

**IGCSE First Language English
Specimen Papers and Mark Schemes**



For examination in 2005



CONTENTS

Specimen Paper 1: Reading Passage (Core tier)
Mark Scheme for Specimen Paper 1

Specimen Paper 2: Reading Passages (Extended tier)
Mark Scheme for Specimen Paper 2

Specimen Paper 3: Directed Writing and Composition
Mark Scheme for Specimen Paper 3

- *These specimen papers are for the revised scheme of assessment for first examination in the May/June session 2005.*
- *For full details of the revised scheme of assessment see the Syllabus booklet.*
- *Assessment Criteria for Component 4 (Coursework Portfolio), Component 5 (Speaking & Listening) and Component 5 (Speaking & Listening - coursework) are printed in the Syllabus booklet.*

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

FIRST LANGUAGE ENGLISH

0500/01

Paper 1: Reading Passage

SPECIMEN PAPER

1 hour 45 minutes

Additional Materials: Answer Booklet/Paper

Answer **all** questions.

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

Dictionaries are **not** permitted.

SPECIMEN QUESTION PAPER
(for scheme of assessment from 2005)

For Examiner's Use

If you have been given a label, look at the details. If any details are incorrect or missing, please fill in your correct details in the space given at the top of this page.

Stick your personal label here, if provided.

This specimen question paper consists of 4 printed pages.

SPECQP
© CIE 2003



UNIVERSITY *of* CAMBRIDGE
Local Examinations Syndicate

Barcode

[Turn over

Read the following passage carefully, and then answer all the questions.

This is the story of a little boy and a remarkable animal. Eric, aged seven, his sister and his parents have come to live in a lonely part of Alaska. Eric is caught in a sudden snowstorm and runs for shelter to a hut made of grass turf. He only just manages to reach it.

He collapsed face down on the threshold, gasping for breath. The first thing he noticed was the smell and for a second he drew back, uncertain. Then the gravel beat stinging against his legs, and he squirmed quickly in.

The hut was small and dark; it had no window or chimney; its door was simply a couple of movable turves which Eric, from the inside, now hauled-to to keep out the wind. As the turves were pulled in the moan of the storm faded, the last glimmer of light was snuffed out, and the smell – strong and piercing – rose pungently out of the dark. On the far side of the sod hut something moved.

The little boy peered into the darkness, suddenly afraid. Twin circles of fire swayed up from the floor; twin balls of red aglow like coals in the dark. And Eric shrank back, appalled. Something was in the sod hut: some wild and terrible animal – perhaps a great Kodiak bear with foot-long claws that could rip the guts from a caribou in a single slash. He spun around. He tore at the door turves. Then he remembered the storm.

He stood very still, teeth clenched, eyes screwed tight. Waiting. But the wild and terrible animal didn't spring at him. Everything was motionless and very quiet – everything except his heart which was pounding in frightened leaps between mouth and stomach, and after a while even the pound of his heart sank to a muffled uncertain throb. Hesitantly he unscrewed his eyes, ready to snap them shut the moment the animal moved. But the circles of red were motionless. The creature – whatever it was – kept to the farther side of the hut.

He peered into the blackness. At first he could see only the red of the eyes, but gradually as he became accustomed to the dark he could make more out: a shadowy mass, coiled and menacing, stretching almost a third of the way round the wall. The animal was large; but – to his unspeakable relief – it wasn't thickset and solid enough to be a bear. He began to breathe more easily.

After a while he became conscious of a faint persistent sound: a sound so low that it had been drowned up to now by the thud of his heart and the background moan of the storm. It was a sucky, slobbery sound; a sound he had heard before – years and years ago when he was very small; it wasn't a sound to be frightened of; he knew that; its associations were pleasant. His fear began to go away. Perhaps the creature was friendly; perhaps it would let him stay; perhaps the hut was a refuge they could both, in time of emergency, share.

His mind seized onto the idea, thankfully. He remembered a picture in one of his story books: a picture of a little boy (no older than he was) and all sorts of different animals lying together on a flood-ringed island; and he remembered his father reading the caption, 'Then the wolf shall dwell with the lamb, and the leopard shall lie down with the bird, and the young lion and the fatling together', and he remembered his father explaining that in times of great danger – fire or flood, tempest or drought – all living things reverted to their natural state and lived peacefully together until the danger was passed. This, he told himself, must be such a time.

He stared at the glowing eyes. And quite suddenly his fear was submerged in a great flood of curiosity. What was this strange red-eyed creature? It was too big for a fox or a hare, and not the right shape for a bear or a caribou. If only he could see it!

He remembered then that somewhere in every hut his father had placed matches and candles.

An older boy would have hesitated now. An older boy would have had second thoughts and a legacy of fear. But to Eric things were uncomplicated. He *had* been frightened, but that was in the past: *now* he was curious. For a little boy of seven it was as simple as that.

He felt round the wall till his hand struck a metal box. He prized off the lid. He found and lit one of the candles. A flickering light leapt round the hut. And the little boy's breath stuck in his throat and he could only stare and stare. For never in all his life had he seen anything so beautiful. 50

She lay curled up against the wall: a sinuous seven-foot golden seal, her fur like a field of sun-drenched corn; and clinging to her teats two soft-furred pups, their eyes still closed. 55

Holding the candle high, his fear quite lost in wonder, he walked towards her.

- 1
 - (a) What three things happened as soon as Eric closed the door? [3]
 - (b) What was Eric afraid that the creature might be? [1]
 - (c) What made him think the creature might be friendly? [1]
 - (d) In what two ways did the actions of Eric's father help Eric? [2]
 - (e) Write a summary of what Eric saw, heard and smelled while he was inside the hut. [7]
 - (f) Re-read lines 14-25. Explain, using your own words, why you think Eric stopped being so terribly afraid. [4]
 - (g) Re-read lines 46-49. Explain in your own words what the writer means by this paragraph. [4]
 - (h) Re-read lines 1-3. What **three** words does the writer use to show how Eric was affected by the storm? Explain what each of these words suggests about the strength of the storm. [6]
 - (i) In line 6 why do you think the writer does not just say 'the noise of the storm'? [2]

[Total for Question 1: 30 marks]

- 2 Imagine that the next morning the storm is over. Eric goes home and tells his father what has happened.

Now imagine that you are Eric's father. Write an entry in your journal about the incident. In your journal write about:

- What you think about Eric's behaviour in the hut described in lines 33-40
- Your own feelings about the golden seal.

You should base your ideas on what you have read in the passage, but do not copy from it.

You should write between 1 and 1½ sides, allowing for the size of your handwriting.

(Up to ten marks are available for the content of your answer, and up to ten marks for the quality of your writing.)

[Total for Question 2: 20 marks]

Copyright Acknowledgement

Passage: James Vance Marshall (John Johnson Ltd), *A River Ran out of Eden* (1962), Extract

University of Cambridge International Examinations has made every effort to trace copyright holders, but if we have inadvertently overlooked any we will be pleased to make the necessary arrangements at the first opportunity.

SPECIMEN PAPER 1 READING PASSAGE (CORE): MARK SCHEME

Examiners should refer to the Instructions to Examiners handbook for general administrative guidance.

NB: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Question 1

Question 1(a): What three things happened as soon as Eric closed the door?

The **sound** of the storm lessened
The **light** disappeared
The **smell** became stronger

Give 1 mark for each point, up to a maximum of 3. Allow lifting. [3]

Question 1 (b): What was Eric afraid that the creature might be?

a wild, dangerous animal OR a Kodiak bear [1]

Question 1 (c): What made him think the creature might be friendly?

It did not move towards him / attack him OR
It made a sucky, slobbery sound / a sound he associated with pleasant things [1]

Question 1 (d): In what two ways did the actions of Eric's father help Eric?

He told him that in times of peril animals were not dangerous
He left matches and candles in all the huts

Give 1 mark for each of these. [2]

Question 1 (e): Write a summary of what Eric saw, heard and smelled while he was in the hut.

Saw:	two red circles/eyes	Heard:	the storm
	a large, shadowy mass		nothing (while waiting)
	the interior of the hut, lit by the candle		his own heart
	the golden seal with her pups		the slobbery sound

Smelled: the sharp smell (of animal)

Give 1 mark for each of these points up to a maximum of 7. [7]

Question 1 (f): Re-read lines 14-25. Explain, using your own words, why you think that Eric stopped being so terribly afraid.

He expected the creature to attack, but nothing happened.
The eyes did not move / the creature stayed where it was / no movement.
Everything remained very quiet.
The shape was not that of a bear.

Give 1 mark for each of these points. Do not award the mark if the answer is simply copied. [4]

Question 1 (g): Re-read lines 46-49. Explain in your own words what the writer means by this paragraph.

- (i) Older boys are more **cautious**. They **remember their fear / their fear prevents actions**
- (ii) Younger boys **act as they feel**. They do not allow their actions to be **confused by what is past**

Give up to 2 marks for each of (i) and (ii), in each case 1 for cautious / action and 1 for how they are affected by fear. [4]

Question 1 (h): Re-read lines 1-3. What **three** words does the writer use to show how Eric was affected by the storm? Explain what each of the words suggests about the strength of the storm.

- (i) *collapsed*: enough to tire him out OR to blow him over
- (ii) *gasping*: made him use all his energy so that he could not breathe
- (iii) *stinging*: the storm lifted the gravel off the ground and blew it hard onto his legs

Give 1 mark for each word and 1 mark for an adequate explanation of the strength of the wind. [6]

Question 1 (i): In line 6 why do you think the writer does not just say 'the noise of the storm'?

- (i) *'noise' is a general / ordinary word without any specific meaning*
- (ii) *'moan' suggests a continuous / high-pitched / sound that only high winds make*
- (iii) *'moan' sounds like a human or an animal, expressing sadness or danger*

Give 1 mark for any of these points up to a maximum of 2. [2]

Maximum marks for Question 1: 30

Question 2

General notes on likely content

The father may be inferred to be:

- loving towards and proud of his son
- sensible and practical minded
- influential
- cultured (the book, the quotation).

Better candidates will show this in their choice of language and in their expression of the father's opinion of Eric.

In his journal the father may refer to:

- Eric's decision to stay in the hut, facing the danger, rather than going back into the storm
- his bravery when waiting for the attack
- his remembering the book and the quotation
- his remembering the matches and the candles
- his reactions to the seal.

Also expect candidates to discuss the seal in the father's voice. This animal may be rare and need conservation or perhaps it might be worth a great deal of money. If the father were to discuss this moral dilemma in his journal, the answer would be heading for a high mark.

Marking criteria for Question 2:

The question is marked out of 10 for reading and out of 10 for writing.

(a) READING (Using and understanding the material) (CORE TIER)

Use the following table to give a mark out of 10

Band 1	9-10	Uses and develops several ideas, both factual and inferential, from the story. Demonstrates and develops attitudes towards Eric and towards the seal.
Band 2	7-8	Refers to several events from the passage and comments on Eric's reactions. Makes comments about the seal, in particular its beauty.
Band 3	5-6	Repeats some details from the story and says what Eric did. Focuses on the question and on the passage, but uses material simply and partially.
Band 4	3-4	There is some relevance to the question with a tendency to retell the story rather than to comment. Makes a simple reference to the seal.
Band 5	1-2	May retell the story or give occasional relevant facts. There may be examples of misunderstanding or lack of clarity in attempting to use the passage.
	0	Very little/no relevance. General misunderstanding of task and passage.

(b) WRITING (Core tier)

Use the following table to give a mark out of 10.

Band 1	9-10	Sentences are fluent and there is a fairly wide range of vocabulary. Overall structure is good and sentences generally follow in sequence. Most full stops are correct and errors are infrequent and minor. The father's voice is established.
Band 2	7-8	Sentences are correct, though relatively simple. Vocabulary is adequate and correctly used. There are some sentence separation errors and quite frequent other errors, although minor. There are some hints of the father's voice.
Band 3	5-6	Sentence structures and vocabulary are simple, but meaning is never in doubt. The order is reasonable. Error may be frequent, but it does not blur meaning.
Band 4	3-4	The answer is very simply written and there are occasional examples of blurred meaning. The structure can usually be followed. Some error is serious, affecting meaning.
Band 5	1-2	The answer is difficult to understand. The extent of grammatical error seriously impedes meaning.
	0	The answer cannot be understood.

Add the marks for Reading and Writing to give a total mark out of 20 for Question 2.

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

FIRST LANGUAGE ENGLISH

0500/03

Paper 3: Directed Writing and Composition

SPECIMEN PAPER

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

Answer **two questions**: Question 1 (Section 1) and one question from Section 2.
The number of marks is given in brackets [] at the end of each question.
Dictionaries are **not** permitted.

SPECIMEN QUESTION PAPER
(for scheme of assessment from 2005)

For Examiner's Use

If you have been given a label, look at the details. If any details are incorrect or missing, please fill in your correct details in the space given at the top of this page.

Stick your personal label here, if provided.

This specimen paper consists of **4** printed pages.

SPECQP
© CIE 2003



UNIVERSITY of CAMBRIDGE
Local Examinations Syndicate

Barcode

[Turn over

Section 1: Directed Writing

- 1 Yousuf Smith has not been doing well at school. He complains that the teachers are strict and that he does not understand the work, especially science. The teachers accuse him of being lazy and poorly behaved. His parents are looking for a new school and have obtained leaflets about Allways Academy and Wellbourne Grange. They have sent these to Yousuf's aunt Marcia and have asked for her views.

Imagine you are Yousuf's aunt. Read the leaflets and write your letter to Yousuf's parents (Amna and Bob Smith), making clear why you believe one school is more suitable than the other. Explain your reasons carefully.

Write about 1½ - 2 sides, allowing for the size of your handwriting.

Begin your letter 'Dear Amna and Bob'

(Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.)

[25]

Allways Academy

Welcome to this premier school which maintains the high standards set by its founder, Marthe Allways when she opened it in 1950. It was Mrs Allways (who recently celebrated her ninetieth birthday and who still takes an active interest in the running of the Academy) who gave us the motto, ***Strive for Excellence.***

That is what we do. Our 1000 boy and girl students and 55 staff are under no illusion as to what they are here for. Our Principal, Mr John Allways, demands a disciplined approach with plenty of homework, and a rigorous programme of regular reporting to parents. Science and mathematics are our key priorities, and the uniform rules are strict. Poor behaviour is not tolerated since the understanding of rules is considered paramount. Hence our examination results are excellent and former students occupy high positions in the professions.

The Academy has achieved success in a wide variety of team sports which we consider essential in encouraging discipline and strong character. Students become tougher and more ready to face the world through competition. Each day starts with a physical education (PE) class because a healthy body promotes a healthy mind.

The Academy stands in spacious grounds several kilometres away from the nearest town. There are therefore no distractions from work. Our buildings are imposing and date from 1975. We know you will be impressed.

Wellbourne Grange

Dear Parents,

When you were at school, how often did you dream of charming buildings blending with a wooded environment where you could wander at your heart's content and discover the exciting world of nature?

Or spend hours developing your special talents in the art room, or getting involved with the dance group, or playing on a beautiful Yamaha grand piano?

Well... you will find that the dream has turned into a reality when you visit Wellbourne Grange ... the school of your dreams!

Here we do not herd children into large groups. Our twenty skilled teachers work with small groups in *interactive teaching situations*. Our students are free to choose their own curriculum: they are not forced to learn subjects that are foreign to them. They can also choose what to wear, as we believe everyone should express their individuality. This individuality is best achieved in a small school of 300 students.

John, the Principal, believes in success through self-discipline and positive relationships between students and teachers who are on first-name terms with each other. In this happy atmosphere, abnormal patterns of behaviour can be contained because there is respect for everybody.

We do not believe in team games, since competition is a poor way of building up self-respect and concern for others. Instead we pursue skills in individual sporting activities.

Our motto is ***Success through happiness and motivation***, seen in our examination results which are beginning steadily to improve.

[Turn over

Section 2: Composition

Write about 350-450 words on **one** of the following:

Argumentative/discursive writing

- 2 **Either (a)** “Big sporting events like the football World Cup and the Olympic Games are a complete waste of time.” To what extent do you agree with this view?

or

- (b) Explain why two or three places known to you should be protected for the benefit of future generations.

[25]

Descriptive writing

- 3 **Either (a)** 'The Fancy Dress Competition'
- Describe in detail the atmosphere of the competition (including the moment when the winner is announced) and the costumes of two of the people taking part.

or

- (b) Describe a busy scene in a shop or in a market place.

[25]

Narrative writing

- 4 **Either (a)** You are writing a mystery story, which is set in a large, old building to which your main character has been invited to stay.

Write the **beginning** of the story.

For this beginning, write about your main character's arrival at the house. There is no-one there to give a welcome. Once inside the house, the atmosphere is peculiar, and then something unusual happens...

or

- (b) You overhear someone talking about you. Make this event an important part of a story called 'A true friend'.

[25]

SPECIMEN PAPER 3 : DIRECTED WRITING AND COMPOSITION MARK SCHEME

Examiners should refer to the Instructions to Examiners handbook for general administrative guidance.

NB : All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Section 1: Directed Writing

Question 1

This question tests writing objectives W1-W5:

- articulate experience and express what is thought, felt and imagined
- order and present facts, ideas and opinions
- understand and use a range of appropriate vocabulary
- use language and register appropriate to audience and context
- make accurate and effective use of paragraphs, grammatical structures, sentences, punctuation and spelling

AND aspects of reading objectives R1-R3:

- understand and collate explicit meanings
- understand, explain and collate implicit meanings and attitudes
- select, analyse and evaluate what is relevant to specific purposes

General notes on likely content

A case may be made for either school: Yousuf might respond well to the disciplined approach of Allways or might thrive under less academic pressure at Wellbourne. However, between the lines of the leaflets there lurk some questions and issues, which might be raised about both schools. (For example, at Allways discipline seems to be the answer to many things, but is the regime too strict? How bad might the results be at Wellbourne? What about the founder's family's continued interest in Allways: could it be a help or a hindrance? How does the candidate respond to words like "charming", "blending with a wooded environment", "heart's content", "success through happiness and motivation" in the leaflet about Wellbourne? etc.) The more successfully such implications are detected and engaged with, the higher the marks that will be gained.

The question is marked out of 15 for Writing and out of 10 for Reading. (Maximum mark 25)

Use the following table to give a mark out of 15 for Writing

Band 1	13-15	Excellent sense of audience; persuasive/authoritative style; very fit for purpose; structured overall; firmly made arguments; accurate; uses language assuredly.
Band 2	10-12	Demonstrates a secure sense of audience; quite stylish and fluent; sense of overall structure; arguments occasionally well developed; writing is mainly accurate, and overall language is very good.
Band 3	8-9	Consistently recognisable sense of audience; mostly written in accurate, if fairly straightforward sentences; some arguments based on material are apparent; mostly quite well structured; errors minor; language straightforward but effective.
Band 4	5-7	Written in an appropriate if sometimes inconsistent style; sentences mainly accurate; factual rather than argumentative; basic structure: has beginning, middle and end; fairly frequent (minor) errors; language simple with occasional attempts at persuasive effect.
Band 5	3-4	Functional expression; facts selected and occasionally listed; has a beginning, but main part of letter is not always well sequenced; some serious errors in grammar and use of vocabulary.
Band 6	1-2	Language and style not clear; some blurring and lack of order; despite some serious errors, can mainly be followed.
	0	Serious inaccuracies and problems with language and grammar are too intrusive to gain a mark in Band 6.

Use the following table to give a mark out of 10 for Reading

Band 1	9-10	Makes a thorough, perceptive evaluation and explains a solution to fit Yousuf's needs. Reads effectively between the lines. Effective focus on detail and language of the material.
Band 2	7-8	Good evaluation and a clear judgement on which school should be chosen. Demonstrates sound reading between the lines. Good overall use of material.
Band 3	5-6	A number of points developed to make a satisfactory, logical choice for Yousuf. Fair overall grasp of material.
Band 4	3-4	Completes task by selecting a few relevant points rather literally. Opportunities to consider the information about Yousuf in the material not fully taken.
Band 5	1-2	Parts of the answer are relevant, though material may be repeated injudiciously.
	0	Answer does not relate to question and/or too much unselective copying directly from the material to gain a mark in Band 5.

Section 2: Composition

Questions 2(a), 2(b), 3(a), 3(b), 4(a) and 4(b)

Give two marks:

- the first mark is out of 12 for style and accuracy: see Table A
- the second mark is out of 13 for content and structure: see Table B (which has separate columns for the different types of composition)

Remember that these marks will not necessarily match and one mark may well be (much) higher than the other.

The maximum overall mark for the composition is 25. Write the total clearly at the end as follows

(e.g.) $C7 + S10 = 17$ (C standing for 'Content', S standing for 'Style').

It is important that marking is not 'bunched': do not be reticent about awarding marks in the top and bottom bands.

COMPOSITION TASKS: TABLE A - STYLE AND ACCURACY

Band 1	11-12	<ul style="list-style-type: none"> fluent; variety of well made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects wide, consistently effective range of vocabulary with appropriately used ambitious words some use of grammatical devices; assured use of punctuation; spelling accurate
Band 2	9-10	<ul style="list-style-type: none"> mostly fluent; sentences correctly constructed, including a variety of complex sentences vocabulary often effective, sometimes complex, mostly varied grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes
Band 3	7-8	<ul style="list-style-type: none"> occasional fluency; sentences of some variety and complexity, correctly constructed appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest simple grammatical terms correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication
Band 4	5-6	<ul style="list-style-type: none"> sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy vocabulary communicates general meaning accurately some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious
Band 5	3-4	<ul style="list-style-type: none"> there may be some straightforward grammatically complex sentences, but others are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions used ineffectively if at all vocabulary communicates simple details/facts accurately many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt
Band 6	1-2	<ul style="list-style-type: none"> sentences are simple and sometimes faulty and/or rambling sentences obscure meaning vocabulary is limited and may be inaccurate errors of punctuation, grammar and spelling may be serious enough to impede meaning
	0	<ul style="list-style-type: none"> meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6

COMPOSITION TASKS: TABLE B - CONTENT AND STRUCTURE

	• ARGUMENTATIVE/DISCURSIVE TASK	• DESCRIPTIVE TASK	• NARRATIVE TASK
Band 1 11-13	<ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex argument. Each stage is linked to and follows the preceding one and sentences within paragraphs are soundly sequenced. 	<ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. There is no confusion with writing a story. Repetition is avoided and the sequence of sentences makes the picture clear to the reader. 	<ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as sub-texts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events.
Band 2 9-10	<ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. 	<ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. 	<ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed fully effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere.
Band 3 7-8	<ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. 	<ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. 	<ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events.
Band 4 5-6	<ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some brief effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. 	<ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is of event or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. 	<ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas.

Band 5 3-4	<ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. 	<ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. 	<ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events.
Band 6 1-2	<ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. 	<ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. 	<ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity.
0	<ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6 	<ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. 	<ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.

Cambridge International Examinations

1 Hills Road
Cambridge
CB1 2EU
United Kingdom

Telephone: +44 1223 553554

Facsimile: +44 1223 553558

E-mail: International@ucles.org.uk

Website: www.cie.org.uk