

## ENGLISH LANGUAGE 4355, NOVEMBER 2005 MARK SCHEME

---

### Paper 1 Section A

#### Main Assessment Objective:

- read with insight

#### Supporting Assessment Objectives:

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

1. *Who was the first person that the writer met when he reached the hut?* 1 mark

- a young man (with a rifle)

2. *In what two ways do the people in the hut remind the writer of a family photograph?* 2 marks

- all ages of the family are represented
- they are grouped (“huddled”) together
- they are all smiling, fixedly

3. *What evidence is there that the people in the story are poor? Give three examples.* 3 marks

Examiners should reward all valid responses to the passage and should credit some of the following key points:

- the family all occupy one room
- the little girl is gaunt
- the room smells, particularly of rags and rotting things
- the soup is thin and seems to represent the tenth boiling of the raw ingredients
- the men smoke beech leaves
- the soup is reduced to water
- the bedroom is bare and windowless

4. *When the old woman asks the writer if he will eat, her husband says “Don’t be mad. Of course he will eat!”*

*Explain why the husband is so sure of this.* 4 marks

Examiners must reward all valid points that show an engagement with the text and an appreciation of the passage rather than have a set agenda of items that they are looking for.

- The writer must be hungry as he has walked a long way
- The writer must need a warm meal as the weather is so cold

- the fact that he is clearly wet and cold - he is clearly in need of a good meal and so the old woman's question seems absurd or unnecessary
- Civility requires that they take in and feed passing travellers, such as the writer
- The old man's own family are clearly hungry, and so it appears ludicrous to think that the writer may not also want to eat

5. *The writer appeals to our senses to help us imagine the scene in the farmhouse? How does he do this?*

5 marks

- Initial sight impressions are shrouded in darkness, the house itself is so indistinct as to be "a boulder among boulders"
- This continues down a dark passage into a room that is also shrouded in smoke
- Appeals to sense of smell by contrasting the attractive "tang" of France with the "whiff" of the room
- Smells are pungent and unpleasant, or indicative of discomfort with his "steaming clothes"
- The old woman's hand is "cold" and her voice "gruff", both indicating a lack of warmth or genuine welcome
- There is a sensual reference to "scented flesh" that stands in stark contrast to the stench of the room

6. *How does the writer suggest that the family do not do not fully trust him?*

*You may include brief quotations from the passage to support your answer.*

5 marks

Candidates may choose to emphasise one sense rather than another. Examiners must judge on the quality of the answer and not look for or simply reward a mechanical coverage of the senses. Examiners must reward all valid points that show an engagement with the text and an appreciation of the writer's craft rather than have a set agenda of items that they are looking for.

Examiners must reward all valid points that address the question and show a clear grasp of the writer's technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.

- The manner in which the young man with the lantern studies him closely sets the tone for scrutiny and mistrust
- They fix him with false smiles, "glassy teeth set-smiles"
- The boys hug their rifles as they watch the writer
- There is a "suspicious silence"
- The manner in which they repeat everything that he says as if in disbelief
- Use of the ellipsis strongly suggests disbelief, "over the mountain ...on foot"
- The manner in which they wink at each other
- The manner in which they narrow their eyes as they stare at him
- Reference to, "the unexpected stranger"

- The way in which he is led by the old woman to the bedroom, not allowed to go unaccompanied
- He is guarded as he sleeps by a boy with a gun, who watches him with “unblinking eyes”, suggesting vigilance

**Total for Section A: 20 Marks**

### Section B, part 1

#### Main Assessment Objective:

- read with insight

#### Supporting Assessment Objectives:

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

7. *Remind yourself of the passage **Touching the Void** from the London Examinations Anthology, and then answer Questions 7 and 8.*

*Look again at Joe’s account.*

*As well as telling us what actually happened to him, Joe tries to show the reader what he is thinking and feeling. How does Joe’s account achieve this?*

*In your answer you should write about*

- *the description of what happens to Joe*
- *Joe’s reaction to the events*
- *the language that the writer uses*

*You should refer closely to the passage to support your answers. You may include brief quotations.*

**10 marks**

Examiners must reward all valid points that show an engagement with the text and an insight into the writer’s technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.

Candidates may refer to some of the following points:

#### **What happens to Joe**

- he slides down a snowy slope and crashes into the base of the cliff
- he damages his knee
- this catapults him down another slope
- he slides out of control
- he is jerked to a halt by the rope
- he disentangles himself from the rope and tries to stand
- he kicks into the slope and realises that his leg is broken
- he moves by using his ice axes and good leg

### Joe's reactions

- the physical impact of the collision, "a shattering blow"
- the confusion of sliding out of control
- thoughts racing as pain is felt
- fails to connect the distorted leg with the searing pain in the groin
- nausea as he stands
- his face in the snow helps to calm him
- the beginnings of panic and dread as the realisation starts to sink in
- a sense of loneliness as he realises that Simon will have to leave him there
- a growing sense of panic, barely repressed

### Use of Language

- opens with a simple, establishing sentence that immediately plunges the reader into the action
- vocabulary choice is emotive rather than technical, "My knee exploded."
- a number of simple words are repeated, "screamed"
- many sentences begin with personal pronoun, "I", to emphasise the closeness to the action
- use of repetition for emphasis, "building and building"
- use of short sentences and punctuation for effect, "My leg! My leg!"
- use of ellipsis to mirror fractured thought process and to create tension
- Use of direct speech for immediacy"
- Use of present tense for immediacy
- Use of rhetorical question, "Left here"
- Sentence variety, short, simple sentences followed by complex - lines 40 -42
- Use of modal verbs to speculate about a possible bleak future, "I would never get over it. Simon would not be able ...etc"

Mark Range	Descriptor
	<b>The Candidate</b>
0	<ul style="list-style-type: none"> <li>• makes no response or a response that does not refer to the question or seem to be responsive to the text</li> </ul>
1 - 2	<ul style="list-style-type: none"> <li>• is able to make a small number of simple points that may focus on only one of the two bullet points</li> <li>• may recount aspects of the text rather than addressing technique</li> <li>• shows a limited grasp of ideas</li> </ul>
3 - 4	<ul style="list-style-type: none"> <li>• shows some understanding of the writer's technique, though there may still be some uncertainty about some aspects of the passage</li> <li>• shows an understanding of some of the main features of the passage, but it is not sustained</li> <li>• may demonstrate some selection of text</li> <li>• makes simple comments on aspects of language and technique</li> </ul>
5 - 6	<ul style="list-style-type: none"> <li>• begins to show greater familiarity with a wider range of techniques in the passage</li> <li>• may be able to select some more relevant sections of text, but not consistently</li> <li>• is able to make clearer comments about the writer's technique</li> </ul>
7 - 8	<ul style="list-style-type: none"> <li>• shows a sound understanding of the writer's techniques</li> <li>• is likely to select suitable aspects of the text</li> <li>• begins to be able to show how meaning and effect are being created</li> </ul>
9 - 10	<ul style="list-style-type: none"> <li>• makes perceptive points about the writer's techniques showing an ability to use analysis and interpretation</li> <li>• is likely to use textual references with some discrimination to substantiate points made</li> <li>• shows sound analysis and interpretation of the writer's use of language in points that are clearly organised and developed</li> </ul>

## Section B, part 2

**Range of writing:** explore, imagine, entertain; argue, persuade, advise; inform, explain, describe

### **Main Assessment Objective:**

- communicate clearly for a particular purpose

### **Supporting Assessment Objectives:**

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling.

8. *Write about a time in your life when friendship was important to you.*

**10 marks**

The audience for this piece is not stated nor is the genre of text required. Markers should use the grid below to award marks for this writing activity.

The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:

1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes
2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
3. use a range of sentence structures effectively, with accurate punctuation and spelling

Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.

### **The 'best fit' approach**

An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Writing skills	Band/ Range	Descriptor
<b>The Candidate</b>		
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 1</b> 0 - 2</p>	<p>Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.</p> <p>Organisation is simple with limited success in opening and development.</p> <p>The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 2</b> 3 - 4</p>	<p>Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader shown.</p> <p>Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices.</p> <p>Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 3</b> 5 - 6</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences.</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices.</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors.</p>

<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 4</b> 7 - 8</p>	<p>Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 5</b> 9 -10</p>	<p>Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</p> <p>Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured. There is sophisticated control of expression and meaning.</p>

## Section C: Writing

Range of writing: inform, explain, describe

### Main Assessment Objective:

- communicate clearly for a particular purpose

### Supporting Assessment Objectives:

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling

9. *Write about an accident, real or imaginary, that you have seen or been involved in.*

*You may choose to write about:*

- *what happened*
- *who was involved*
- *what you thought and how you felt*

**20 marks**

The writing triplet assessed on this question is writing to inform, explain and describe. The audience and the form of writing have not been specified and examiners should be open to a variety of acceptable responses to this task.

Weaker answers may be fragmentary or lack coherence. Candidates may lack the ability to explain themselves or may assume understanding that the reader does not have. A useful discriminating factor will be the extent to which the writer is able to engage the interests of the reader by using a variety of techniques.

The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:

1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes
2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
3. use a range of sentence structures effectively, with accurate punctuation and spelling.

Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.

### The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Writing skills	Band/ Range	Descriptor
		<b>The Candidate</b>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 1</b> 0 - 4</p>	<p>Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.</p> <p>Organisation is simple with limited success in opening and development.</p> <p>The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 2</b> 5 - 8</p>	<p>Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader shown.</p> <p>Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices.</p> <p>Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 3</b> 9 - 12</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown.</p> <p>Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences.</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices.</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors.</p>

<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 4</b> 13 - 16</p>	<p>Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 5</b> 17 - 20</p>	<p>Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</p> <p>Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured. There is sophisticated control of expression and meaning.</p>

Paper 2H  
Section A

**Main Assessment Objective:**

- read with insight

**Supporting Assessment Objectives:**

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

1. *Some of the creatures described in paragraph two are obviously dangerous while others appear harmless. Choose two creatures which appear to be harmless and show how they are presented as dangerous.*

**3 marks**

Remember that you are marking for reading and so should reward the candidates' ability to refer to detail from the passage and not their ability as writers. Candidates may choose to focus on different creatures. Examiners should reward all valid responses to the passage that includes some of the following key points

- writer uses language to suggest harmlessness - fluffy, innocuous
- tourist presented as "innocent"
- sentence structure uses the speculative "if" followed by a list of potentially dangerous outcomes
- "seashells will not just sting you but actually sometimes go for you."
- use of italics in the above example
- cone shell described as a "little fellow"
- being "stung" or "pronged" is described as "unexpected"
- a range of terms is used to describe the dangerous nature of the creatures, "toxic nip"; "chomped", "swift and testy"

2. *Look again at lines 20 - 31 of Welcome to Australia. Explain, in your own words, what we learn about the Aborigines.*

**4 marks**

Remember that you are marking for reading and so should reward the candidates' ability to refer to detail from the passage and not their ability as writers. Examiners should reward all valid responses that include some of the following key points

- the aborigines "invaded" Australia, yet they did so quietly and inscrutably
- the aborigines seem to have mastered seacraft 30,000 years before anyone else, but having used it to get to Australia they promptly forgot it
- they arrived from the sea but never returned to the sea
- the Aborigines have no links through race or language to other peoples in the area
- the history of the aborigines is ignored by many people

3. *How does the writer convince us that there is no place like in the world like Australia?*

*In your answer you should write about*

- *the language used by the writer*
- *the selection and presentation of information.*

*You should refer closely to the passage to support your answer. You may include brief quotations.*

**12 marks**

There are many features in the passage that are worthy of comment and it is likely that candidates will focus upon different aspects of it. Examiners must reward all valid points that show an engagement with the text and an appreciation of the writer's technique rather than have a set agenda of items that they are looking for, neither should they attempt to divide the marking into two sections worth 6 marks each. Examiners must reward all valid points that address the question and show a clear grasp of the writer's technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.

Candidates may refer to some of the following points in response to how the writer's use of language

- opening sentence is conversational in tone and informal
- more than one paragraph begins with "and", suggesting an informal style
- opens with "we" to be inclusive and approachable
- third paragraph slips into second person to establish didactic role for the writer
- ends with second person, "'You take my point", in order to be directly persuasive
- purports to offer fact when it offers many opinions
- repeated sentence opening, "it is" suggest an amassing of facts
- use of short sentence for emphasis, "There still isn't", "It's a tough place", "And it is old"
- uses hyphens to build cumulative sentences for emphasis, such as the poisonous animals, or the aborigines in paragraph four
- use of italics for extreme emphasis, "*bounced*", actually "*go*" for you
- seeks to convince through amassing statistics
- seeks to convince through the building of trustworthiness, "Trust me"
- use of informal language to emphasise the status of the writer as a non-expert, man of the people, "stuff"
- use of repetition for effect, "stuff"
- slightly quirky in tone in places, "even the fluffiest of caterpillars can lay you out", "chomped by sharks"
- short concluding sentence for emphasis

Candidates may refer to some of the following points in response to the selection and presentation of information

- dwells on venomous and dangerous creatures to the exclusion of most other wildlife
- only deals with two aspects of history - aborigines arriving and invasion by the British
- sense of audience of tourists, non-specialist
- begins with the largest thing, Ayers Rock, and ends with the smallest - insects
- begins with the known, which is staggering, and ends with the scale of the unknown for dramatic effect
- deliberately selects only the unique animals and features

Mark	Descriptor
	<b>The Candidate</b>
0	<ul style="list-style-type: none"> <li>• makes no response or a response that does not refer to the question or seem to be responsive to the text</li> </ul>
1 - 2	<ul style="list-style-type: none"> <li>• is able to make a small number of simple points that may focus on only one of the two bullet points</li> <li>• may recount aspects of the text rather than addressing technique</li> <li>• shows a limited grasp of ideas</li> </ul>
3 - 4	<ul style="list-style-type: none"> <li>• shows some understanding of the writer's technique, though there may still be some uncertainty about some aspects of the passage</li> <li>• shows an understanding of some of the main features of the passage, but it is not sustained</li> <li>• may demonstrate some selection of text</li> <li>• makes simple comments on aspects of language and technique</li> </ul>
5 - 6	<ul style="list-style-type: none"> <li>• begins to show greater familiarity with a wider range of techniques in the passage</li> <li>• may be able to select some more relevant sections of text, but not consistently</li> <li>• is able to make clearer comments about the writer's technique</li> </ul>
7 - 8	<ul style="list-style-type: none"> <li>• shows a sound understanding of the writer's techniques</li> <li>• is likely to select suitable aspects of the text</li> <li>• begins to be able to show how meaning and effect are being created</li> </ul>
9 - 10	<ul style="list-style-type: none"> <li>• makes perceptive points about the writer's techniques</li> <li>• may use textual references with some discrimination to substantiate points made</li> <li>• shows sound analysis and interpretation of the writer's use of language in points that are clearly organised and developed</li> </ul>
11 - 12	<ul style="list-style-type: none"> <li>• demonstrates skills of analysis and interpretation in evaluating the writer's techniques</li> <li>• is likely to use textual references which are apt and carefully chosen to support the points made</li> </ul>

**Total for Section A: 20 Marks**

## Section B, part 1

### Main Assessment Objective:

- read with insight

### Supporting Assessment Objectives:

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

Remind yourself of the passage, *Chinese Cinderella* from the London Examinations Anthology, and then answer Questions 4 and 5.

4. Look again at line 29 - 79 where the writer speaks with her father.

*How does the writer help us to understand her thoughts and feelings during this section?*

- You should refer closely to the passage to support your answer. You may
- include brief quotations.

**10 marks**

Examiners must reward all valid points that show an engagement with the text and an insight into the writer's technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.

Candidates may refer to some of the following points:

- Slips into the present tense to emphasise the immediacy and strength of her worry
- Use of rhetorical questions
- Contrast between the relaxed appearance and manner of speech
- Use of repetition indicates impatience or vigour
- Use of punctuation and short sentences to develop the readers understanding of character
- Line 51 - triple rhetorical question; all written in the present tense, all emphasising the writer's confusion and disbelief
- Writer is deferential to her father and dismissive of her own talents as a mark of respect - lines 63 - 65
- Use of cliché indicates, perhaps unwittingly the youthful inexperience of the writer, "reach for the stars", now or never"
- Use of numbers rather than names suggest a distant approach towards his children, "Third Brother"
- Old fashioned gender prejudice of father
- Ends in the present tense

Mark Range	Descriptor
	<b>The Candidate</b>
0	<ul style="list-style-type: none"> <li>• makes no response or a response that does not refer to the question or seem to be responsive to the text</li> </ul>
1 - 2	<ul style="list-style-type: none"> <li>• is able to make a small number of simple points that may focus on only one of the two bullet points</li> <li>• may recount aspects of the text rather than addressing technique</li> <li>• shows a limited grasp of ideas</li> </ul>
3 - 4	<ul style="list-style-type: none"> <li>• shows some understanding of the writer's technique, though there may still be some uncertainty about some aspects of the passage</li> <li>• shows an understanding of some of the main features of the passage, but it is not sustained</li> <li>• may demonstrate some selection of text</li> <li>• makes simple comments on aspects of language and technique</li> </ul>
5 - 6	<ul style="list-style-type: none"> <li>• begins to show greater familiarity with a wider range of techniques in the passage</li> <li>• may be able to select some more relevant sections of text, but not consistently</li> <li>• is able to make clearer comments about the writer's technique</li> </ul>
7 - 8	<ul style="list-style-type: none"> <li>• shows a sound understanding of the writer's techniques</li> <li>• is likely to select suitable aspects of the text</li> <li>• begins to be able to show how meaning and effect are being created</li> </ul>
9 - 10	<ul style="list-style-type: none"> <li>• makes perceptive points about the writer's techniques showing an ability to use analysis and interpretation</li> <li>• is likely to use textual references with some discrimination to substantiate points made</li> <li>• shows sound analysis and interpretation of the writer's use of language in points that are clearly organised and developed</li> </ul>

## Section B, part 2

**Range of writing:** explore, imagine, entertain; argue, persuade, advise; inform, explain, describe

### **Main Assessment Objective:**

- communicate clearly for a particular purpose

### **Supporting Assessment Objectives:**

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling

5. *Imagine you have won a large amount of money.*

*Explain how you would use this money, and why.*

**10 marks**

The audience and genre of text required are explicitly stated in the question and should be used by markers to inform their response to candidates' work. The layout and form of the letter are not important in terms of marking. Award marks on the basis of how well candidates can express their ideas. Markers should use the grid below to award marks for this writing activity.

The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:

1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes
2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
3. use a range of sentence structures effectively, with accurate punctuation and spelling

Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.

### **The 'best fit' approach**

An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Writing skills	Band/ Range	Descriptor
		<b>The Candidate</b>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 1</b> 0 - 2</p>	<p>Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.</p> <p>Organisation is simple with limited success in opening and development</p> <p>The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 2</b> 3 - 4</p>	<p>Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader shown</p> <p>Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices</p> <p>Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 3</b> 5 - 6</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</p> <p>Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors</p>

<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 4</b> 7 - 8</p>	<p>Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 5</b> 9 - 10</p>	<p>Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</p> <p>Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured; There is sophisticated control of expression and meaning.</p>

## Section C: Writing

Range of writing: inform, explain, describe

### Main Assessment Objective:

- communicate clearly for a particular purpose

### Supporting Assessment Objectives:

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling

6. *Your school or college is planning to produce a booklet about pastimes and hobbies, for students and parents to read. You have been asked to write an entry for this booklet.*

*Write your contribution which should include details of your pastime or hobby, explaining why it interests you.*

**20 marks**

The writing triplet assessed on this question is writing to inform, explain and describe. The audience and the form of writing have not been specified and examiners should be open to a variety of acceptable responses to this task.

The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:

1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes
2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
3. use a range of sentence structures effectively, with accurate punctuation and spelling.

Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.

### The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Writing skills	Band/ Range	Descriptor
		<b>The Candidate</b>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 1</b> 0 - 4</p>	<p>Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.</p> <p>Organisation is simple with limited success in opening and development.</p> <p>The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 2</b> 5 - 8</p>	<p>Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader shown.</p> <p>Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices.</p> <p>Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 3</b> 9 - 12</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown.</p> <p>Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences.</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices.</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors.</p>

<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 4</b> 13 - 16</p>	<p>Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 5</b> 17 - 20</p>	<p>Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</p> <p>Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured. There is sophisticated control of expression and meaning.</p>

## Paper 3

### Part 1 (London Examinations Anthology Section B) 15 Marks for reading

1. *Remind yourself of the poem, The Country at my Shoulder, from the London Examinations Anthology, and then answer Question 1 which is printed on page 3.*

*How does the poet bring out her thoughts and feelings about the country?*

*In your answer you should write about:*

- *her reactions to sights and sounds*
- *the impressions she gives of her relatives*
- *how she sees herself in relation to the country*
- *the use of language*

*You should refer closely to the poem to support your answer. You may use brief quotations.*

#### **Main Assessment Objective:**

- read with insight and engagement

#### **Supporting Assessment Objectives:**

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

A relevant answer will focus on:

- evaluating the ways in which the writer brings out her thoughts and feelings about the country
- using textual evidence to substantiate the points made
- the writer's presentation and use of techniques, including use of language

Tick valid points, which show a sound grasp of the text and of the requirements of the question. Coverage of the bullet point headings in candidates' answers should be identified by placing capital letters in the margins:

- S her reactions to sights and sounds
- R the impressions she gives of her relatives
- I how she sees herself in relation to the country
- L the use of language

**Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.**

**S her reactions to sights and sounds**

the pity of the execution	<i>"the women's dupattas are wet with tears"</i>
Indian films - unreal, melodramatic	<i>"Everyone is very unhappy, / Or very happy"</i>
... in apposition to the realities of life	<i>"I hear of bribery, family quarrels, / traveller's tales"</i>
wonder at the night sky	<i>"the stars/are so low you can touch them"</i>
revulsion at the tiger's head (hunting)	<i>"- I wanted to hide/its head in a towel"</i>
aware of poverty/oppression	<i>"In the square there are those who beg - And those who beg for mercy."</i>
reflections on women's roles: <ul style="list-style-type: none"> <li>• passive, suffering</li> <li>• manual labourers</li> <li>• dependent on the men, who are freer</li> <li>• implicit comment on her educated cousin's arranged marriage</li> </ul>	<i>"The women's dupattas are wet with tears."</i> <i>"..the women stone-breakers chip away/at boulders."</i> <i>"They await the men..." The men go home in loose cotton clothes"</i>

**R the impression she gives of her relatives**

Cousin Azam <ul style="list-style-type: none"> <li>• annoying, demanding</li> <li>• limited educational opportunities</li> <li>• his naming the sweets 'Taj Mahal' provides a contrast to the reality of the begging</li> </ul>	<i>"..wants visitors to play/ ludo with him all the time."</i> <i>"He learns English in a class of seventy."</i>
Uncle Aqbar <ul style="list-style-type: none"> <li>• vigorous, a fixer</li> </ul>	<i>"..drives down the mountain/ to arrange his daughter's marriage."</i>
her un-named female cousin <ul style="list-style-type: none"> <li>• educated, is to have an arranged marriage</li> <li>• her distance/difference from her is shown</li> </ul>	<i>"When the country bursts, we'll meet"</i>
Uncle Kamil <ul style="list-style-type: none"> <li>• hunter; trophy revolts her</li> </ul>	<i>"I wanted to hide/its head in a towel"</i>

**I how she sees herself in relation to the country**

mixed, ambiguous feelings about her dual nationality	<i>the "country at her shoulder" metaphorically could be a rain cloud (fertility), a growth or a dam about to burst.</i>
change of simile (final line) suggests a lightning in her feelings	<i>"or fall like a meteor"</i>
feels trapped, compelled to obey/conform	<i>"And I must stand to attention.."</i>
feels separate, e.g. from her female cousin	<i>"When the country bursts, we'll meet"</i>
tries to reconcile herself with unpleasant details	<i>"I try to shake the dust from the country"</i>
cannot become fully independent/ shake off her mixed heritage	<i>"I can't break bits off"</i>
still feels her Englishness, but tries to use it creatively	<i>"I water the country with English rain"</i>

**L the use of language**

imagery	<i>especially "the country at my shoulder" - cloud, dam, growth, foetus?</i>
Later a shooting star	<i>"a fall like a meteor"; a complex image; contrast of "burst"/ "fall"</i>
simple language and structures to convey vivid impressions	<i>"dirt on their hems"</i>
frequent use of first person pronoun	
local words, references give sense of place	<i>"dupattas"; Taj Mahal</i>
use of antithesis to bring out the stark contrasts	<i>"In the square there are those who beg - And those who beg for mercy"; "Everyone is very unhappy, / or very happy"</i>
juxtaposition emphasises contrasts	<i>"..to arrange his daughter's marriage. She's studying Christina Rossetti."</i>

## READING MARK SCHEME

### The 'Best Fit' Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark in order to receive a mark within that mark range. The 'best fit' approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Mark Range	Descriptor
0 - 1	very basic attempt at comment extremely limited content minimal grasp of how the writer tries to make the story entertaining
2	basic understanding of the text unclear and undeveloped points little awareness of how the writer tries to make the story entertaining
3 - 4	some understanding of the text some relevant points but little development limited awareness of how the writer tries to make the story entertaining
5 - 6	fair but not fully-developed understanding of the text valid points with some development some understanding of how the writer tries to make the story entertaining
7 - 8	generally sound and sustained grasp of text several clear points with generally appropriate examples/references fair understanding of how the writer tries to make the story entertaining
9 - 10	sound and sustained grasp of text range of relevant points with sound examples/references clear understanding of how the writer tries to make the story entertaining
11 - 12	good analysis based on thorough understanding of the text a range of well-focused points with apt examples/references thoughtful interpretation of how the writer tries to make the story entertaining
13 - 14	Perceptive analysis and assured understanding of the text coherent and fully developed ideas deftly supported with examples/references sensitive interpretation of how the writer tries to make the story entertaining
15	astute and penetrating analysis of the text cogent and original exploration of ideas and evidence sophisticated and individualistic interpretation of how the writer tries to make the story entertaining

2. (a) *A teenager from another country is visiting your area and needs some advice.  
Write a letter to him or her giving advice on what to see and what to avoid.*

**Range of writing: explore, imagine, entertain; argue, persuade, advise**

**Main Assessment Objective:**

- communicate clearly and imaginatively for a particular purpose

**Supporting Assessment Objectives:**

- organise ideas into sentences, paragraphs and whole texts
- use a range of sentence structures effectively, with accurate punctuation and spelling

The focus of assessment is **the quality of the writing** and the key discriminators are **the clarity of the advice** and **the effectiveness with which this is presented as a letter.**

- Candidates are given a specified audience, form and context, which will require careful consideration.
- Though they are not expected to present a set letter format, candidates should use an appropriate salutation and subscription ( e.g. Dear....; Yours sincerely), and the content should be structured into paragraphs, with a clear beginning, which establishes the context, and ending, which perhaps sums up the advice or suggests further communication.
- As the intended audience is a friend a relatively informal style would be most appropriate, but this is not essential. Whatever style is adopted, the advice must come through clearly.
- “What to see” might include historical and cultural sites, beauty spots, recreational areas (including sporting facilities), cafés, nightclubs and so on. “What to do” might include the cultural, sporting and social activities. No list could be inclusive or prescriptive; choices are left to the candidate. No range is required, but a narrow list is likely to be limiting, not least as a reflection of the candidate’s command of expression.
- A key discriminator might be the way in which the candidate gives tips on ‘what to avoid’. A sequence of apt, well expressed points deserves reward. Stronger answers will integrate this into the whole letter, whilst weaker ones may simply add it on.
- Be positive towards ‘alternative’, perhaps iconoclastic or humorous approaches. The quality of the writing is the most important factor.

**Weaker answers** will give a few general ideas on places to visit and things to do, in a loosely structured and unclearly expressed letter; **more successful answers** will give detailed and precise advice in an engaging style which shows a strong grasp of audience and purpose. Examiners should be sympathetic to unusual approaches, for instance using humour. The quality of the writing remains the most important factor.

**Now refer to the grid printed at the end of the mark scheme.** Add the marks awarded for assessment objectives (i) and (ii) (maximum 10) to the marks awarded for assessment objective (iii) (maximum 5) to obtain an overall mark out of 15.

In applying the grid, bear in mind the need for the **“best fit” approach**. An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The ‘best-fit’ approach should be used to determine the mark range which corresponds most closely to the overall quality of the response.

2. (b) *Think about an occasion or time in your life when your feelings or thoughts were very mixed.*  
*Write an account of your experience, exploring in detail what your thoughts and feelings were.*

**Range of writing: explore, imagine, entertain; argue, persuade, advise**

**Main Assessment Objective:**

- communicate clearly and imaginatively for a particular purpose

**Supporting Assessment Objectives:**

- organise ideas into sentences, paragraphs and whole texts
- use a range of sentence structures effectively, with accurate punctuation and spelling

The focus of assessment is **the quality of the writing** and the key discriminators are **the clarity and depth with which candidate explores his or her feelings or thoughts**.

- No audience or form is specified. Most answers are likely to be essays but some candidates may choose alternative approaches, for instance a diary.
- It is likely that complex sentences and precise vocabulary will be needed to explore feelings or thoughts.
- The definition of “occasion” or “time” is left to the candidate to define. Accept any reasonable interpretation. In most cases the answer will refer to a domestic, social or academic context, but the focus on personal trauma may produce some surprising responses; no assumptions should be made as to what is suitable or not.
- The candidate will need to make clear what the occasion or time was. This could be done by separate, or integrated description or narrative. This needs to be subservient to the question’s main focus which relates to exploring thoughts and feelings. Answers which rely too much on description or narrative are likely to merit fewer marks.
- The question specifies “very mixed” feelings. This again is left to the candidate’s interpretation and prescriptive judgements should not be made about what is appropriate or not. The defining factor will be the depth and detail with which the candidate explores these feelings. The more complex the context, the greater the opportunity the candidate will have to show skill in expression.

- Examiners should be alert to - and reward appropriately - unusual approaches which answer the question in an unconventional but effective way.

**Weaker answers** are likely to be brief, loosely structured and descriptive or narrative, with little attempt to explore thoughts and feelings.

**Stronger answers** will involve a considerable degree of introspection; thoughts and feelings will be outlined in detail and reflected on. Such answers will also show a strong sense of the reader whose interest should be sustained, not merely engaged, by thoughtful expression and structuring.

**Now refer to the grid printed at the end of the mark scheme.** Add the marks awarded for assessment objectives (i) and (ii) (maximum 10) to the marks awarded for assessment objective (iii) (maximum 5) to obtain an overall mark out of 15.

In applying the grid, bear in mind the need for the **“best fit”** approach.

2. (c) *A magazine is running a competition on the topic ‘The Day When Everything Went Wrong.’  
Write your entry for this competition.*

The focus of assessment is **the quality of the writing** and the key discriminator is **the degree to which the candidate engages and sustains the reader’s interest.**

- The choice of magazine is left to the candidate. Whatever is chosen, the context and audience will demand consideration of style and tone. The consistency with which the adopted style will be an important discriminator in awarding marks.
- A key focus of assessment will be the degree to which the article engages and/or entertains. This could be legitimately interpreted in a number of ways; the writing might be witty and humorous, or gripping and suspenseful, or evocative in its choice of words. Each approach should be judged on its own merits.
- Given the context of a day, the piece should have a clear structure, reflected in its paragraphing, with a firm beginning, a progression (or regression) and clear ending. In better answers there is likely to be some sort of evaluation related to the reasons everything went wrong.
- “Day” may be approached in a number of ways. Candidates may write fictionally or autobiographically. Either is acceptable.
- In this instance, be particularly alert to - and reward appropriately - answers which are unusual or idiosyncratic, provided they are expressed effectively.

**Weaker answers** will tend to be mundane and straightforward in style and structure; little awareness of either context or audience will be shown.

**More successful responses** will be engaging and lively, with a style and structure which is controlled in such a way that the reader’s interest is sustained throughout. The command of the chosen media context will also be confident.

Now refer to the grid printed at the end of the mark scheme. Add the marks awarded for assessment objectives (i) and (ii) (maximum 10) to the marks awarded for assessment objective (iii) (maximum 5) to obtain an overall mark out of 15.

In applying the grid, bear in mind the need for the “best fit” approach.

## WRITING MARK SCHEME

### The ‘Best Fit’ Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark in order to receive a mark within that mark range. The ‘best fit’ approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

About **one third** of the total marks should be allocated for accuracy in spelling, punctuation and grammar.

Writing skills	Band/ Range	Descriptor
		<b>The Candidate</b>
Effectiveness of communication  Organisation  Spelling Punctuation Grammar	<b>Band 1</b> 0 - 3	Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.  Organisation is simple with limited success in opening and development  The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.
Effectiveness of communication  Organisation  Spelling Punctuation Grammar	<b>Band 2</b> 4 - 6	Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader shown.  Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices.  Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct.

<p>Effectiveness of communication</p> <p>Organisation</p>	<p><b>Band 3</b> 7 - 9</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown.</p> <p>Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences.</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices.</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 4</b> 10 - 12</p>	<p>Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p><b>Band 5</b> 13 - 15</p>	<p>Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</p> <p>Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured; There is sophisticated control of expression and meaning.</p>