

# 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.

<b>Saw:</b>	two red circles/eyes	<b>Heard:</b>	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	<b>9-10</b>	Uses and develops several ideas, both factual and inferential, from the story. Demonstrates and develops attitudes towards Eric and towards the seal.
Band 2	<b>7-8</b>	Refers to several events from the passage and comments on Eric's reactions. Makes comments about the seal, in particular its beauty.
Band 3	<b>5-6</b>	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	<b>3-4</b>	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	<b>1-2</b>	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.
	<b>0</b>	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	<b>9-10</b>	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	<b>7-8</b>	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	<b>5-6</b>	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	<b>3-4</b>	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	<b>1-2</b>	The answer is difficult to understand. The extent of grammatical error seriously impedes meaning.
	<b>0</b>	The answer cannot be understood.

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

## SPECIMEN PAPER 2: READING PASSAGES (EXTENDED) 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

#### *General notes on likely content*

Of the three paragraphs required in this answer, the first is likely to be the most creative, while the second and third will be derived more directly from the facts in the passage. Remember that candidates are instructed: 'Base your ideas on what you have read in the passage. Use details from the passage to exemplify your ideas.'

- *Can you describe what happened to you during the earthquake and what you did immediately afterwards?*

Look for a lifelike description of the earthquake and how the mayor escaped serious injury. Good candidates may infer details about the sound construction of the mayor's house. Afterwards look for details of her/his family and people. Reward feelings about the scenes of suffering, shock and trapped victims, perhaps some guilt about own good fortune. Attempts to get help would be thwarted by bad conditions. Expect reasonable connections to the passage.

- *What are the needs of your people at the present time?*

May connect well with the previous paragraph. Look for development of:

rescue where possible  
the facing of trauma and shock  
medical treatment  
housing (tent cities)  
rescue workers

- *How do you think that devastation on this scale can be prevented in the future?*

Look for ideas about

reconstruction of houses (reward full explanations)  
possible rebuilding away from fault lines  
warnings of earthquakes  
allow reference to training of emergency services

### **Marking criteria**

This question is marked out of 15 for Content and out of 5 for Structure of Answer and Use of Appropriate Language.

#### **A CONTENT (EXTENDED TIER)**

Use the following table to give a mark out of 15

Band 1	<b>13-15</b>	All three sections contribute to an overall appreciation of the main points of the passage: human tragedy, failure to respond fast enough, problems at governmental level. Ideas from the passage are developed throughout with understanding and originality. Own ideas are consistently well related to the passage.
Band 2	<b>10-12</b>	There are examples of well-developed ideas from the passage. (For example, points made in answer to the second and third questions do not look like answers to a simple comprehension test.) The passage is well used although the capacity to develop may not be consistent.
Band 3	<b>7-9</b>	The passage is used satisfactorily, but the answer may not reflect the overall picture given in the original. There is plenty of reference, but opportunities for development are not always taken. However, at least two of the paragraphs show an efficient reading of the passage.
Band 4	<b>4-6</b>	Some reference to the passage is made without much inference or more than brief, straightforward development. Answers to the first question may lack probability or original development, but there is some evidence of general understanding of the main points of the passage.
Band 5	<b>1-3</b>	Answers to the question are given only in general terms and make little specific reference to the passage.
	<b>0</b>	Complete/near complete irrelevance to the passage.

#### **B QUALITY OF WRITING: STRUCTURE OF ANSWER, AND USE OF APPROPRIATE LANGUAGE (EXTENDED TIER)**

Use the following table to give a mark out of 5

Band 1	<b>5</b>	Each paragraph is well sequenced. The argument is very clear and enhanced by a wide range of effective language.
Band 2	<b>4</b>	Most of the answers consist of orderly sequences of sentences. The argument is mostly clear and there are some examples of effective language.
Band 3	<b>3</b>	There are examples of well-sequenced sentences. The argument is fairly clear and the language is appropriate.
Band 4	<b>2</b>	Occasional attempts are made to sequence sentences. Language is simple but correctly used.
Band 5	<b>1</b>	Sentences are rarely formed into an effective pattern. Language communicates general meaning, but is only adequate.
	<b>0</b>	Sentence structure and language insufficient to be placed in Band 5.

## Question 2

### General notes on likely content

This question is marked for the candidate's ability to select effective or unusual use of words and for an understanding of the ways in which the language is effective.

Expect candidates to select words that carry specific meaning additional to general and ordinary vocabulary.

*By referring closely to the language used by the writer, explain how she communicates*

*(a) the severity of the earthquake:*

Words and phrases that might be chosen are:

- *savaged*: very powerful, as of a wild animal; the area (its victim) is torn apart
- *crumbled*: suddenly falling to pieces as if a weight were put upon it; disintegrating into small parts
- any part of this sentence: *collapsed when the shock hit at 3.02 am, crushing...* - all of the sentence gives the idea of sudden destruction
- *collapsed*: upright one moment, on the floor the next
- *shock*: sounds sudden and explosive
- *hit*: as of someone assaulting someone else
- *3am*: so precise as to reinforce the suddenness
- *crushing*: another word like 'crumbled', suggesting an immediate change of shape.

Allow other explanations if of sufficient understanding of word and context, of some complexity and adding to the word itself.

*....(b) sympathy and motivation for the victims*

- *trapped with 2cm of breathing space*: a detail for the reader to imagine and feel
- *withdrawn and confused*: words that describe a state of mind that add to the physical suffering of a tragedy
- *sense of unspoken news*: share the feeling that things are wrong, but no-one dare ask
- *emerge from their shocked state*: share the feelings of suffering and then having to drag themselves back to reality
- *settling into their grim reality*: another way of expressing the idea of dragging themselves from an unreal world of shock to something worse
- *13000 bodies...dug from the rubble*: using numbers to express enormity
- *the worst disaster to touch Europe*: universalising experience by mention of Europe, but using touch as a human word
- *"Just to touch the patient and say 'I came here for you' "*: a very moving, human motivation for a doctor (again, the word 'touch' has many associations)
- *Tears of exhaustion and emotion in his eyes*: physical words that invite us to share emotions.

### **Marking Criteria**

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

Band 1	<b>9-10</b>	Wide ranging discussion of language with high quality comments that add meaning and associations to words and demonstrate the writer's reasons for using them. May group choices of words to identify writer's objectives.
Band 2	<b>7-8</b>	Reference is made to a good number of words and phrases, some of which identify the intended effects in both (a) and (b). There is evidence that the candidate understands the intention of the exercise.
Band 3	<b>5-6</b>	A satisfactory attempt to identify appropriate words and phrases. The answer gives meanings of words but does not identify effects.
Band 4	<b>3-4</b>	Candidates select words although weaker words may be included while stronger words are neglected. Explanations are noticeably less well done and do not add much to the choice of words.
Band 5	<b>1-2</b>	The choice of words is insecure. While the question has been understood, there is no evidence that the writer's choice of language has been appreciated.
	<b>0</b>	Answers do not fit the question. Inappropriate words and phrases are chosen.



### Question 3:

The question is marked out of 15 for Content and 5 for Quality of Writing.

#### A: CONTENT

##### in the USA (according to passage)

- 1 the authorities make children/parents/businesses *aware* of how to deal with earthquakes
- 2 people practise ('duck, cover and hold') drills
- 3 people learn to survive on their own (for 72 hours)/ they do not rely on the state
- 4 building codes in force/ minimum standards for buildings/ materials
- 5 'essential service' buildings (allow examples) especially strong/ must pass special tests
- 6 forecasts made of when quakes are likely
- 7 when there is a quake, those in charge react immediately
- 8 resources are well coordinated
- 9 police/ firefighters/ national guard do their duty immediately
- 10 they provide essentials/ shelter, food, water for the victims

##### in Turkey (according to passage)

- 11 people stay inside their homes risking further accidents/ infections etc
- 12 they do not know what to do but 'drift' and remain 'shocked and confused'
- 13 they rely on government, not their survival skills
- 14 apartments are poorly built
- 15 many people live in the apartments
- 16 authorities do not always learn their lessons / next time it is just as bad
- 17 people 'pour' into the area to help but are not co-ordinated
- 18 the government is slow to provide relief/ rescue workers
- 19 when soldiers come they do not seem to have a specific plan

**Give 1 mark for each of these points reasonably clearly expressed, up to a maximum of 15 marks.**

#### B: QUALITY OF WRITING

Use the following table to award a mark out of 5.

Band 1	<b>5</b>	All points are made clearly and concisely in the candidate's own words. The answer is strongly focused on the passages and on the question.
Band 2	<b>4</b>	Most of the answer is concise and well focused even if there is an inappropriate introduction. Own words are used consistently.
Band 3	<b>3</b>	There are some examples of concision. There may be occasional loss of focus. Own words are used.
Band 4	<b>2</b>	The answer is mostly focused but there may be examples of comment, repetition or unnecessarily long explanation. There may be occasional lifting.
Band 5	<b>1</b>	The answer frequently loses focus and is wordy. There may be frequent lifting.
	<b>0</b>	Over-reliance on lifting; insufficient focus to be placed in Band 5.

# **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	<b>13-15</b>	Excellent sense of audience; persuasive/authoritative style; very fit for purpose; structured overall; firmly made arguments; accurate; uses language assuredly.
Band 2	<b>10-12</b>	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	<b>8-9</b>	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	<b>5-7</b>	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	<b>3-4</b>	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	<b>1-2</b>	Language and style not clear; some blurring and lack of order; despite some serious errors, can mainly be followed.
	<b>0</b>	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	<b>9-10</b>	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	<b>7-8</b>	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	<b>5-6</b>	A number of points developed to make a satisfactory, logical choice for Yousuf. Fair overall grasp of material.
Band 4	<b>3-4</b>	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	<b>1-2</b>	Parts of the answer are relevant, though material may be repeated injudiciously.
	<b>0</b>	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"> <li>fluent; variety of well made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects</li> <li>wide, consistently effective range of vocabulary with appropriately used ambitious words</li> <li>some use of grammatical devices; assured use of punctuation; spelling accurate</li> </ul>
Band 2	9-10	<ul style="list-style-type: none"> <li>mostly fluent; sentences correctly constructed, including a variety of complex sentences</li> <li>vocabulary often effective, sometimes complex, mostly varied</li> <li>grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes</li> </ul>
Band 3	7-8	<ul style="list-style-type: none"> <li>occasional fluency; sentences of some variety and complexity, correctly constructed</li> <li>appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest</li> <li>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</li> </ul>
Band 4	5-6	<ul style="list-style-type: none"> <li>sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy</li> <li>vocabulary communicates general meaning accurately</li> <li>some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious</li> </ul>
Band 5	3-4	<ul style="list-style-type: none"> <li>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</li> <li>vocabulary communicates simple details/facts accurately</li> <li>many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt</li> </ul>
Band 6	1-2	<ul style="list-style-type: none"> <li>sentences are simple and sometimes faulty and/or rambling sentences obscure meaning</li> <li>vocabulary is limited and may be inaccurate</li> <li>errors of punctuation, grammar and spelling may be serious enough to impede meaning</li> </ul>
	0	<ul style="list-style-type: none"> <li>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</li> </ul>

**COMPOSITION TASKS: TABLE B - CONTENT AND STRUCTURE**

	• ARGUMENTATIVE/DISCURSIVE TASK	• DESCRIPTIVE TASK	• NARRATIVE TASK
<b>Band 1</b>  11-13	<ul style="list-style-type: none"> <li>There is a consistent quality of well developed, logical stages in an overall, at times complex argument.</li> <li>Each stage is linked to and follows the preceding one and sentences within paragraphs are soundly sequenced.</li> </ul>	<ul style="list-style-type: none"> <li>There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>Band 2</b>  9-10	<ul style="list-style-type: none"> <li>Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent.</li> <li>The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin.</li> </ul>	<ul style="list-style-type: none"> <li>There is a good selection of interesting ideas and images, with a range of details.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>Band 3</b>  7-8	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>A straightforward story (or part of story) with satisfactory identification of features such as character and setting.</li> <li>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.</li> </ul>
<b>Band 4</b>  5-6	<ul style="list-style-type: none"> <li>Mainly relevant points are made and they are developed partially with some brief effectiveness.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>A relevant response to the topic, but largely a series of events with occasional details of character and setting.</li> <li>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.</li> </ul>

<b>Band 5</b> <b>3-4</b>	<ul style="list-style-type: none"> <li>A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical.</li> <li>Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs.</li> </ul>	<ul style="list-style-type: none"> <li>Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed.</li> <li>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.</li> </ul>	<ul style="list-style-type: none"> <li>A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events.</li> <li>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.</li> </ul>
<b>Band 6</b> <b>1-2</b>	<ul style="list-style-type: none"> <li>A few points are discernible but any attempt to develop them is very limited.</li> <li>Overall argument only progresses here and there and the sequence of sentences is poor.</li> </ul>	<ul style="list-style-type: none"> <li>Some relevant facts are identified, but the overall picture is unclear and lacks development.</li> <li>There are examples of sequenced sentences, but there is also repetition and muddled ordering.</li> </ul>	<ul style="list-style-type: none"> <li>Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect.</li> <li>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.</li> </ul>
<b>0</b>	<ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6</li> </ul>	<ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.</li> </ul>	<ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.</li> </ul>