

Mark Scheme (Results)

Summer 2007

GCSE

GCSE English A (1203/4H)

1203/4H: The Craft of the Writer

SECTION A: MODERN POETRY

There are six questions in this section. You should answer ONE of them.

You should spend about 40 minutes on this question.

In Such a Time as This

1. Look again at 'Lucozade' (page 5) and 'Death in Leamington' (page 8).

How does each writer explore the subjects of illness and death and the effect on those visiting?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- the treatment of illness
- how death is explored
- how the daughter and the nurse are affected
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Textual Evidence

- **Illness**

Mother is seriously ill in hospital;
daughter visiting her in hospital
Hospital is a place of depersonalised
anonymity
Mother young to be so ill - daughter in teens

Mother drifts off to sleep
Mother wakes up, not feeling well
Mother's frustration with hospital - not
telling her truth
Mother's dislike of hospital gifts: not easy to
please
Mother's craving for luxury items
She hates being seen like this in hospital
Mother is outspoken in actively fighting her
loneliness

- **Death**

Mother afraid of dying in an impersonal way
Ending - does this suggest death?

- **Daughter's feelings**

Daughter sees her mother as beautiful
Daughter's fear of mother's death

- **Use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
use of contrast
tone
direct speech
imagery
exaggerated language

My mum is on a high bed...

Ward 10B, Stobhill Hospital

I am sixteen

She nods off/eyes go back in her head
Wakes up groggy and low
Doctors with their white lies

Don't bring Lucozade... magazines

big brandy... generous gin, etc
Stop the neighbours coming
Several examples of her outbursts in speech

The requests she makes for the gifts of the
healthy
Light and radiant... divine

Her face is light and radiant
I am scared my mum is going to die

Textual Evidence

- **Illness**

Old woman has regular visits from nurse
because of illness
House also 'ill': fading grandeur/ old/needs
decorating
She is old and fading away too
Enforced 'brightness' of the care of the sick

Her crochet was just lying there
Location of death stated at outset

- **Death**

Nurse spoke to her, offering tea, despite her
death
Her death linked to the fading of the house
House does not speak
Death lonely, unnoticed

And Nurse came in with the tea-things

Stucco is peeling... plaster drop

Gray decaying face
Oh! Chintzy, chintzy cheeriness

lay patiently... unstirred
She died in the upstairs bedroom

'Tea!' she said...

Gray, decaying face
silent bedstead
(Whole poem)

Ends with the house being 'shut down' - air of finality

- **Nurse's feelings**

Nurse entered, not noticing
Nurse carried out usual routines to the house
Nurse realises death and quietly leaves

Turned down the gas

Nurse was alone...
Bolted... Let the blinds
Tiptoeing gently over the stairs...

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking atmosphere
simple rhythm and rhyme scheme
direct speech
imagery of dying house/dying woman
subdued mood.
Use of comparisons (house/person)

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

2. Look again at 'The Send-off' (page 12) and **ONE** other poem from *In Such a Time as This* which deals with contrasting emotions.

How does each writer help the reader to experience the strength of emotion which is created about the events described?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- explaining what the contrasting emotions are
- showing in what ways the poets arouse strong feelings
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, **but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:**

The Send-off

- **The contrasting emotions**

Uncertainty /desperate attempts to be brave

Atmosphere of secrecy instead of well-wishing

Soldiers' appearance/imagery of death/beauty

Sadness, not celebration, at return - a few return alive, the rest are dead

- **How strong feelings are aroused**

Description using emotive language

Creates sense of guilt

Dark atmosphere of their leaving

Sympathy created for these forgotten heroes

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:

words evoking atmosphere

alliteration, assonance

rhetorical questions

imagery

tone and mood

paradox/oxymoron

personification

Textual Evidence

sang their way... grimly gay

siding-shed, secretly, wrongs hushed up

breasts were struck... white with wreaths

A few, too few for drums and yells

Grimly gay,

Wrongs hushed up

Close, darkening lanes

(Throughout poem)

NB: for the other poem, candidates may choose any **ONE** from the section *In Such a Time as This*, as long as a choice can be justified.

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

Identity

3. Look again at 'Mirror' (page 31) and 'Old Man, Old Man' (page 32).

How does each writer explore the worries people have about growing old?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- in what ways people show their concerns
- the features of growing old which worry the people in the poems
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Mirror

- **How the concerns are expressed**
Mirror's truthfulness upsetting to those ageing
It starkly emphasises the loss of youth
Mirror records and reflects accurately what it sees
It lacks emotion or bias/ possesses harshness
- **The aspects of growing old**
Enables the person looking to see the gradual onset of age
Horror of being old
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Repetition
Light and dark contrast
Metaphor of water (sustained)
Imagery

Old Man, Old Man

- **How the concerns are expressed**
Daughter worried that he has no-one else to fend for him/is lonely
Feels he has become uninterested/apathetic

Is afraid he is now disconnected from family
Is upset that he has become helpless (which he hates)
Contrasts past with present
Daughter's desire to help
- **The aspects of growing old**
No longer able to do what he used to do
Used to be a man in control
Used to be aware, now confused
But has now lost his skills with failing eyesight
Used to have sense of humour
Used to smoke regularly
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words connected with do-it-yourself/control
enjambement
use of direct speech
second person address by narrator
tone and mood
Metaphor and similes

Textual Evidence

rewards me with tears...
drowned a young girl
I am silver and exact... harsh reality
Unmisted by love... no preconceptions

in me an old woman...
An old woman rises... like a terrible fish

Textual Evidence

self-demoted... to washing up
television has no power...
surliness
pictures of disinherited children
Your helplessness

(throughout poem)
Let me find your hammer

a man who did-it-himself
lord... connoisseur
ramble...shamble
when he saw better... lost my hammer

the jokes you no longer tell
timetabled cigarette

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

4. Look again at 'The Barn' (page 19) and **ONE** other poem from *Identity* in which the writer draws strongly on the imagination to create a powerful sense of place or feelings.

How does each writer use the imagination to create this sense of place or feelings?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- the poets' use of the imagination
- the way in which a sense of place or feelings is created
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, **but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:**

The Barn

- **The poet's use of the imagination**
Revisited fears of barn/animals in nightmares
Use of vivid imagery
- **The creation of a sense of place/feelings**
Vivid detail of frightening interior of barn
Strong appeal to the senses
Fears of varying kinds

Sense of place: dark, cold, smell, suffocation

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Graphic imagery
Movement words
Similes
Alliteration

NB: for the other poem, candidates may choose any **ONE** from the section *Identity*, as long as a choice can be justified.

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

Textual Evidence

Rafters of sleep lay face down...

Throughout (eg, chaff to be pecked... like great blind rats)

Threshed corn... musty dark
Chilly concrete... cobwebs clogging...
(throughout poem: fear of dark, creatures/rats, cobwebs, farm implements, nightmares
(Examples throughout poem)

Nature

5. Look again at 'A Blade of Grass' (page 45) and 'Break of Day in the Trenches' (page 46).

How does each writer use a natural object or creature to develop ideas on topics that are important to them?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- the way the object or creature is used
- the ideas which the poet develops from it
- the poet's language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

A Blade of Grass

- **The object used**
He gives a blade of grass
It is covered in frost
Very direct
- **The ideas developed**
Compares blade of grass to poem
Under pressure to write poem
Feels his thoughts too complex
His creativity is in question
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Precise, concrete description
Use of repetition
Short lines
Direct language

Textual Evidence

A blade of grass
Dressed itself in frost
More immediate than any image

throughout poem
it is not good enough
it is more immediate
You ask for a poem

Break of Day in the Trenches

- **The object or creature used**
NB candidates may choose to refer to the rat or the poppy (or the relationship between the two)
One living creature: the rat

The poppy (symbolic flower)
- **The ideas developed**
Speaks to rat - imagines it being shot for its internationalism/neutrality
Rat can laugh at humans, because it has better chances than you
The earth/fields witness the deaths

Fear of death in men's eyes
Poppies die, like the men's bodies in which they have their roots
But his poppy is safe - although still linked to death through the dust
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
apostrophe
rhetorical questions
imagery of death/contrasted with life
irony
personification
Natural/unnatural actions

Textual Evidence

Only a live thing... queer
sardonic rat
pull the parapet's poppy

cosmopolitan sympathies... English hand...
German
Inwardly grin... less chanced than you for life
Sprawled in the bowels of earth... torn fields
In our eyes...what quaver...?
Poppies whose roots...

But mine... white with the dust

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

6. Look again at 'The Stag' (page 37) and **ONE** other poem from *Nature* in which there is a meeting between one or more human beings and animals.

How does each writer bring out the importance of this meeting for the person or people involved?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- the nature of the meeting
- its importance to the person or people involved
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. **They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.**

The following section illustrates some points candidates may make, **but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:**

The Stag

- **The meeting**
Setting on Exmoor
Took place in the rain
Crowds were gathering

The dramatic appearance of the stag
- **Its significance**
Country setting/ hunting territory
The land of the stag - his country
Stag forced out of his own land
Stag's movements impeded by woods
Unfamiliarity builds up the stag's panic

Sense of damp anti-climax for people after stag's death - returning home from country
The whole hunting scene suggests humans less human than animals/barbaric
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Alliteration
Repetition
Contrast
Sound
Colour

Textual Evidence

November woodland shoulder of Exmoor
Rain fell... drummed
Traffic jam... honked... farmers were parking
Ran through his private forest

[Throughout the poem...]
Loped through his favourite valley...
Dropped in to strange country
Strange trees struck him
Looking for home up a valley
Strange earth came galloping after him...
Got back into their cars wet-through and disappeared
Pulled aside the camouflage of their terrible planet

NB: for the other poem, candidates may choose any **ONE** from the section *Nature*, as long as a choice can be justified.

Please refer to the common grid on page 52 when deciding the marks to be awarded for the chosen poetry question.

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

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	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/ references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references
17-19	thorough understanding of the text thoughtful interpretation	good analysis of language thoughtful evaluation of the use of language	a good range of well-focused points sustained development apt use of examples/references
20-22	assured understanding of the text perceptive interpretation	confident analysis of language sensitive evaluation of the use of language	a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	impressive command of the text cogent interpretation	penetrating analysis of language sophisticated evaluation of the use of language	a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/ references

This extension to the scale is only for use in circumstances where candidates clearly perform below the normal range on this question for this tier.

0-1	<i>rudimentary understanding</i>	<i>minimal grasp of language</i>	<i>extremely limited content</i>
2-4	<i>basic understanding</i>	<i>little awareness of language</i>	<i>unclear and/or undeveloped points</i>
5-7	<i>some understanding an attempt at interpretation</i>	<i>Limited awareness of language</i>	<i>some relevant points little development</i>

SECTION B: NON-FICTION

You must answer the question in this section.

You should spend about 40 minutes on this question.

7. Look again at the extract from 'Writing Home', by Alan Bennett (pages 55-57).

In what ways does the writer try to interest the reader in 'The Lady in the Van' and her behaviour?

Give evidence from the text to support your views.

(Total for Section B: 25 marks for Reading)

Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic and presentational devices to achieve their effects.

A successful answer will focus on:

- how Alan Bennett uses stylistic variety
- the portrait of 'the Lady'
- the way she acts and lives
- using textual evidence to substantiate points made.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Writing Home

The diary form and dates show the progression of ideas, time, relationship and attitude

The use of the play text for May 1976 between Miss S and Miss B, the social worker

Use of dry humour, eg reference to Vincent Price unexpectedly getting taste of his own medicine and AB describing this with irony

Duster dress, hats, legs, exit from van, idiosyncrasies

Use of direct speech and comments from AB on it, eg 'schoolgirl slang': 'all done up', calling petrol 'juice', and 'I'm darned if I will'

The form gives him the chance to show the ambivalence in his attitude, eg later entries: 'and almost for the first time ever she smiled'

Increasing closeness to her: 'She told me a little of her own life' confided that she had 'tried to become a nun 'on two occasions'

He enjoys recounting her malapropisms, conveying the humour of 'frisbee' for 'freebee'.

NOW REFER TO PAGE 55 FOR THE ASSESSMENT OBJECTIVE GRID

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

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	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/ references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references
17-19	thorough understanding of the text thoughtful interpretation	good analysis of language thoughtful evaluation of the use of language	a good range of well-focused points sustained development apt use of examples/references
20-22	assured understanding of the text perceptive interpretation	confident analysis of language sensitive evaluation of the use of language	a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	impressive command of the text cogent interpretation	penetrating analysis of language sophisticated evaluation of the use of language	a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/ references

This extension to the scale is only for use in circumstances where candidates clearly perform below the normal range on this question for this tier.

0-1	<i>rudimentary understanding</i>	<i>minimal grasp of language</i>	<i>extremely limited content</i>
2-4	<i>basic understanding</i>	<i>little awareness of language</i>	<i>unclear and/or undeveloped points</i>
5-7	<i>some understanding an attempt at interpretation</i>	<i>Limited awareness of language</i>	<i>some relevant points little development</i>

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

There are two questions in this section. You should answer ONE of them.

You should spend about 40 minutes on this question.

8. 'The photograph in the album.' Describe in close detail a particularly vivid or memorable photograph of a place, a person or people. (This may be a real picture or one drawn from your imagination.)

(Total for Section C: 25 marks for Writing)

Candidates are required to provide a detailed description of the picture or a photograph of a person, people or place. They should seek to bring out what they found particularly vivid or memorable about the image they are describing. An appropriate written register will need to be adopted to convey the detail of the description, with language suitable to the task.

Likely approaches:

This question is designed to elicit a wide range of responses, and hence there is no particular approach which is to be expected, other than one which, through vividness and detail of description, brings alive the character, scene or group that is the subject of the photograph. There may be a tendency to describe an old photograph, not least because of the reference to an album, but no particular age should be expected. A few may select a photograph by a well-known photographer - a highly acceptable approach, of course, or a photograph in a magazine or on a CD cover.

Lower band answers will probably be limited to a few undeveloped points under each heading.

Higher band answers should convey more detailed description in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will bring the figure, figures or place to life realistically and with attention to significant features.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and its clarity and effectiveness.

NOW REFER TO PAGES 58 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for the 'best fit' approach.

9. There are many 'reality TV' programmes in which people are presented with various challenges.

Write a letter to the producer of such a programme describing yourself and explaining why you wish to appear on the show, what you would hope to gain from the experience, and what you could contribute.

(Total for Section C: 25 marks for Writing)

Candidates are required to put themselves in the position of someone hoping to appear on a 'reality TV' show and think about how they would present their views and ideas to explain to a producer what they would offer and the reasons for their choice of challenge. An appropriate written register will need to be adopted to suit a letter of this kind, with language suitable to the task.

Likely approaches:

Candidates are likely to select from one of the various types of 'reality TV' shows currently proliferating on television channels, such as those where the producer decides on the nature of the task or experience ('Big Brother', 'I'm a Celebrity...', 'The Farm') or where the contestants have to learn a new skill or role ('Faking It', 'Fame Academy', 'Strictly Dance Fever', 'The X Factor'). No particular subject-matter is to be expected, and there may be some unusual choices or humorous justifications. Look especially for the clarity of the description of the personality and views. Where the show has strong interaction with others, some may wish to give explanations of the personal qualities needed to form effective relationships in such situations.

Lower band answers will probably have a few undeveloped points, and may offer limited information about their personality and aspirations.

Higher band answers should convey more detailed suggestions in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will provide an insight into important features of their character and views, and link these to the specific nature of the chosen type of programme.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the letter.

NOW REFER TO PAGES 58 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, 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.

Assessment Objectives 1 and 2

Mark Range	General Characteristics	Purpose and Audience	Communicative Effectiveness	Organisation
mark band one 0-3	the writing achieves limited success at a basic level	there is little awareness of the purpose of the writing	the writing uses a limited vocabulary and shows little variety of sentence structure	organisation of the material is simple with limited success in introducing and developing a response
mark band two 4-7	the writing expresses ideas which are broadly appropriate	there is some grasp of the purpose of the writing	the writing shows some evidence of control in the choice of vocabulary and sentence structure	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing
mark band three 8-11	the writing expresses and develops ideas in a clear, organised way	there is a generally clear sense of the purpose of the writing	the writing includes well-chosen vocabulary and shows some evidence of crafting in the construction of sentences	organisation of the material is mostly sound , with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with secure use of cohesive devices
mark band four 12-15	the writing presents effective and sustained ideas	there is a secure, sustained realisation of the purpose of the writing	the writing has aptly chosen vocabulary and well-controlled variety in the construction of sentences	organisation of the material is fully secure , with a well-judged text structure, effective paragraphing and successful use of a range of cohesive devices between and within paragraphs
mark band five 16-17	the writing achieves precision and clarity in presenting compelling and fully-developed ideas	there is strong, consistent fulfilment of the writing task, sharply focused on the writer's purpose	the writing has an extensive vocabulary and mature control in the construction of varied sentence forms	organisation of material is assured , with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of a wide range of markers of textual cohesion