



GCSE ENGLISH LANGUAGE 8700/1

Paper 1 Explorations in creative reading and writing

Mark scheme

June 2025

Version: 1.0 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 Examiner.

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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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.**

Level of response marking instructions

Level of response mark schemes for GCSE English Language are broken down into four levels (where appropriate). In the first column each level is identified with one or two key words that represent the differences in the skills then described. These key words show the progression from Level 1 to 4 and are:

Level 4	Perceptive, detailed
Level 3	Clear, relevant
Level 2	Some, attempts
Level 1	Simple, limited.

This is followed in the second column by a description of the different qualities required in the student's answer for that level. These are called the skills descriptors. In order to reach a given level, a student must fulfil one or more of the skills descriptors for that level.

The third column of the mark scheme is the Indicative Standard. This is an important feature of the mark scheme for GCSE English Language. It provides exemplification of the skills descriptors at each level and offers a small number of different comments at the required standard to give an indication of the quality of response that is typical for that level. It shows the progression from Level 1 to 4.

The Indicative Standard is not intended to be a model answer nor a complete response, and it does not exemplify required content. Students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do not have to meet all the skill descriptors at that level.

The standardising scripts will further exemplify each of the levels. You must refer to the standardising material **throughout your marking**.

Step 1 Annotate the response

When marking a response you should first read through the student's answer and annotate each section using the comments from the statement bank to show the qualities that are being demonstrated, as instructed during standardising. You can then award a level and a mark.

Step 2 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

The Indicative Standard column in the mark scheme will help you determine the correct level. Remember, students may reach a given level by making **one or more** comments of the quality demonstrated by the Indicative Standard and do **not** have to meet all the skill descriptors at that level. It is not the number of references, but the quality of the comments that will determine the level. The annotation you added to the script at Step 1 will help you determine the correct level.

Step 3 Determine a mark

Once you have assigned a level you need to decide on the mark. This requires you to fine tune within the level to see how well each of the skills descriptors for that level has been met. A student only has to meet a skills descriptor at a given level **once** to be awarded that level. Since responses rarely match a level in all respects, you need to balance out the range of skills achieved and allow strong performance in some aspects to compensate for other skills that may be only partially fulfilled. Again, the annotation added at Step 1 will help you determine the mark.

Reference to the standardising scripts throughout the marking period is essential. This will help you apply the level descriptors accurately and consistently. There will usually be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

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

Advice

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

1. Refer constantly to the mark scheme and standardising scripts throughout the marking period.
2. Always credit accurate, relevant and appropriate responses that are not necessarily covered by the mark scheme or the standardising scripts.
3. Use the full range of marks. Do not hesitate to give full marks if the response merits it.
4. Remember the key to accurate and fair marking is consistency.
5. If you have any doubt about how to allocate marks to a response, consult your Team Leader.

SECTION A: READING – Assessment Objectives

AO1	• Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
AO2	• Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
AO3	• Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	• Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	• Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. • Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	• Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole).

Assessment Objective	Section A
AO1	✓
AO2	✓
AO3	N/A
AO4	✓
	Section B
AO5	✓
AO6	✓

0 1 Read again the first part of the source, from **lines 1 to 8**.

List **four** things which happened that night from this part of the source.

[4 marks]

Give 1 mark for each point about things that happened:

- responses must be drawn only from lines 1 to 8 of the text
- responses must show some evidence of selection
- responses can be quotations or paraphrases
- responses can be a single word; full sentences are not required.

Note: The indicative content must not be treated as exhaustive, and reference must be made to the selected section of the text.

AO1	• Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts
This assesses bullet point 1: identify and interpret explicit and implicit information and ideas	
Indicative content Students may include: One mark: • information about Midwich was episodic [✓] • information was episodic [✓] • the telephones were/remained dead [✓] • the bus failed to reach its destination [✓] • buses did not arrive [✓] • trucks did not arrive [✓] • a truck went to look for the bus [✓] • the truck did not return [✓] • someone in Oppley reported a house on fire [✓] • there was a house on fire [✓] • a house set on fire [✓] • nothing was being done about the house on fire [✓] • the fire engine turned out [✓] • the fire engine failed to report [✓] • the police station sent a car [✓] • the car vanished/did not get in touch [✓] • Constable Gobby was sent off [✓] • Constable Gobby went on his bicycle [✓] • Constable Gobby set off for Midwich [✓] • no more was heard of Constable Gobby. [✓] Or any other valid responses that you are able to verify by checking the source.	

Two marks:

- the car vanished [✓] into silence [✓]
- the Trayne fire engine turned out [✓] and thereafter/therefore failed to make any reports [✓]
- the truck went to look for the bus [✓] but did not return [✓]

Reject:

- nothing happened that night.
- A house was set on fire
- A bus passed through

Ask yourself the following questions:

- does it tell you something about what happened?
- is it from the correct section of the text?
- is it true/accurate?

0 2Look in detail at this extract from **lines 9 to 18**:

How does the writer use language here to describe the early morning?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]**AO2**

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words/Phrases/Language Features/Language Techniques/Sentence Forms

Level	Skills Descriptors	Indicative Standard
		This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of language: • Analyses the effects of the writer's choices of language • Selects a range of judicious textual detail • Makes sophisticated and accurate use of subject terminology	The personification of Midwich, which 'lay entranced' and 'slept on' that morning, implies that the whole village, as one entity, has been put under some kind of spell, which isolates it from the outside world, like in a fairy tale. The verb 'entranced' implies that some powerful supernatural force, or enchanter, has been responsible, which suggests threat or harm. However, the metaphor 'slept on' sounds as if Midwich is unharmed, and the power is benign, just held in suspension until the spell is broken and the village wakes up.
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of language: • Explains clearly the effects of the writer's choices of language • Selects a range of relevant textual detail • Makes clear and accurate use of subject terminology	The writer personifies Midwich as if it is the village itself which 'lay entranced' and 'slept on' that morning, not just the people and animals later listed. The metaphor 'Midwich slept on' suggests that everything is affected the same way and the whole village can't be woken. The verb 'entranced' implies that Midwich has been put under a spell by some kind of magical power. This suggests that the village is under control, frozen as if it has been paralysed.

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of language: - Attempts to comment on the effect of language - Selects some appropriate textual detail - Makes some use of subject terminology, mainly appropriately	The writer uses personification to describe Midwich as if it was fast asleep. Midwich 'lay entranced' as if it is like a person under a spell, and 'slept on', which shows that it couldn't wake up in the morning.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of language: - Offers simple comment on the effect of language - Selects simple references or textual details - Makes simple use of subject terminology, not always appropriately	The writer says that Midwich 'slept on'. It makes it sound like a person who didn't wake up in the morning.
Level 0 No marks	Nothing to reward	

Note: If a student writes only about language outside of the given lines, the response should be placed in either Level 1 or Level 2, according to the quality of what is written.

AO2 content may include the effect of language features such as:

- metaphor: 'slatternly rags soaking in a dishwater sky' suggesting that the morning is grey, dirty-looking, cloudy or rainy
- metaphor: 'a pocket of silence' suggesting Midwich is cut off or isolated in its quietness
- contrasting imagery: the sounds or not of birdsong; the alarm clocks being switched off or not; the people going to work; the rest of the world waking up while 'Midwich slept on' suggesting that morning in Midwich is not happening normally
- personification: 'Midwich lay entranced...Midwich slept on' suggesting Midwich is like a person under a spell
- listing: 'Its men and women...moles and mice', the order of inhabitants and creatures suggesting the totality of the event
- onomatopoeia: in contrast with the silence of Midwich, words are used to suggest the noisiness of nature in Oppley 'rattled', 'rustling', chiming', 'gurgles'
- repetition: 'in Midwich' is repeated several times to emphasise how what is happening there is different and/or strange
- sentence forms: 'For Midwich lay entranced' is a short sentence for emphasis and creates a sense of being under control.

0 3

You now need to think about the **whole** of the source.

This text is from near the beginning of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views		
This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg beginnings/endings/perspective shifts; at a paragraph level eg topic change/aspects of cohesion; and at a sentence level when judged to contribute to whole structure.		
Level	Skills Descriptors	Indicative Standard
		This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.
Level 4 Perceptive, detailed analysis 7–8 marks	Shows perceptive and detailed understanding of structural features: • Analyses the effects of the writer's choices of structural features • Selects a range of judicious examples • Makes sophisticated and accurate use of subject terminology	Right from the start, the writer creates an eerie, mysterious atmosphere with an uncanny silence and vehicles that do not reach their normal destinations. The disappearances become more sinister as the writer reveals that the vehicles have inexplicably crashed. By the end, the writer has switched from an atmosphere of eeriness to threat, as one mail man is 'folded up' abruptly. This shifts the endless sleep of the townsfolk at the start to an act of being forcibly collapsed. Finally, the reader feels the driver's quiet terror as he rushes for the 'nearest telephone.'
Level 3 Clear, relevant explanation 5–6 marks	Shows clear understanding of structural features: • Explains clearly the effects of the writer's choices of structural features • Selects a range of relevant examples • Makes clear and accurate use of subject terminology	Right from the start, the writer creates a sense of mystery by showing how several vehicles going to Midwich apparently disappear without explanation, including a bus and a police car which 'vanished into silence'. He extends the mystery by describing how Midwich is strangely quiet next morning juxtaposed with Oppley which continues to be full of life. Eventually, the writer begins to reveal the fate of the vehicles and the mystery is compounded as the reader discovers that the people have all 'fallen' and are 'quite motionless.'

Level 2 Some understanding and comment 3–4 marks	Shows some understanding of structural features: - Attempts to comment on the effect of structural features - Selects some appropriate examples - Makes some use of subject terminology, mainly appropriately	At the beginning of the extract, the writer lists several vehicles which disappear, including a police car which 'vanished into silence', which sets up a mystery for the reader. Then the writer focuses on the discovery of all the missing vehicles but the mystery isn't solved because he hasn't explained why this has happened.
Level 1 Simple, limited comment 1–2 marks	Shows simple awareness of structural features: - Offers simple comment on the effect of structure - Selects simple reference(s) or example(s) - Makes simple use of subject terminology, not always appropriately	At the beginning the writer lists several vehicles, including a police car, which disappear, which interests the reader. By the end the writer has shown us what has happened to the vehicles.
Level 0 No marks	Nothing to reward	

AO2 content may include the effect of structural features such as:

- linear structure: the narrative follows a chronological sequence from the night of the 26th to early morning of the 27th
- use of contrast juxtaposing the towns of Midwich and Oppley
- circular structure: the extract begins with a list of vehicles and men who have gone missing; towards the end we find out where they all are
- circular structure returning to the use of a telephone at the end. At the start, the telephones did not work. At the end, the driver leaves for Oppley to call for help.
- time markers: the use of precise time '10.17', dates, the times of day 'dawn' and the passing of time 'half an hour later' punctuate the narrative and give a sense of an official, detached account, which contrasts with the oddness of the events
- narrative perspective: omniscient 3rd person, at first distanced from the description of Midwich and Oppley, but then presenting the experiences of the two van drivers, showing their different reactions
- changes of focus from wide to narrow: the night time description is about disappearing vehicles and people; there is a description of early morning contrasting the atmosphere of Midwich and Oppley; then the text focuses on the movement of vehicles approaching Midwich, finishing on the actions of one driver, who is the first person identified in the text who has any ability to react.

0 4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, “It is hard to understand what has happened to all the vehicles and people that approached Midwich. The writer makes it clear that it is a very mysterious situation.”

To what extent do you agree?

In your response, you could:

- consider what has happened to the vehicles and people that approached Midwich
- evaluate how the writer presents the situation
- support your response with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references		
Level	Skills Descriptors	Indicative Standard
Level 4 Perceptive, detailed evaluation 16–20 marks	Shows perceptive and detailed evaluation: • Develops a convincing and critical response to the focus of the statement • Shows perceptive understanding of writer's methods • Selects a range of judicious textual detail • Evaluates critically and in detail the effect(s) on the reader	This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. While it is impossible for the reader to tell exactly what has happened, the writer creates a mysterious and ominous silence over Midwich to suggest a feeling of the uncanny. The scene of the crash appears frozen ‘a man and a bicycle lying half in the ditch’ and a car that had ‘climbed halfway up the bank.’ Here the writer uses a detached narrative tone and appears to be completely disembodied mirroring a sense that the narrator too is almost incapacitated like the people discovered at the end. The final and disturbing collapse of the man who is ‘folded up’ and the sinister description of the ‘motionless’ heads of ‘some of the bus passengers’ cements a mysterious but also inexplicably threatening final scene.
Level 3 Clear, relevant evaluation 11–15 marks	Shows clear and relevant evaluation: • Makes a clear and relevant response to the focus of the statement • Shows clear understanding of writer's methods • Selects a range of relevant textual references • Evaluates clearly the effect(s) on the reader	I agree to a certain extent that it’s difficult for the reader to understand what has happened. However, throughout the passage there have been events that suggest that something eerie is happening in Midwich. The village is ‘still as deeply incommunicado’ and had not ‘yet shown any signs of life.’ The structural phrase ‘then’ and the adjective ‘sudden’ highlight the surprising sequence of events when finally the fate of the vehicles is shown to have been a crash without a cause. Furthermore, the reason for the vehicles’ mysterious collision is only partially explained when the reader sees the man ‘folded up’ and so we begin to see what might have happened to the drivers. This sense of powerlessness makes it seem as if some unseen force is mysteriously at work.

Level 2 Some, evaluation 6–10 marks	Shows some attempts at evaluation: • Makes some response to the focus of the statement • Shows some understanding of writer's methods • Selects some appropriate textual reference(s) • Makes some evaluative comment(s) on effect(s) on the reader	I agree that what has happened in Midwich is really strange. The writer reveals that all the missing vehicles have crashed and the people in them are motionless, but we still don't know why. Then the writer shows us what could have happened to the people when the mail van man 'quietly folded up and dropped to the ground' which is very sudden. The phrase 'folded up' sounds strange.
Level 1 Simple, limited comment 1–5 marks	Shows simple, limited evaluation: • Makes a simple, limited response to the focus of the statement • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes simple, limited evaluative comment(s) on effect(s) on reader	I agree because it is really mysterious how all the vehicles just crash and people seem to pass out as soon as they get near Midwich. The writer describes how the mail van man 'quietly folded up and dropped to the ground' which is strange. The reader cannot understand what has happened to them.
Level 0 No marks	Nothing to reward.	

Note: If a student writes a section or a whole response about events outside of the given lines, that section or whole response can only attain marks in Level 1 or Level 2, depending upon the quality of what is written.

If only a section of the response is outside of the given lines, the remainder of the response can attain marks in any of the levels depending upon the quality of what is written.

Reference to the writer's methods may be implicit without specific mention of the writer. Similarly, the evaluative 'I do/I don't agree' may be implicit. In both these cases credit should be given according to the quality of what is written.

AO4 content may include the evaluation of ideas and methods such as:

- in the journey of the Post Office van, the driver is not mentioned for a while: the van is the subject of all verbs as in 'it paused to enquire', which makes it sound as if the van is in control, not the driver
- Midwich is 'incommunicado', an official-sounding word which adds to the idea that the authorities are trying to solve the situation
- the light is poor at first 'a poor, weak thing', 'uncertainly gathering daylight', which adds to the eerie atmosphere
- verbs suggesting a lack of control of the crashed vehicles 'keeled over', 'climbed halfway up the bank', 'lying', 'bumped', 'ploughed', 'jam'
- the man 'folded up and dropped to the ground' suggesting a sudden loss of control

- the vehicles found by the first van correspond with those listed at the opening but it is not clear what has happened to them
- the fact that the Post Office van and bus appear unable to avoid the same fate
- the detached and factual narrative tone which offers no opinion or explanation
- it doesn't say that anyone is dead or even injured; they are all just incapacitated 'lying', 'dropped', 'motionless'.

0	5
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Either

Write a description of a town or village, as suggested by this picture:



or

Write a story about a day when technology stopped.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

AO5 Content and Organisation Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.		
Level		Skills descriptors
Level 4 19–24 marks Compelling, Convincing Communication	Upper Level 4 22–24 marks	Content • Communication is convincing and compelling • Tone, style and register are assuredly matched to purpose and audience • 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 marks	Content • Communication is convincing • Tone, style and register are convincingly matched to purpose and audience • Extensive vocabulary with conscious crafting of linguistic devices Organisation • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers
Level 3 13–18 marks Consistent, Clear Communication	Upper Level 3 16–18 marks	Content • Communication is consistently clear • Tone, style and register are clearly and consistently matched to purpose and audience • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices Organisation • Effective use of structural features • Writing is engaging, using a range of clear, connected ideas • Coherent paragraphs with integrated discourse markers

	Lower Level 3 13–15 marks	Content • Communication is generally clear • Tone, style and register are generally matched to purpose and audience • Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with range of discourse markers
Level 2 7–12 marks Some successful Communication	Upper Level 2 10–12 marks	Content • Communicates with some sustained success • Some sustained attempt to match tone, style and register to purpose and audience • Conscious use of vocabulary with some use of linguistic devices Organisation • Some use of structural features • Increasing variety of linked and relevant ideas • Some use of paragraphs and some use of discourse markers
	Lower Level 2 7–9 marks	Content • Communicates with some success • Attempts to match tone, style and register to purpose and audience • Begins to vary vocabulary with some use of linguistic devices Organisation • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate

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Level 1 1–6 marks Simple, Limited Communication	Upper Level 1 4–6 marks	Content • Communicates simply • Simple awareness of matching tone, style and register to purpose and audience • 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	Content • Limited communication • Occasional sense of matching tone, style and register to purpose and audience • Simple vocabulary Organisation • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs
Level 0 No marks	Students will not have offered any meaningful writing to assess. Nothing to reward.	

AO6 Technical Accuracy Students must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)	
Level	Skills descriptors
Level 4 13–16 marks	• Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary
Level 3 9–12 marks	• 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	• 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	• 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
Level 0 No marks	Students' spelling, punctuation etc is sufficiently poor to prevent understanding or meaning.