

Mrs L Watkins
August 2016



GCSE ENGLISH LANGUAGE

UNIT 2

Reading and Writing: Narration, Description and Exposition

SPECIMEN PAPER **2 hours**

ADDITIONAL MATERIALS

Resource Material.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **all** questions in Section A.

Select **one** title to use in your writing in Section B.

Write your answers in this booklet.

You are advised to spend your time as follows:

Section A - about 10 minutes reading
 about 50 minutes answering the questions

Section B1 - about 10 minutes
 B2 - about 10 minutes planning
 about 40 minutes writing

INFORMATION FOR CANDIDATES

Section A (Reading): 40 marks

Section B (Writing): 40 marks

Mrs L Watkins
August 2016

The number of marks is given in brackets at the end of each question or part-question.

Text A. Observer magazine

How 'Faerie' Subculture Has Exploded Into the Mainstream

Faeries are the new angels, emerging from fantasy subculture into the sphere of spiritual faith and attracting believers in surprising places. By Ruby Warrington

The Maha Rose Center for Healing in Brooklyn, New York has steadily built a reputation as a hub for the magical and mystical since opening in 2008. Ms. Levine, the proprietor came up with the idea for Fairy School, an after-school club for children under 9 years old. As well as wand and crown making workshops, activities at Fairy School were designed to encourage a sense of creative play, while nap time is a guided meditation into the fairy realm.

Parents in the Maha Rose community loved the idea—but “quite a lot of people in our community seemed disappointed that the maximum age was 9,” said Lyndsey Harrington, one of Fairy School’s co-creators. In response, Ms. Harrington, who described a connection to the faerie realm that had remained intact since childhood, decided to host a fairy workshop for grown-ups.

An evening of storytelling, meditation and ritual, “it was attended by a mix of people ranging in age from their early 20s to 50s,” she said. “Everybody felt like they had experienced faerie phenomenon, and they wanted to talk about that freely without people thinking they were totally crazy.”

You could call it “the Tinkerbell effect,” but the current conversation about faeries is by no means confined to Brooklyn. Ms. Stover, a contributor to the Observer and author of *The Bombshell Manual of Style*, is currently working on a book detailing the foibles of our faerie companions, and enclosed a little packet of “faerie dust” (blue glitter) in her holiday cards this year. “People were really excited. I think most of us were **connected** to faerie consciousness as children, and when it touches us again as adults we feel a thrill,” she said.

This goes some way to explaining Baltimore-based *Faerie Magazine*’s 1 million-strong following on Facebook. The glossy quarterly, which launched in 2005, is dedicated to all things enchanted, “People are into faeries who you’d never expect,” said editor-in-chief Carolyn Turgeon. Introduced to the scene researching a series of novels—which she described as “retellings of classic fairy tales for adults”—“I discovered there was a whole community of people out there incorporating faeries into their lives in ways that were really pretty beautiful,” she said.

One of the most recognizable faces on the scene, meanwhile, is a woman going by “Twig The Fairy,” whose Facebook fan page (263k followers and counting) lists her personal interests as: “Music, laughter, dance, things that sparkle, and glitter bombing the unnecessarily rude.” Twig raised over \$23k on Kickstarter last fall to publish “a whimsical photographic journey through Fairyland.”

Back in N.Y.C., meanwhile, Ms. Levine thought we could all benefit from “a little bit more faerie. It’s a city where we have to be so grown-up and adult all the time. Connecting with the faeries is akin to connecting with our inner child.”

So how to interact with the faeries day-to-day? Firstly, you’d better believe. “I feel faeries more than I see them. They rarely show themselves to humans, but they will interact with anyone who takes them seriously,” said faerie devotee Madeline Giles. “To me, faeries feel like pure joy,” she said. “Whenever I connect with them, all of a sudden I can’t stop laughing and I have a strong urge to stop whatever it is I’m doing and dance, skip, sing and play.”

As faerie tradition, mainly rooted in British Celtic folklore, tells it, it’s also customary to leave offerings to show your desire to interact. “Glitter and sugar are their drugs of choice,” said Ms. Stover. Meanwhile, Ms. Giles also pointed out that faeries are the guardians of nature. “Their primary purpose on Earth is to protect and nurture the environment,” she said.

Mrs L Watkins
August 2016

And herein lies the root of all spiritual movements, albeit in a sparkly, magical form. Ultimately, faerie lore revolves around doing unto others as you would do unto yourself, not a bad lesson for future generations—one that Ms. Levine no doubt hoped would be passed from children to parents at Fairy School.

Text B. Hoaxes.org website.

The Cottingley Fairies.

During World War I, ten-year-old Frances Griffiths, her cousin, thirteen-year-old Elsie, often played together in the garden of the family's Cottingley home. In the summer of 1917, Frances had slipped and gone into the stream, later telling her mother she had fallen into the water because she was 'playing with the fairies'. Her mother, unamused, sent her up to the bedroom she shared with Elsie where the two girls hatched a childish prank that would make headlines around the world, severely damage the reputations of public figures and generate controversy that endured for generations. Elsie suggested they should take a photograph of the 'fairies' to prove to Frances' mother that she had been telling the truth. The girls drew some fairies, cut them out and pasted them on to cardboard.

The pair asked to borrow Elsie's father's camera, telling him they wanted to take a photo of the fairies they had been playing with. Elsie's father laughingly agreed. Mr. Wright developed the plate that evening, he could see that there did indeed appear to be a fairy posing with Frances in the photo. However, he dismissed the images as a joke and filed them away.

However, Elsie's mother, Polly Wright, had a belief in the supernatural, and when she attended a lecture on spiritualism she showed the photos to the speaker, asking him if they "might be true after all." The speaker brought the photos to the attention of Edward Gardner, a leader of the Theosophical movement, who in turn asked a photographer, Harold Snelling, to examine them. Snelling declared the photos were "genuine unfaked photographs of single exposure, open-air work, show movement in all the fairy figures, and there is no trace whatever of studio work involving card or paper models, dark backgrounds, painted figures."



Once they had received this stamp of approval, the fairy images began circulating throughout the British spiritualist community, and came to the attention of Sir Arthur Conan Doyle, author of the Sherlock Holmes mysteries. Doyle was a passionate believer in spiritualism, and he latched onto the images, convinced they were conclusive photographic proof of the existence of supernatural beings.

At Doyle's urging, the girls took more pictures of fairies in August 1920. Doyle wrote an article about the photographs that appeared in the December 1920 issue of *The Strand Magazine*, in which he passionately argued for the authenticity of the images. This brought the photos to the attention of the public and sparked a controversy that pitted spiritualists against sceptics.

Sceptics noticed many problems with the photos, in addition to the obvious one that the fairies look like paper. Despite these problems, the photos continued to attract believers. Much of this belief might be attributed to the context of the times. By the end of World War One the English seemed to be in need of something that would reaffirm their belief in goodness and innocence. They found this reaffirmation in the fairy photographs.

It was not until 1978 that James Randi pointed out that the fairies in the pictures were very similar to figures in a children's book called *Princess Mary's Gift Book*, which had been published in 1915. Subsequently, in 1981, Elsie Wright, at the age of 76, confessed to Joe Cooper, who interviewed her for *The Unexplained* magazine, that the fairies were paper cut-outs. She explained that she had sketched the

Mrs L Watkins

August 2016

fairies using *Princess Mary's Gift Book* as inspiration. She had then made paper cut-outs from these sketches, which she held in place with hatpins.

"I'm fed up with these stories," she complained. "I hated those photographs and cringe every time I see them. I thought it was a joke, but everyone else kept it going. It should have died a natural death 60 years ago."

Text C. 'Peter Pan' by J. M. Barrie.

There was another light in the room now, a thousand times brighter than the night lights, and in the time we have taken to say this, it had excitedly been in all the drawers in the nursery, looking for Peter's shadow, rummaged the wardrobe and turned every pocket inside out. It was not really a light, it made this light by flashing about so quickly, but when it came to rest for a second you saw it was a fairy, no longer than your hand, but still growing. It was a girl called Tinker Bell exquisitely gowned in a skeleton leaf, cut low and square, through which her figure could be seen to the best advantage. She was slightly inclined to a plump hourglass figure.

A moment after the fairy's entrance the window was blown open by the breathing of the little stars, and Peter dropped in. He had carried Tinker Bell part of the way, and his hand was still messy with the fairy dust.

"Tinker Bell," he called softly, after making sure that the children were asleep, "Tink, where are you?"

She was in a jug for the moment giggling happily, and liking it extremely, she had never been in a jug before.

"Oh, do come out of that jug, and tell me, do you know where you put my shadow?"

The loveliest tinkles as of golden bells answered him. It is fairy language. You ordinary children can never hear it, but if you were to hear it you would know that you had heard it once before.

Tink said that the shadow was in the big box. She meant the chest of drawers, and Peter jumped at the drawers, scattering their contents to the floor with both hands, as kings toss halfpence to the crowd. In a moment he had recovered his shadow, and in his delight he forgot that he had shut Tinker Bell up in the drawer. But she didn't seem to mind as she loved the new adventures in the human world.

Text D. 'Dead in the family.' By Charlaïne Harris.

Breandan, had been a prince of the fae. Breandan had believed that that human and faeries should not consort. He believed that to the point of fanaticism. He'd wanted the fae to completely abstain from their forays into the human world, despite the large financial gain from the human commerce and the products it produced.... Products that helped them blend into the human world. Breandan had especially hated the occasional taking of human lovers, a fae indulgence, and he'd hated the children born as a result of such liaisons who were half human, half fae and were welcomed in neither world. He'd wanted the fae separate, walled into their own world, consorting with their own kind.

Text E. 'City of Ashes' by Cassandra Clare

"Faeries are offspring of demons and angels, with the beauty of angels and the viciousness of demons. A vampire may attack you, if you entered their domain, but a faerie could make you dance until you died with

Mrs L Watkins
August 2016

your legs ground down into stumps, trick you into a midnight swim and drag you screaming underwater until your lungs burst, fill your eyes with faerie dust until you gouged them out at the roots-

“Jace!” Clary snapped, cutting him off mid-rant. “Shut up. Jesus. That’s enough.”

“Look it’s easy to outsmart a werewolf or a vampire,” Jace said. “They’re no smarter than anyone else. But faeries live for hundreds of years and they’re cunning as snakes. They can’t lie, but they love to engage in creative truth-telling. They’ll find out whatever it is you want most in the world and give it to you- with a sting in the tail of the gift that will make you regret you ever wanted it in the first place.” He sighed. “They’re not really about helping people. More about harm disguised as help.”

SECTION A (Reading) : 40 marks.

In a separate Resource Material there are five texts on the theme of ‘Faeries’ labelled Text A-E. Read each text carefully and answer all the questions below that relate to each of the texts. Additional answer pages are available at the back of this paper should you require them.

Text A.

- 1) The Maha Rose centre is described as a ‘hub for the magical’. What is meant by this? [1]

- 2) The article describes the ‘Tinkerbell effect’ for the popularity of the workshop. Explain what is meant by this phrase. [1]

- 3) Why does Ms Levine suggest people could benefit from ‘a little more faerie’? [2]

Text B.

- 4) Sequence the events as they occurred from the article. [5]

- The girls take more photos for Sir Arthur Conan Doyle

Mrs L Watkins
August 2016

- The girls make the faeries and take their photos _____
- Elsie admits the photos are fake _____
- Elsie and Frances come up with the joke _____
- Elsie's mother shows the photos to Harold Snelling _____

5) In what year did the cousins take their second lot of pictures of faeries? [1]

- a) 1920
- b) 1915
- c) 1978
- d) 1917

Text C.

6) Tick the box that best describes the purpose of this text. [1]

- a) Public use
- b) Personal use
- c) Educational use
- d) Occupational use

7) What impression is created of the fairy Tinker Bell in this extract? [5]

Text D.

8) Summarise Breandon's views on human and fae interaction.

[5]

Text E.

9) The text says a vampire may attack you 'if you enter their domain'. What is meant by the word 'domain'?

[1]

a) Vampires are dominant and dislike people

b) Vampires feel threatened

c) Vampires attack if you enter their territory.

d) Vampires have a nest and no humans can enter.

Mrs L Watkins
August 2016

Editing (5 marks)

In this part of the paper you will be assessed for the quality of your understanding and editing skills.

1. Circle the words that best fit the meaning of the sentences below: [2]

The faerie told the little girl it was (useless/ helpful) to flap her wings if she wanted to try and fly.

She didn't think it would work (however/ and) she wasn't certain.

2. Read the text below which consists of sentences in the wrong order and show your understanding by answering the questions that follow. [2]

The following short passage tells us about how to apply faerie make-up.

1. After you have completed the lid add a sparkling, highlight colour under your eyebrows.
2. Apply the eye shadow colour of your choice to your eyelids and bring it up to just beneath your brow bone.
3. Prep the rest of your face, using translucent and light colours.
4. Use this same colour, or a complementary one, on the lower lids as well, taking care to blend for a softer line.
5. Lastly, apply a few self-adhesive gems in random patterns at the eyes' inner or outer corners.
6. Eyebrows may be your natural colour or you may colour them in to match the colour you choose for your eye shadow to blend with the rest of your makeup.

- a. Which sentence should come **second**? Write the number in the blank space.

- b. Which sentence should come **last**? Write the number in the blank space.

Circle the word that best fits the meaning of the sentence.

3. It's (ridiculous/ possible) to believe that such nonsense as faeries exist in real life. [1]

Mrs L Watkins
August 2016

SECTION B (Writing): 40 marks.

B1. In this task you will be assessed for the quality of your proofreading.

A young girl is applying to play the part of a fairy in a school production of '*A Midsummer Night's Dream*' by William Shakespeare. She wants to play the fairy Cobweb. However, there are some errors in her letter.

Identify the five errors and correct them.

[5]

Dear mrs. Williams,

i would like to take part in the school production. I am very good at danceing and I can sung really well.

I will be able to be their every Saturday for rehearsal. Please consider me for the part.

Thanks

Sarah (Cobweb)

B2. *In this section you will be assessed for the quality of your **writing** skills.*

20 marks are awarded for communication and organisation; 15 marks are awarded for writing accurately.

You should aim to write about 350-500 words.

Choose **one** of the following for your writing: [35]

Either, a) Write about a time when someone did not believe you about something.

Or, b) Write an account to describe a children's fancy dress party.

The space below can be used to plan your work.

Mrs L Watkins
August 2016

GCSE ENGLISH LANGUAGE

UNIT 2

Reading and Writing: Description, Narration and Exposition

MARKSCHEME

SECTION A (Reading) : 40 marks.

Text A.

- 1) The Maha Rose centre is described as a 'hub for the magical'. What is meant by this? [1]

Award **one** mark that it is a centre/ focal point/ meeting place.

- 2) The article describes the 'Tinkerbelle effect' for the popularity of the workshop. Explain what is meant by this phrase. [1]

Award **one** mark that shows that links the popularity of fairies to the famous fairy 'Tinker Bell' and that she is a fun figure/ the most well-known fairy.

- 3) Why does Ms Levine suggest people could benefit from 'a little more faerie'? [2]

Award **one** mark that shows that people are grown up/ serious/ adult.

Award **two** marks that shows that people need a bit of fun in their lives/ to be a bit childlike/ light-hearted as they are always grown-up and serious most of the time.

Text B.

- 4) Sequence the events as they occurred from the article. [5]

- The girls take more photos for Sir Arthur Conan Doyle ___4___
- The girls make the faeries and take their photos ___2___
- Elsie admits the photos are fake ___5___
- Elsie and Frances come up with the joke ___1___
- Elsie's mother shows the photos to Harold Snelling ___3___

Award **one** mark for each correct answer in the sequence.

- 5) In what year did the cousins take their second lot of pictures of faeries? [1]

Award **one** mark for 1920

Text C.

- 6) Tick the box that best describes the purpose of this text. [1]

Award one mark for public use

- 7) What impression is created of the fairy Tinker Bell in this extract? [5]

Give 0 marks for responses where there is nothing worthy of credit.

Give 1 mark to those who identify and begin to comment on one or superficial details with linked textual reference.

Give 2 marks to those who identify and give straightforward comments on some of the impressions supported by straightforward textual references.

Give 3 marks to those who explain a number of different impressions about Tinker Bell supported by appropriate textual references. Candidates begin to analyse language used to convey ideas.

Give 4 marks to those who make accurate comments about a range of different examples to show what impressions are created. Tone and language analysed.

Give 5 marks to those who make accurate and perceptive comments about the full range suggestions/impressions supported by convincing, well-selected examples and purposeful textual reference. Candidates demonstrate well-considered analysis of how language and tone are used.

Some points candidates might discuss:

- She is excited
- She is small / well dressed/ shapely
- She is giggling/ happy/ entertained
- She likes experiencing human things that are new to her
- Is cheeky as she hides Peter Pan's shadow.

Text D.

- 8) Summarise Breandon's views on human and fae interaction. [5]

Mrs L Watkins
August 2016

Award **one mark up to five marks** for each of the following – they must be in **their own words**.

- Breandan had believed that that human and faeries should not consort.
- He'd wanted the fae to completely abstain from their forays into the human world
- Breandan had especially hated the occasional taking of human lovers,
- he'd hated the children born as a result of such liaisons
- He'd wanted the fae separate, walled into their own world,

Text E.

9) The text says a vampire may attack you 'if you enter their domain'. What is meant by the word 'domain'? [1]

Award **one mark** for vampires attack if you enter their territory.

10) Explain why the character Jace dislikes faeries in this extract. [3]

Award **one mark** for any of the following, up to three marks:

- a faerie could make you dance until you died with your legs ground down into stumps,
- trick you into a midnight swim and drag you screaming underwater until your lungs burst,
- fill your eyes with faerie dust until you gouged them out at the roots
- They'll find out whatever it is you want most in the world and give it to you- with a sting in the tail of the gift that will make you regret you ever wanted it in the first place.

11) Look again at Text C-E that are all about the nature of faeries. How do the writers portray faeries and what does it suggest about them?

[10]

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some examples of what faeries are like.

Give 3-4 marks to those who identify and give straightforward comments on some examples of how the faeries are presented. These responses will simply identify some linguistic terminology/techniques.

Mrs L Watkins

August 2016

Give 5-6 marks to those who explain how a number of different examples create an impression of the faeries, and begin to show some understanding of how language and techniques are used to achieve effects and influence the reader. These responses will begin to use relevant linguistic terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about how a range of different examples create a sense of the faeries and begin to analyse how language and techniques are used to achieve effects and influence the reader. Linguistic terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples creates an impression, and provide detailed analysis of how language and techniques are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of linguistic terminology supports comments effectively.

Details candidates may explore or comment on could be:

Text C.

- Tinker Bell is pretty/ dazzling – ‘thousand times brighter than the night lights’
- She is childlike in her excitement – ‘excitedly’
- Quick moving- ‘flashing about so quickly’
- Small- ‘no longer than your hand’ well dressed – ‘exquisitely gowned’ glamorous
- Sexy- ‘figure could be seen to the best advantage’, ‘hourglass figure.’
- Magical/ fairy dust- ‘breathing of the little stars’
- Excitable in experiencing human things – ‘giggling happily’
- Enjoys being around the human things- ‘never been in a jug before.’
- Good natured- ‘The loveliest tinkles as of golden bells answered him’
- Enjoyed being in human world – sees it as magical-
- Happy- ‘she loved the new adventures in the human world.’
- Enjoys teasing / tricking Peter Pan – hiding his shadow.

Text D.

- There is a hierarchy in the fairy world ‘Prince.
- He has strong beliefs about meeting humans ‘fanaticism.’
- Faeries can gain things from humans ‘financial gain.’
- They need human things to mix in their world ‘blend in’ – can be deceitful
- He disliked humans ‘especially hated’
- Sees humans as a weakness ‘indulgence’
- Believes humans to be beneath faeries. ‘of such liaisons’
- Believes nothing good comes from being with humans ‘welcomed in neither world’
- Appears grumpy/ unhappy with mixing with humans. ‘consorting with their own kind’

Text E.

- Offspring of demons and angels
- Half good and half bad

Mrs L Watkins
August 2016

- They are beautiful – ‘beauty of angels’
- Can be nasty – ‘viciousness of demons’
- Spiteful – ‘make you dance until you died’
- Deceitful – trick you’
- Intelligent yet sly – ‘cunning as snakes’
- Enjoying tricking people – ‘love to engage in creative truth telling’
- Like using power over people. – ‘sting in the tail’ / ‘more about harm’

Editing (5 marks)

In this part of the paper you will be assessed for the quality of your understanding and editing skills.

1. Circle the words that best fit the meaning of the sentences below: [2]

The faerie told the little girl it was (useless/helpful) to flap her wings if she wanted to try and fly.

She didn't think it would work (however/ and) she wasn't certain.

2. Read the text below which consists of sentences in the wrong order and show your understanding by answering the questions that follow. [2]

The following short passage tells us about how to apply faerie make-up.

1. After you have completed the lid add a sparkling, highlight colour under your eyebrows.
2. Apply the eye shadow colour of your choice to your eyelids and bring it up to just beneath your brow bone.
3. Prep the rest of your face, using translucent and light colours.
4. Use this same colour, or a complementary one, on the lower lids as well, taking care to blend for a softer line.

Mrs L Watkins
August 2016

5. Lastly, apply a few self-adhesive gems in random patterns at the eyes' inner or outer corners.
6. Eyebrows may be your natural colour or you may colour them in to match the colour you choose for your eye shadow to blend with the rest of your makeup.

a. Which sentence should come **second**? Write the number in the blank space.

 2

b. Which sentence should come **last**? Write the number in the blank space.

 5

Circle the word that best fits the meaning of the sentence.

7. It's ridiculous/ possible) to believe that such nonsense as faeries exist in real life.

[1]

SECTION B (Writing): 40 marks.

B1. In this task you will be assessed for the quality of your proofreading.

A young girl is applying to play the part of a fairy in a school production of 'A Midsummer Night's Dream' by William Shakespeare. She wants to play the fairy Cobweb. However, there are some errors in her letter.

Identify the five errors and correct them.

[5]

Dear mrs. Williams,

i would like to take part in the school production. I am very good at danceing and I can sung really well.

I will be able to be their every Saturday for rehearsal. Please consider me for the part.

Thanks

Sarah (Cobweb)

Corrections:

- 1) Mrs
- 2) I
- 3) dancing
- 4) sing
- 5) there

it Criteria

Communicating and organising meaning, purpose, readers and structure)	Band	Writing accurately (language, grammar, punctuation and spelling)
<p>and perceptive writing lied and effective writing with techniques that fully engage the 5 interest rate register is confidently adapted to purpose/audience ire convincingly developed with detail, originality and creativity and coherent structure; there is sophistication in the shape and re of the writing</p>	<p>5 (13-15 marks)</p>	<ul style="list-style-type: none"> • Use a wide range of ambitious and appropriate vocabulary confidently to create effect or convey precise meaning • Appropriate and effective variation of sentence structures • Virtually all sentence construction is controlled and accurate • A range of punctuation is used confidently and accurately • Virtually all spelling, including that of complex/irregular words, is correct • Control of tense and agreement is totally secure • Very secure command of grammar
<p>controlled and well-judged writing secure understanding of the reader's needs and how to hold ; with techniques used it is appropriately and consistently adapted to purpose/audience ps ideas with convincing detail and some originality and sion. is purposefully structured and clearly organised to give ce and fluency</p>	<p>4 (10-12 marks)</p>	<ul style="list-style-type: none"> • Use wide range of vocabulary with precision • Secure command of grammar • Sentence structure is varied to achieve effects • Control of sentence construction is secure • A range of punctuation is used accurately • Spelling, including that of irregular words, is secure • Control of tense and agreement is secure
<p>is mostly coherent and interesting wareness of the reader and some techniques used to meet their it is mostly appropriately adapted to purpose/audience how development, and there are some interesting effects in the ing is organised to give sequence and structure</p>	<p>3 (7-9 marks)</p>	<ul style="list-style-type: none"> • Use a good range of vocabulary with some precision • Mostly consistent command of grammar • Sentence structures are varied • Control of sentence construction is mostly secure • A range of punctuation is used mostly accurately • Most spelling, including that of irregular words, is correct • Control of tense and agreement is mostly secure
<p>coherent writing awareness how to create effect to interest the reader . attempt to adapt register to purpose/audience ps some ideas with an occasional interesting effect s some organisation, some sequencing of ideas</p>	<p>2 (4-6 marks)</p>	<ul style="list-style-type: none"> • Use some range of vocabulary • Command of grammar is inconsistent • There is some variety of sentence structure • There is some control of sentence construction • Some control of a range of punctuation • Spelling is usually accurate • Control of tense and agreement is generally secure
<p>herence in the writing awareness of the reader attempt to adapt register to purpose/audience relevant content but uneven rganisation; simple sequencing of ideas</p>	<p>1 (1-3 marks)</p>	<ul style="list-style-type: none"> • Limited range of vocabulary • Limited range of sentence structures • Control of sentence construction is limited • There is some attempt to use to use punctuation • Some spelling is accurate • Control of tense and agreement is limited • Limited command of grammar
<p>Nothing worthy of credit</p>		