard and show your students how to improve.
- For the progress tests and mock exams, an **assessment masterclass** will guide and support your marking process, and three **sample responses** are provided for each question to exemplify achievement at Level 2, Level 3 and Level 4 of the mark scheme. For the final practice papers, a marking grid and a Level 3 response is included.
- **Revision PowerPoints** in Lesson 1.1 summarise the key details about each exam question and recap the method for responding.

Our resources are designed to enhance performance so that candidates can work towards GCSE grades they can be proud of. We hope you enjoy using them.

Jo Heathcote and Sheila McCann

Medium-term plans

Topic/Lesson	AOs	Exam question	Key terms	Texts
1.1 What do I need to know?				
1.2 Introducing basic comprehension skills <i>Paper 1 Section A</i>	AO1	Paper 1 Question 1 and building skills for Question 4	factual explicit meaning	Penelope Lively, 'The Darkness Out There', from <i>Pack of Cards</i>
2.1 Developing comprehension skills <i>Paper 1 Section A</i>	AO1	Paper 1 building skills for Question 4	explicit meanings inferences implicit meanings	Michèle Roberts, 'Your Shoes'
2.2 Applying comprehension skills to <i>Paper 1 Section A</i>	AO1	Paper 1 Question 1 and building skills for Question 4	fiction forms novels	William Golding, from <i>The Lord of the Flies</i>
3.1 Working on spelling <i>Paper 1 Section B</i>	AO6	Paper 1 (and Paper 2) Question 5	monosyllabic prefixes suffixes	
3.2 Working on verbs, tense and agreement <i>Paper 1 Section B</i>	AO6	Paper 1 (and Paper 2) Question 5		
4.1 Introducing narrative structure <i>Paper 1 Question 5</i>	AO5	Paper 1 Question 5	narrative writing purposes narrate audience	Raymond Carver, 'Gazebo' from <i>What we talk about when we talk about love</i> David Grubb, 'Roof Space' from <i>Best British Short Stories 2014</i> Jackie Kay, 'The Mirrored Twins' from <i>Wish I Was Here</i>
4.2 Planning and writing a structured narrative <i>Paper 1 Question 5</i>	AO5	Paper 1 Question 5		Vicki Jarrett, 'Ladies' Day' from <i>Best British Short Stories 2014</i>

Medium-term plans

Topic/Lesson	AOs	Exam question	Key terms	Texts
5.1 Developing skills with sentences and punctuation <i>Paper 1 Section B</i>	AO6	Paper 1 (and Paper 2) Question 5	statement command exclamation	Melvin Burgess, from <i>Junk</i> Stieg Larsson, from <i>The Girl With the Dragon Tattoo</i>
5.2 Developing skills with sentence structure and variety <i>Paper 1 Section B</i>	AO6	Paper 1 (and Paper 2) Question 5	pronoun conjunctions minor sentence	Raymond Carver, 'Everything Stuck to Him'
6.1 Planning and writing a narrative opening from a picture stimulus <i>Paper 1 Question 5</i>	AO5	Paper 1 Question 5	first-person narrator third-person narrator	Linda Grant, from <i>The Clothes on Their Backs</i>
6.2 Half-term progress assessment task: narrative writing <i>Paper 1 Question 5</i>	AO5 and AO6	Paper 1 Question 5 Creative writing	Register discourse markers	
7.1 Introducing language skills <i>Paper 1 Question 2</i>	AO2	Paper 1 Question 2	modification verbs adverbs	Ray Bradbury, from <i>Dandelion Wine</i>
7.2 Developing language skills <i>Paper 1 Question 2</i>	AO2	Paper 1 Question 2		Arundhati Roy, from <i>The God of Small Things</i>
8.1 Applying language skills to Paper 1 Question 2	AO2	Paper 1 Question 2	pathetic fallacy	Daphne du Maurier, from <i>Rebecca</i>
8.2 Applying language skills to Paper 1 Question 2	AO2	Paper 1 Question 2		Laurie Lee, from <i>As I Walked Out One Midsummer Morning</i>

5.1

Developing skills with sentences and punctuation

Assessment objectives

AO6

Exam reference

- Paper 1 (and Paper 2)
Question 5

Resources

- Worksheet 5.1
- PowerPoint 5.1 Slides 1–8



- 1
 - a This lesson continues to prepare for narrative and descriptive writing. Use **PPT 5.1 Slide 1** to display the sentences for the starter activity. Ask students for their observations on each one before introducing the correct terms. Consolidate using the key terms in the margin box.
 - b Ask students to quickly jot down which one is which. Answers: *question, statement, exclamation, command*. Establish the term: *sentence forms*.
 - c Read aloud the extract from **PPT 5.1 Slide 2**. Work through the bullet points in the Student Book orally with students on the whiteboard to establish knowledge.



- 2
 - a Work through the introductory information and the give students a few minutes to try and read and work out the unspaced passage.
 - b Using coloured markers and **Worksheet 5.1** where the passage is pre-spaced for you, allow students to work in pairs to demarcate the passage with the correct punctuation mark for each sentence form. Allow a good five minutes before regrouping to introduce the information on apostrophes. Use **PPT 5.1 Slides 3–4** to illustrate these teaching points.
 - c Allow five minutes for students to add the apostrophes of omission, perhaps with a different-coloured pen. Again, regroup and use **PPT 5.1 Slide 4** to present the information on apostrophes of possession.



- 3
 - a Spend some time working through the information on commas with the whole group using the table on **PPT 5.1 Slide 5** to explore each instance. Allow students 10 minutes to construct their own examples. Move around the room to offer support and teacher mark/check as they work on these. Regroup and use **PPT 5.1 Slide 6** to present the information on speech punctuation. Use the five questions orally with the whole group.
 - b Allow a further 10 minutes for students to work back through their extracts, adding commas and speech punctuation to complete in different colours. Students can peer check each other's work. The answers are then provided on **PPT 5.1 Slide 7**.



- 4 Use the final task to consolidate learning and check understanding of the trickier uses of the comma and speech marks. Encourage use of the table for checking. Students could work in pairs if support is needed. The answers are provided on **PPT 5.1 Slide 8** for self-checking.

Student Book Question 2

Add punctuation to the text.

This is how I did it I hid my bag in a garden a few doors down on Friday night so I wouldn't get seen walking out with it next morning shower breakfast where are you going this weekend my dad demanded he'd dropped the pretence of liking me over the past few weeks I shrugged down town maybe he snorted my mum leaned across and held my arm stay out of trouble Gemma she begged but I didn't even bother looking at her I thought if only you knew I sneaked out about ten Mum was upstairs and dad was out at the supermarket I walked out of the house and down the road to the coach station

18.1

Introducing language skills

Assessment objectives

AO2

Exam reference

- Paper 2 Question 3

Resources

- Worksheet 18.1
- PowerPoint 18.1

- 1 Remind students of the title for Paper 2: 'Writers' viewpoints and perspectives'. Explain that because the texts for Paper 2 present particular points of view, they will contain not only examples of language features already covered, but also of some specific techniques known as **rhetorical language features**.
- a Ask students what language features they can remember from their work on Paper 1 (i.e. not the new rhetorical features). Ask students for examples of those mentioned in the Student Book to check understanding. Students should copy down an example or a definition of each.
- 2 a Using **Worksheet 18.1**, students should re-read the text and answer questions 1–7 in note form. Before starting this task, you should go over the margin box with key terms to ensure students understand the terminology.

Suggested answers:

- 1 *adds emphasis so we are more likely to notice and remember what is said*
- 2 *this is only one of the issues, there are far more which are possibly even greater*
- 3 *it shocks the reader because there are so many people in this situation*
- 4 *that it could easily be you or someone you know who is in this position*
- 5 *direct address, statistics, triplet, students may also identify alliteration and emotive word*
- 6 *it adds authenticity as you presume they have direct knowledge of the situation*
- 7 *that it is not something we should ignore, that only happens to other people; we have a responsibility to do something to help solve the issue*

- 3 Remind students that, as with the language question on Paper 1, the most important thing when writing about language is commenting on the effect on the reader. What does it make them think of? How does it make them feel? What does it make them imagine?
- a Read through the example in the Student Book. Highlight the way it explains the effect of the metaphor in a clear, developed way.
- b Students should then go back to the notes they wrote on their worksheet and choose a different language feature. They should write a similar paragraph to the example explaining the effect in as clear and developed a manner as possible. Display **PPT 18.1** to remind them of the method. Allow 10 minutes. If time allows, ask two or three students to read out their responses and discuss how successfully they have explained the effect.
- 4 Referring back to their notes, students then complete the final task using the **Checklist for success** as a reminder of what to do. Allow 15 minutes.

PPT

Student Book Question 2

Organising a sponsored sleep-out is a preferred strategy for many homelessness charities up and down the country.

Jollies under the stars, making a mattress from cardboard and bedding down (1) just perpetuate the myth that homelessness is about rough sleeping, and is therefore a much smaller problem than it really is.

The truth is that rough sleeping is the tip of the iceberg (2). It doesn't begin to cover the extraordinary scope of homelessness. Each year, homelessness affects around 400,000 people (3).

Imagine if 'experiencing homelessness' was sold to you as it really is. Most homeless people do not sleep in the street. You would most likely be sofa surfing, squatting, staying in hostels or being passed around B&Bs by the local council (4).

During this period you would also now be three times more likely to go to hospital, 13 times more likely to be a victim of violence and 47 times more likely to be victims of theft. One in five would have been robbed. Your life-span would be reduced from a healthy 81 years to just 47 (5).

Since 2007, running a hostel for homeless people has been completely unregulated. Some landlords are fair and generous, but many force tenants to wallow in unhygienic conditions. 'Worse than prison,' is how one charity key worker I know described conditions in some London hostels (6).

[...]

Tens of thousands more homeless live in filthy squats, far out of reach of help. Hundreds of thousands more float from sofa to sofa, the legion of 'hidden homeless.' This problem is widespread. Rough sleeping is not. Society needs to understand how bad a situation we (7) are really in.

Alastair Sloan, *The Guardian*, 29 October 2013

- (1) Look at this combination of three different aspects to think about. Known as a **list of three** or a **triplet**, it is often found in persuasive writing. Why do you think this technique has such an impact?
- (2) What does this well-known phrase (which is also a **metaphor**) imply?
- (3) The writer uses a **statistic** here – a measurement or a number – presented as a blunt fact. What effect does this have?
- (4) Note how this paragraph speaks to 'you' as a reader. This is known as **direct address**. What does this make you imagine?
- (5) Which different **rhetorical devices** you have met so far are used again in this paragraph?
- (6) Look at the way a **comparison** is made in this paragraph and is given greater effect by the use of a **quotation** from a trusted source. How would this add weight to the writer's viewpoint?
- (7) Yet more statistics in this paragraph but note at the end the writer includes all of us by using 'we'. This is known as an **inclusive pronoun**. How does it make you feel?

Half-term progress assessment task: narrative writing

Your students are aiming to show that they can:

- select and plan an examination task testing narrative writing
- organise and structure a piece of narrative writing effectively
- include some accurate, complex spellings
- control the tense of their verbs and agreement
- punctuate their work in a way that shows they are clear and accurate
- vary their sentences for effect.

Testing: AO5 and AO6

For: Paper 1 Question 5 Creative writing

Choose one of the examination tasks below.

Either:

Write a **short story** using the title 'The Lost Boy'.

Or:

Write the **opening chapter** of a **novel** inspired by the photograph below.



Or:

Write a **short story** about a group of friends who become lost whilst exploring an unknown place.

You have 45 minutes to complete this task.

Assessment masterclass

There are a large number of descriptors to work with when assessing writing, so it is important to use them as a checklist. For AO5, begin with the bottom bullet point and ask yourself if the work is paragraphed – then look at the key qualitative adjective. Are the paragraphs random? Attempted? Coherent? Move on and ask yourself about the ideas within those paragraphs. Then ask about the structure of those ideas in the same way. Moving onto content, ask yourself about the vocabulary: is there a little bit of variety or is it chosen for effect? By now, you should be able to tell if the student is hitting purpose – some of the time or consistently?

There are six descriptors in each level, so logically, a student should earn one more mark for every two they hit. Do not penalise or take marks off. Build their score cumulatively through the skills they have achieved. Where students have hit some of the skills in a level but not all, yet have shown evidence of a skill or skills from the band below, build *that* into your cumulative mark. This is called operating a *Best fit* principle.

Apply the same principle to AO6. Frame each descriptor as a question to be posed when marking. For example: are there one or two complex words spelled accurately or are they mostly spelled accurately? Note here that the lower bullets are about words and how they are spelled. The middle two bullets are about grammar and syntax and the upper two bullets are about punctuation.

AQA-style marking grid: Paper 1 Q5	
AO5 Content and organisation	
Upper Level 4 22–24 ‘Compelling’	Content - Register is convincing and compelling for audience - Assuredly matched to purpose - Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation - Varied and inventive use of structural features - Writing is compelling, incorporating a range of convincing and complex ideas - Fluently linked paragraphs with seamlessly integrated discourse markers
Lower Level 4 19–21 ‘Convincing’	Content - Register is convincingly matched to audience - Convincingly matched to purpose - Extensive vocabulary with evidence of conscious crafting of linguistic devices Organisation - Varied and effective use of structural features - Writing is highly engaging, with a range of developed, complex ideas - Consistently coherent paragraphs with integrated discourse markers
Upper Level 3 16–18 marks ‘Consistent’	Content - Register is consistently matched to audience - Consistently matched to purpose - Increasingly sophisticated vocabulary chosen for effect; range of successful linguistic devices Organisation - Effective structural features - Engaging with a range of clear, connected ideas - Coherent paragraphs; integrated discourse markers

Lower Level 3 13–15 marks ‘Clear’	Content • Register is generally matched to audience • Generally matched to purpose • Vocabulary clearly chosen for effect; appropriate linguistic devices Organisation • Usually effective structural features • Engaging with a range of connected ideas • Usually coherent paragraphs; a range of discourse markers
Upper Level 2 10–12 marks ‘Some success’	Content • Sustained attempt to match register to audience • Sustained attempt to match purpose • Conscious use of vocabulary; some linguistic devices Organisation • Some structural features • Variety of linked, relevant ideas • Some paragraphs and discourse markers
Lower Level 2 7–9 marks ‘Attempts’	Content • Attempts to match register to audience • Attempts to match purpose • Begins to vary vocabulary; some linguistic devices Organisation • Attempts structural features • Some linked, relevant ideas • Attempts paragraphs with some discursive markers
Upper Level 1 4–6 marks ‘Simple’	Content • Simple awareness of register/audience • Simple awareness of purpose • Simple vocabulary; simple linguistic devices Organisation • Evidence of simple structural features • One or two relevant ideas; simply linked • Random paragraph structure
Lower Level 1 1–3 marks ‘Limited’	Content • Occasional sense of audience • Occasional sense of purpose • Simple vocabulary Organisation • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs

AQA-style marking grid Paper 1 Q5	
AO6	Skills descriptors
Level 4 13–16 marks ‘Consistent’	• Sentence demarcation is consistently accurate • Wide range of punctuation used with accuracy • Uses wide range of sentence forms for effect • Consistent use of Standard English with secure control of structures • Accurate ambitious spellings • Ambitious and extensive vocabulary
Level 3 9–12 marks ‘Clear’	• Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary
Level 2 5–8 marks ‘Some’ ‘Attempts’	• Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary
Level 1 1–4 marks ‘Simple’ ‘Limited’	• Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary

Sample response 1:

One day, Steven, Phil and me decided to go on a bit of an adventure. It was the summer holidays and we were all feeling a bit bored. 'I know', said Steven. Lets go down to the woods by Smith's Farm. I havent been in there for years.

attempts purpose and some control of punctuation

'No way' said Phil. I'm not allowed in there. Its supposed to be dangrous with mantraps and there's the old mill pond too. That's really deep.

linked ideas and demarcated sentences with capital letters and full stops

'Don't be soft' says Steven. 'We're not five any more. Come on it'll be fun and it's better than hanging around the presinct all day again.'

After about half an hour we arrived at Smith's Farm. We climbed over the gate into the farmyard. Smiths dog was chained up and he went mad, barking at us and baring his teeth. 'Come on, says Steven. Round the back of the barn out of sight.

attempts paragraphs with marker for structure

So we made our way round the back of the farmyard and out into the woodland. For about an hour we had a good laugh, exploring the woods and climbing the old trees. We walked deeper and deeper into the woods, laughing and joking and pretending to be Tarzan.

begins to vary ideas. Begins to vary vocabulary

'I'm starving' Phil says. 'Let's go back and get something to eat.'

'Which path is it?' I asked. 'That one, says Steven. 'No it's not' says Phil. 'We didn't come that way.'

controls punctuation here and introduces complication

We looked around us and we couldn't see daylight in any direction. The woods were dark and gloomy and the trees were right over us. We couldn't see sky but then I felt a plop. Oh no. Now it's starting to rain, I said.

a little more vocabulary and a simple linguistic device

'What are we going to do?'

We'll have to shelter here and find our way out later.

So we pulled together loads of old branches and snuggled in our coats under the shelter. It gets dark soon and there we were lost in the woods and trapped all night, shivering and frightned out of our wits. We didn't get a wink of sleep. The next morning it was bright and sunny and we crawled out of our shelter.

attempting to match purpose, though rather underdeveloped

'Look!' says Steven. Caught on a branch on one of the paths was a bit of material. 'That's from my fleece' said Phil. 'That must be the way out.'

attempts to vary sentences

Luckily it was.

attempts structural feature via conclusion/ending

Let's just say we never went exploring in the woods again that holiday.

Examiner comment:

This response does attempt to match purpose by creating a narrative, albeit one that is rather clichéd. It maintains a register that is not inappropriate. Vocabulary is somewhat basic but there are one or two attempts to vary it. The story does have a sequence and a structure and the ideas are all linked together, though paragraphing is attempted and there are some errors. There are some slips in spelling and control of punctuation but also some accuracy. Demarcation of sentences is mostly secure.

AO5: All Lower Level 2: 9 marks

AO6: All Level 2: 8 marks

Sample response 2:

The Lost Boy

He was only three.

Sammy looked up at the rails of clothes around him and pushed into them, swirling around, playing washing machines. Just like at home, when he watched the clothes swirling and swooshing in the washer and the drier. Swoosh, swoosh he went, faster and faster.

His plastic dinosaur got trapped and stuck in the woolly jumpers on the rails. Dino was in a forest. A green woolly forest. Sammy made his dinosaur roar and he rescued him from the woolly trees and bushes. He was a dinosaur rescuer.

Sammy emerged from the forest and looked around.

Candice looked gloomily at her queue. Why did they have to have a mid season sale? They had an end of season sale, a summer sale, a new year sale. Always the same. People fighting over bargains. The store was packed. Midweek too. Why weren't these people at work? She looked out over the sea of faces: elderly ladies shopping in pairs, mums wrestling with toddlers or with babies crammed into pushchairs – their faces glazed over with boredom and fear – their nappies wet through.

Sammy looked around at the tall people passing him by. They were wrapped in coats and held loads of bags and they didn't look down. Where was his tall person? Where was mummy in her red coat? There. There she was. He walked towards her but she turned away and hurried off. She must be in a rush. Maybe she had lost something.

Sammy was being pushed and squished and mummy wasn't there anymore. He started to breathe more heavily and little sobs escaped from him. 'Mummy' he called. 'Mummy'. His voice got louder and he stared about in panic as the noise and the music got louder too and the pushing and the shoving got faster and faster. He cried and he cried and he could hardly breathe and...

'Sammy' she shouted. 'Sammy. There you are. Where have you been? Thank God.'

His mummy's voice was funny. She sounded really cross but she also sounded really happy. She picked him up and squished him and squished him. He wriggled. But he didn't mind being squashed this time.

'Let's go home.' she said.

engaging start and sentence variety – evidence of structure

vocabulary and phrasing chosen for effect

register is well matched here

effective structural shift with clear connected ideas and a wide range of accurate punctuation here

coherent paragraphs and structure again – controlled with sentences for effect

again, very accurate demarcation of sentences and punctuation – a full and wide range used. Consistent narrative purpose and register consistent

Examiner comment:

A very clear and consistent narrative, which is very engaging and has a coherent structure. The vocabulary and phrasing – whilst not sophisticated – is used in a sophisticated way to create the consistent register. Punctuation is very good and a wide range is employed with a range of sentence forms for effect.

AO5: All upper Level 3: 18 marks

AO6: All Level 3 except perhaps sophisticated vocabulary but has top two bullet points of Level 4 to factor in, as well as sentence forms: 13 marks

Sample response 3:

The cottage had lain empty since Francis had died.]

engaging start based on picture

Now its old plastered walls crumbled as season after season of rain had seeped into them. Bit by bit, the thatch had deteriorated until only a skeleton of rafters remained, like the rib cage of a lost animal exposed to the sky.

controlled complex sentences
with interesting vocabulary and
consciously crafted linguistic feature

The doors hung from their hinges, rotting gently, like driftwood on a sea-shore, bleaching and weathering with each passing summer.

more crafting of a feature
developing a complex idea

Brambles thickened and clung to the walls and the doorways and the glassless windows. Taking possession of the place. Filling each gap with foliage and thorns and blood burst of fruit every September.

becoming highly engaging and
developing the complex idea of
time passing

Francis had spent seventy-five Septembers here. Born into this rural place. His life had been lived in these walls. Growing up here was an adventure in the summer months, when flower and insects and the sounds and smells of the animals made a wonderland.

a sophisticated structure
emerging and writing is becoming
increasingly compelling

Winters were harsh and cold. His father toiled against the elements to rein in the natural world around him.

At fourteen it seemed like part of nature that Frances should learn to be a gamekeeper too and then to take over from him when he coughed his last breaths through that winter of pneumonia.

work is accurately spelled, including
the sophisticated vocabulary. An
assured narrative developing

Then Francis was alone: fifty more years serving Lansbury Hall and the family in it.

sentence and constructs are varied
and a range of punctuation is used
accurately

Yes. The family...

Examiner comment:

This has a realistic feel as though it really could be the opening from a novel, making it convincing in terms of purpose and register. The piece is fluently linked together, has an effective structure and becomes increasingly compelling. Sentences are consistently accurate and the spelling is accurate, including the ambitious vocabulary.

AO5: All upper Level 4 except perhaps the varied structural features and a totally extensive vocabulary: 23 marks

A06: All Level 4 except perhaps the wide range of sentence forms and punctuation seen in the previous response. 15 marks