



SPECIMEN H

GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LANGUAGE (NI)

A633

Unit A633: Information and Ideas (Higher Tier)

Specimen Reading Booklet Insert

**...day Month 2014
Morning/Afternoon**

Duration: 2 hours

INSTRUCTIONS TO CANDIDATES

- The materials in this READING BOOKLET INSERT are for use with the questions in Section A of the Question Paper.

INFORMATION FOR CANDIDATES

- This document consists of **8** pages. Any blank pages are indicated.

History through the eyes of those who lived it

EyeWitness to History.com

Ancient World Middle Ages 17th Century 18th Century 19th Century 20th Century

Destruction in the City: The San Francisco Earthquake, 1906

Businessman Jerome B. Clark lived in Berkeley across the bay from San Francisco. He experienced a minor shake-up at his home in the early morning but this did not stop him from making his regular trip to the city. He describes what he saw as he disembarked from the ferry:



Fire engulfs the Call Building

"In every direction from the ferry building, flames were seething, and as I stood there, a five-storey building half a block away fell with a crash, and the flames swept clear across Market Street and caught a new fire-proof building recently erected. The streets in places had sunk three or four feet, in others great humps had appeared four or five feet high. The street car tracks were bent and twisted out of shape. Electric wires lay in every direction. Streets on all sides were filled with brick and mortar, buildings either completely collapsed or brick fronts had just dropped completely off. Wagons with horses hitched to them, drivers and all, lying on the streets, all dead, struck and killed by the falling bricks. Warehouses and large wholesale houses of all descriptions were either down, or with walls bulging, or twisted other buildings had been moved two or three feet out of line and were still standing with walls all cracked.

Fires were blazing in all directions, and all of the finest and best of the office and business buildings were either burning or surrounded. They pumped water from the bay, but the fire was soon too far away from the water front for this to be of any use. The water mains had been broken by the earthquake, and so there was no supply for the fire engines and they were helpless. The only way out was to dynamite, and I saw some of the finest and most beautiful buildings in the city blown to atoms. However, the fire just kept spreading."

A Narrow Escape

The quake awoke G.A. Raymond as he slept in his room at the Palace Hotel. He describes his escape:



Survivors huddle in plaza

"I awoke as I was thrown out of bed. Attempting to walk, the floor shook so that I fell. I grabbed my clothing and rushed down into the office where dozens were already congregated. Suddenly the lights went out and every one rushed for the door.

Outside I witnessed a sight I never want to see again. It was dawn and light. I looked up. The air was filled with falling stones. People around me were crushed to death on all sides. All around the huge buildings were

shaking and waving. Every moment there were reports like 100 cannons going off at one time. Then streams of fire would shoot out, and other reports followed.

I asked a man standing next to me what happened. Before he could answer a thousand bricks fell on him and he was killed. A woman threw her arms around my neck. I pushed her away and fled. All around me buildings were rocking and flames shooting. As I ran, people on all sides were crying, praying and calling for help. I thought the end of the world had come.

I met a priest and he said: 'We must get to the ferry.' He knew the way and we rushed down Market Street. Men, women and children were crawling from the debris. Hundreds were rushing down the street and every minute people were felled by debris.

At places the streets had cracked and opened. Chasms extended in all directions. I saw a drove of cattle, wild with fright, rushing up Market Street. I crouched beside a swaying building. As they came nearer they disappeared, seeming to drop out into the earth. When the last had gone I went nearer and found they had indeed been precipitated into the earth, a wide fissure having swallowed them. I was crazy with fear and the horrible sights.

"It was bedlam, pandemonium and hell rolled into one."

How I reached the ferry I cannot say. It was bedlam, pandemonium and hell rolled into one. There must have been 10,000 people trying to get on that boat. Men and women fought like wildcats to push their way aboard. Clothes were torn from the backs of men and women and children indiscriminately. Women fainted and there was no water at hand with which to revive them. Men lost their reason at those awful moments. One big, strong man, beat his head against one of the iron pillars on the dock and cried out in a loud voice: 'This fire must be put out! The city must be saved!' It was awful."

The great quake of 2008

In February 2008 Britain underwent its worst earth tremor in decades. Esther Addley travelled to the epicentre in Lincolnshire and wrote this report.

Esther Addley,
The Guardian, Saturday 1 March 2008



A chimney stack on a house in Goole, East Yorkshire, that was damaged by the earthquake

At 5.12am on April 18 1906, the reporter Fred Hewitt would later record, "the hand of a vengeful God" fell on his home city of San Francisco.

"The ground rose and fell like an ocean at ebb tide. Then came the crash ... To me it seemed like an eternity. I was thrown prone on my back and the pavement pulsated like a living thing. Crash followed crash and resounded on all sides. Screeches rent the air as terrified humanity streamed out into the open in an agony of despair."

They know just how he felt in Market Rasen, Lincolnshire, which at 12:56am on Wednesday 27th February 2008 attracted its own burst of Nature's ire. "My husband said, 'What's that?'" Joan, a shop assistant at China Choice on Queen Street recounted earlier this week. "I said, 'It's a big lorry,' and rolled over. But he went out in his pyjamas and talked to the neighbours. He came back and said, 'I think you just slept through your first earthquake.'"

It was not just any tremor. The 5.2 magnitude quake which struck the small market town was the largest to shake Britain in a quarter of a century, releasing forces in excess of those unleashed by the Nagasaki atomic bomb. Its ripples were felt as far afield as Aberdeen, Northern Ireland and the Netherlands.

But if Nature was enraged by northern California in 1906, she seems to have been barely put out by the folks of rural Lincolnshire. Several bricks were slightly dislodged in the chimney of the Gordon Arms, opposite Market Rasen's main

square, and another a little further down the street was also left a bit wonky. Two small stone crosses pitched off the roof of St Thomas's church, damaging 20 or so slates. A handrail fell off the wall inside Walton's estate agents. China Choice, to Joan's amazement, escaped without one of its hundreds of ornaments being damaged, though a few doors up, in Market Rasen Pet Centre, Bridget Pitman did have some birdseed fall off the shelves, while her three parrots went "totally berserk".

"Well it's not really a tsunami, is it?" said Heather Tyson, owner of a local gift shop. "You would understand it if there were chimney pots everywhere and the streets were full of debris and missing limbs and things. But really everything was very quickly back to normal, apart from all the news vans and helicopters and stuff."

As disasters go, the Great Lincolnshire Earthquake of 2008, as it will doubtless never come to be called, was a very British catastrophe. (As it happens, the so-called Great English Earthquake in 1884 in Colchester was significantly weaker.) Awoken by Wednesday's quake, variously described as a "low horrible grumble" or a "loud cracking bang", hundreds across Britain called their local police forces, just to make sure they knew about it. Many turned on the TV. But a great number, judging by an unscientific poll at its epicentre this week, grunted and went back to sleep.

In Portland Terrace in nearby Gainsborough, one of the most affected spots, Sharon Brooks said she initially thought the rumbling was an explosion. "The house shook and then my daughter came in and said 'My hamster's upside down.' The earthquake had knocked over its cage."

Earthquakes happen all the time in Britain – at least one every other day, on average – and some of them are even big enough to rattle teacups. But though historically quakes have certainly made themselves felt in this country – some early cathedrals were damaged or destroyed in the 12th to 14th centuries – British tremors have always been more of a shiver than a shake. The truth is that compared with much of the world, seismic activity in Britain is embarrassingly underwhelming. However, things may be gradually changing. According to one expert, "There is a change going on in the Gulf of Aden area that will affect Britain. An ocean is developing at a rate of 2cm a year which could mean that, in time, Africa will rotate and crash into Europe. That will push Britain to an area where the real seismic activity is."

Happily, that leaves the residents of Market Rasen a little time to straighten their chimneys first.

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GENERAL CERTIFICATE OF SECONDARY EDUCATION**ENGLISH LANGUAGE (NI)****A633**

Unit A633: Information and Ideas (Higher Tier)

Specimen Paper

Candidates answer on the **Answer Booklet****OCR Supplied Materials**

- Reading Booklet Insert

Other Materials Required:

- None

...day Month 2014
Morning/Afternoon**Duration: 2 hours****INSTRUCTIONS TO CANDIDATES**

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Find the Reading Booklet Insert for Section **A**.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **all** the questions.
- Do **not** write outside the box bordering each page.
- Write your answer to each question in the Answer Booklet provided; however, additional paper may be used if necessary.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- Section **A** is worth **40** marks. You are advised to spend **about 1 hour** on it.
- Section **B** is worth **40** marks. You are advised to spend **about 1 hour** on it.
- The total number of marks for this paper is **80**.
- This document consists of **4** pages. Any blank pages are indicated.

Section A Reading

You are advised to spend about one hour on Section A.

*Read carefully the two passages **Destruction in the City** and **The Great Quake of 2008** and then answer questions 1 and 2.*

Question 1 Reading for Information

Destruction in the City

Using details from both Eyewitness accounts, outline concisely:

- the effects of the earthquake on the city of San Francisco
- the difficulties faced by firefighters
- what G.A. Raymond saw.

Use your own words as far as possible.

[14]

Question 2 Reading for Interpretation

Destruction in the City

- (a) By referring to the presentation of the article and the language used by the eyewitnesses, explore how the website conveys to the reader the horror of the experience.

[13]

The Great Quake of 2008

- (b) How does Esther Addley convey her attitude towards the Lincolnshire Earthquake of 2008 to the reader?

In your answer, refer to the content of her article and the tone created by the language she uses.

[13]

Section B Writing

You are advised to spend about one hour on Section B.

Answer one question.

This answer will be marked for writing. Plan your answer and write it carefully. Leave enough time to check through what you have written.

Question 3**Either**

- (a) Your school/college is holding a 'Support a Charity' week. The Headteacher/Principal has asked for suggestions of charities to support and ideas for activities.

Write a letter to your Headteacher/Principal with your suggestions and ideas.

You should include:

- the name of your chosen charity and what it does
- why you think it should be supported
- details of the activities you are planning.

Begin your letter with 'Dear Headteacher/Principal...'

[40]**Or**

- (b) A local newspaper is featuring a series of light-hearted articles called 'When Things Went Wrong'.

Write for the newspaper your account of a time when something went wrong for you or someone you know.

The editor has suggested that you could use one of the following opening sentences, or you may start with something completely different.

- 'If only I'd read the second page of the recipe...'
- 'I should have known better than to take part in a sponsored walk when...'
- 'There was no way he could have known that the police car was parked round the corner...'

[40]

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education

ENGLISH LANGUAGE (NI)

H

A633

Unit A633: Information and Ideas (Higher Tier)

Specimen Mark Scheme

The maximum mark for this paper is **80**.

SECTION A Reading

Question 1 Reading for Information

CRITERIA

Candidates should demonstrate that they can:

- read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate (AO3i).

Destruction in the City

QUESTION 1 (14 marks)	<p>Using details from both Eyewitness accounts, outline concisely:</p> <ul style="list-style-type: none"> • the effects of the earthquake on the city of San Francisco • the difficulties faced by firefighters • what G.A. Raymond saw. <p>Use your own words as far as possible.</p>
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CONTENT	<p><i>Effects and Difficulties</i></p> <ol style="list-style-type: none"> 1 Buildings collapsed. 2 Fires broke out/spread. 3 Streets/street car tracks warped/distorted. 4 Electricity supply failed/cables torn down. 5 People/animals killed by falling masonry. 6 Debris blocked survivors' escape routes. 7 Fire spread too far inland for water to be pumped from the bay. 8 Water mains broken. 9 Dynamite had to be used/danger from explosions. 10 Danger from swaying/damaged/collapsing buildings. 11 Great chasms opened in the ground. 12 Panic in the streets. <p><i>What G.A. Raymond saw</i></p> <ol style="list-style-type: none"> 13 Lights go out/darkness. 14 People rushing for hotel doors. 15 The dawn. 16 Falling stones/people crushed to death by them. 17 Shaking buildings. 18 Streams of fire. 19 Panicking/praying people. 20 Cracked streets/chasms/(vast) fissures. 21 Cattle (disappearing into the ground).
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INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Number** each point made clearly.
- 3 **Bracket** the [number] if the point is not clear. Write **R** for a point repeated.
- 4 Use the Band Descriptors in conjunction with the standardisation scripts to arrive at your mark.
- 5 Write a brief comment to explain your mark.

NOTES ON THE TASK

- **The ability to select and organise material** is a key criteria. Evidence of clear understanding **through apt use of own words in the interests of concision and clarity** is likely to distinguish the better responses. **Consistent focus on the task** is likely to distinguish scripts gaining Band 4 and above.
- Be prepared to acknowledge and reward well responses which, although **comparatively deficient in the number of points, nevertheless show clear understanding of the passage through a high order of skill in synthesis and structuring.**

QUESTION 1 GENERIC BAND DESCRIPTORS		
Be prepared to use the FULL range!		
<i>The band descriptors which are shaded (footroom) reward performance below that expected on this paper.</i>		
BAND	MARKS	DESCRIPTOR
1	14 13	<ul style="list-style-type: none"> • Comprehensive range of points clearly identified. • Almost entirely in own words. • Very clear focus, tightly organised and synthesised. • Complete overview. • Complete understanding of text and task.
2	12 11 10	<ul style="list-style-type: none"> • Very good range of points clearly identified. • Mostly in own words. • Clear focus; very little excess material; effective organisation. • Clear overview. • Very secure understanding of text and task.
3	9 8 7	<ul style="list-style-type: none"> • Good range of points clearly identified. • Consistent attempt to use own words/some selective lifting. • Mostly clear focus; good organisation; perhaps not always concise. • Overview of material. • Secure understanding of text and task.
4	6 5 4	<ul style="list-style-type: none"> • A range of points clearly identified. • Evidence of ability to express in own words but likely to be close to original wording/selective lifting. • Generally clear focus/perhaps some blurring. • Partial overview. • Text and task have been understood.
5	3 2	<ul style="list-style-type: none"> • General understanding of a limited range of points. • Own words are used, but areas of lifting. • May lack focus/organisation. • Partial understanding of text and task.
Below 5	1 0	<ul style="list-style-type: none"> • Straightforward understanding of some of the simpler points. • Points listed mechanically, with significant lifting. • Lacks clear focus. • Some misunderstanding of text and task.

Question 2: Reading for Interpretation

CRITERIA

Candidates should demonstrate that they can:

- read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate (AO3i)
- develop and sustain interpretations of writers' ideas and perspectives (AO3ii)
- explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader (AO3iii).

Destruction in the City

<p>QUESTION 2a (13 marks)</p>	<p>By referring to the presentation of the article and the language used by the eyewitnesses, explore how the website conveys to the reader the horror of the experience.</p>
<p>Notes on the Task</p>	<p>Higher Band responses are likely to focus their comments clearly on the anecdotes featured in the passages and on the language used to describe them. They will make consistently analytical and fully developed comments on the language used, supported by fully appropriate references to the text. Comments about presentation, as well as showing a good understanding of how the pictures reinforce the text, may also refer to the immediacy achieved by the use of direct quotation. Responses at this level may well pick up on the apocalyptic inferences of the second account.</p> <p>Middle Band responses are likely to show some appreciation of the effect of the descriptions contained in the passage and refer to the ways in which the photographs convey the effects of the earthquake. However, responses at this level are likely to be a mixture of narrative/summary and comments on presentation will be little more than descriptions of the layout of the website. There may be some attempt to explain language effects but it is unlikely to be sustained although apposite examples of the use of language may be identified, but not (clearly) explained. Many language comments may consist of little more than identification of literary terms and devices without any attempt to explain their effect. Overall, there will be some attempt to explain but the response will consist mainly of description of the content.</p> <p>Lower Band responses are likely to show only a rudimentary understanding of the task and will make general, mainly unsupported comments about the writer's use of language (e.g. 'They use much powerful language.') There is likely to be some misunderstanding of the text and responses at this level will consist almost entirely of a paraphrase/summary of the events described in the article, with, at best, some attempt to spot literary devices.</p>

The Great Quake of 2008

<p>QUESTION 2b (13 marks)</p>	<p>How does Esther Addley convey her attitude towards the Lincolnshire Earthquake of 2008 to the reader?</p> <p>In your answer, refer to the content of her article and the tone created by the language she uses.</p>
<p>Notes on the Task</p>	<p>Candidates are expected to give a clear definition of what they consider to be the attitude of the writer; examiners should be prepared to acknowledge the candidate's opinion, even if they consider it to be mistaken, and to credit positive attempts by the candidates to justify their point of view.</p> <p>Higher Band responses are likely to identify clearly the writer's less than serious tone and to support their appreciation of this with well justified, apposite references to the article, for example to the fate of Sharon Brooks's hamster and to the humorous tone of expressions such as 'the chimney of the Gordon Arms...was also left a bit wonky.' Responses at this level may also comment on the more generalised informative tone regards future earthquakes at the end of the article and to the reassuring return to humour in the final sentence.</p> <p>Middle Band responses are likely to show some appreciation of the writer's humorous tone and to refer to appropriate content points (such as the parrots or the hamster) in support of this. Responses at this level, however, will tend to be a mixture of narrative/summary and some attempt to explain (although not sustained) how the writer's attitude is conveyed. Apposite examples of the use of language are likely to be identified, but not (clearly) explained and/or language comments may consist of little more than identification of literary terms and devices without any attempt to explain their effect.</p> <p>Lower Band responses are likely to show only a rudimentary understanding of the writer's attitude and/or will make general, mainly unsupported comments about <i>the content of the article and/or</i> the writer's use of language. There is likely to be some misunderstanding of the text and responses at this level will consist almost entirely of a paraphrase/summary of the events described in the article, with, at best, some attempt to spot literary devices.</p>

INSTRUCTIONS TO EXAMINERS

- 1 We are not marking writing in Section A unless the expression is so bad that it impedes communication.
- 2 **Letter (A/B)** each valid point clearly made. **A** = Presentation/Content; **B** = Language/Tone. Use a tick to indicate supporting quotations/references and explanatory comments.
- 3 **Bracket** the letter if a point has not been made clearly. Write **R** for a point repeated.
- 4 Use the Band descriptors in conjunction with the standardisation scripts to arrive at your mark.
- 5 Indicate the band and mark with a brief comment, taken from the band descriptors, if appropriate.

QUESTION 2 GENERIC BAND DESCRIPTORS*****Be prepared to use the FULL range!*****

The band descriptors which are shaded (footroom) reward performance below that expected on this paper.

BAND	MARKS	DESCRIPTOR
1	13 12	<ul style="list-style-type: none"> • Excellent range of points showing perceptive appreciation of the ways in which information, language and structure convey the text's purpose. • Very effective use of apposite supporting references in a full, relevant and consistently analytical response. • Complete understanding of text and task.
2	11 10	<ul style="list-style-type: none"> • Wide range of points showing clear and thoughtful appreciation of the ways in which information, language and structure convey the text's purpose. • Judgements are supported convincingly by appropriate textual references. • Clear understanding of text and task.
3	9 8 7	<ul style="list-style-type: none"> • A good range of points showing a secure understanding of the ways in which information, language and structure contribute to the text's purpose. • Careful supporting references and some analytical comment. • Sound awareness of text and task.
4	6 5 4	<ul style="list-style-type: none"> • A range of points showing a sound understanding of the ways in which information, language and structure contribute to the text's purpose. • Appropriate supporting references and an attempt at an analytical approach. • Task has been addressed for the main part.
5	3 2	<ul style="list-style-type: none"> • Easier information points show some understanding of the text's purpose. • Comments tend to be descriptive rather than analytical, and references may be inert. • Some focus on the task.
Below 5	1 0	<ul style="list-style-type: none"> • Points likely to concentrate on simpler information and basic language features. • Assertions predominate, with minimal or no textual evidence in support. • A little evidence that the task has been understood.

SECTION B WRITING

CRITERIA

Candidates should demonstrate that they can:

- write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader (AO4i)
- organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence (AO4ii)
- use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling (AO4iii)

<p>QUESTION 3 (40 marks)</p>	<p>Either</p> <p>(a) Your school/college is holding a ‘Support a Charity’ week. The Headteacher/Principal has asked for suggestions of charities to support and ideas for activities.</p> <p>Write a letter to your Headteacher/Principal with your suggestions and ideas.</p> <p>You should include:</p> <ul style="list-style-type: none"> • the name of your chosen charity and what it does • why you think it should be supported • details of the activities you are planning. <p>Or</p> <p>(b) A local newspaper is featuring a series of light-hearted articles called ‘When Things Went Wrong.’</p> <p>Write for the newspaper your account of a time when something went wrong for you or someone you know.</p> <p>The editor has suggested that you could use one of the following opening sentences, or you may start with something completely different.</p> <ul style="list-style-type: none"> • ‘If only I’d read the second page of the recipe...’ • ‘I should have known better than to take part in a sponsored walk when...’ • ‘There was no way he could have known that the police car was parked round the corner...’
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NOTES ON THE TASKS**Task (a)**

Candidates have been given three bullet points as structural guidance and they should refer to all of these in the course of their answer. Examiners, however, should be prepared to credit responses that use the points in a controlled and original way. Expect a wide range of interpretations.

Look for responses that show a clear awareness of the purpose of the proposal and its audience and which adopt a tone and register appropriate to the given context.

Task (b)

Candidates have been given a clear purpose and audience for this task and the suggested openings printed on the question paper should provide them with some indication of an appropriate tone to be used.

Look for responses that show clear appreciation of the need to write in an entertaining and light-hearted way and carry it off successfully. Expect a wide range of interpretations of the term 'mishap' and do not penalise those who understand it to mean something tragic!

INSTRUCTIONS TO EXAMINERS

- 1 Ring errors and ✓ for good ideas and ✓✓ for merits of expression to show how you have formed your judgement. Use a wavy line underneath the candidate's writing, or in the margin for more than one line, to show awkward or incorrect syntax/unclear expression. Use a caret to show omission.
- 2 You may (but are not obliged to) write a brief summative comment drawn from the wording of the descriptors to show how you have arrived at your final marks.
- 3 For writing tasks, LENGTH is not in itself a criterion.
Short answers (50–100 words) may well be self-penalising in terms of the marking criteria (e.g. control and development of ideas; structure; maintaining the reader's interest), but may still demonstrate significant qualities. Very short answers (fewer than 50 words) should not normally be marked higher than Band 7.
- 4 Award TWO separate marks, one for AOs 4(i) + (ii), one for AO4(iii), using the appropriate instructions and Band Descriptors. Be prepared to use the full range of marks in each sub-set.
- 5 Use the standardisation scripts as guides to your assessment. At the end of the response write the two separate marks (e.g. 10 + 7) in the spaces provided and place the ringed total in the margin. Then transfer the ringed total to the front page of the script.

Writing Marking Criteria

Band	Marks	Descriptors AO4i & AO4ii	Marks	Descriptors AO4iii
1	26 25 24	<ul style="list-style-type: none"> The writer shows sophistication in controlling the material and its effect on the audience. There is a sense of creative purpose and direction, and effective experimentation with linguistic devices as part of the writing process. The question is addressed in a wholly relevant way to demonstrate a lively and sophisticated understanding of task and purpose. The writing demonstrates flair in adapting form and style to suit different audiences/purposes. Vocabulary chosen is imaginative and ambitious in scope, being precise and able to convey subtlety of thought and shades of meaning. Writing is consciously structured to produce deliberate effects: it develops coherently and skilfully from a confident opening which engages the reader and leads to a very convincing and deliberate ending. Paragraphs have unity and are clearly varied for effect, being used confidently to enhance the ideas/meaning. 	14	<ul style="list-style-type: none"> A wide range of sentence structures is used to ensure clarity and to achieve specific effects relevant to the task. Punctuation and spelling are ambitious and imaginative, and there are very few errors.
2	23 22 21	<ul style="list-style-type: none"> The writer is confident in controlling the material and its effect on the audience. There is a sense of purpose and direction and some successful experimentation with linguistic devices as part of the writing process. The question is addressed in a consistently relevant way to demonstrate a confident understanding of task and purpose. The writing demonstrates assurance in adapting form and style to suit different audiences/purposes. Vocabulary chosen is imaginative and sometimes ambitious in scope, being sufficiently precise to convey some subtlety of thought and some shades of meaning. Writing is consciously structured for effect: it develops coherently from an opening that engages the reader to a convincing and deliberate ending. Paragraphs have unity and are sometimes varied for effect, being used competently to control content and achieve overall coherence. 	13 12	<ul style="list-style-type: none"> A range of sentence structures is used to ensure clarity and to achieve specific effects relevant to the task. Spelling of irregular and more complex vocabulary is almost always secure. Punctuation is ambitious and imaginative, and errors are generally in the more complex, irregular structures.

3	20 19 18	<ul style="list-style-type: none"> • The writer is generally competent in controlling the material and its effect on the audience. There is a sense of purpose and direction. Occasional blurring of meaning may occur when more ambitious linguistic devices and structures are used. • The question is addressed in a relevant way to demonstrate a secure understanding of task and purpose. The writing demonstrates evidence of adapting form and style to suit different audiences/purposes. Vocabulary has variety and demonstrates evidence of having been selected to create different effects. • Writing is deliberately structured and has direction: a focused and interesting opening, a clear development with some detail and an appropriate ending. Paragraphs are used effectively to organise and link ideas and have some variety in length and structure; there is some overall sense of coherence. 	11 10	<ul style="list-style-type: none"> • Sentence structures are varied in length and type. They are sometimes used deliberately to create specific effects appropriate to the task and are generally well controlled. • Spelling of complex regular words is secure, and generally secure with irregular or more complex vocabulary. • Punctuation is used accurately both within and between sentences with evidence of a conscious attempt to create specific effects but with some errors in complex sentence structures.
4	17 16 15	<ul style="list-style-type: none"> • The writer engages the audience and is generally in control of the material. Responses may be straightforward and relatively unambitious, yet controlled, or attempt something ambitious with some loss of control. • The question is addressed in a mainly relevant way to demonstrate an understanding of task and purpose. The writing shows some evidence of adapting form and style to suit different audiences/purposes. Vocabulary has some variety and there is evidence of selection to create different effects, but it may be imprecise or lacking in shades of meaning. • Writing is structured with a sense of direction: a clear and focused opening, straightforward development of ideas and an attempt to achieve an appropriate ending. Paragraphs are used to make the sequence of events or development of ideas clear to the reader and may be varied for effect and carefully linked together. 	9 8	<ul style="list-style-type: none"> • Sentence structures show some variety but there may be a tendency to repeat sentence types or lose control of more ambitious structures. There may be some syntactical errors. • Spelling of complex regular words is usually secure but may be less so with irregular or more complex vocabulary. • Punctuation is usually used accurately for sentence separation and sometimes within sentences, although use of speech marks, colons and semi colons will be less secure.

5	14 13 12	<ul style="list-style-type: none"> • The writer generally engages the reader but is not always able to control the material. Responses may be simple and unambitious, yet controlled, or attempt something ambitious but tend to lose control. • The question is addressed in a sometimes relevant way to demonstrate some understanding of task and purpose. The writing shows some attempt to adapt form and style to suit different audiences/purposes, but is inconsistent. Vocabulary is likely to be limited in scope; there will be some evidence of selection to create different effects, but it is either too simple to convey shades of meaning or too ambitious and not fully understood/appropriate. There are likely to be some idiomatic errors. • Writing is structured with some sense of direction: there is a generally clear and focused opening, some development of ideas and a limited attempt to achieve an appropriate ending. Paragraphs are used with some success to make the sequence of events or development of ideas clear to the reader and may occasionally be varied for effect and linked together. 	7 6	<ul style="list-style-type: none"> • Sentence structures show a little variety but there will be a tendency to lose control of more ambitious structures or to repeat sentence types creating a monotonous effect. There are likely to be some syntactical errors. • Spelling of simple, regular vocabulary is usually secure but less so with irregular or more complex vocabulary. • Punctuation is generally used accurately for sentence separation and may be successful within sentences; it may only sometimes enhance or clarify meaning.
6	11 10 9	<ul style="list-style-type: none"> • The writer demonstrates some awareness of audience and some ability to control the material to communicate with the reader, but the incidence of linguistic error may distract from the merits of the content. • There is a focus on the question, showing a limited understanding of the task and purpose. The writing shows a limited attempt to adapt form and style to suit the different audiences/purposes and short sections of the responses may demonstrate some limited success. Vocabulary is sometimes chosen for variety and interest, but is likely to be limited in range and/or sometimes inappropriate. • Writing has some sense of direction although this may not be sustained: there is likely to be a fairly clear opening, some limited (or lengthy but uncontrolled) development of ideas and a sense of an ending. Paragraphing may be used to create some sequence to the events or the development of ideas, but is likely to be random and lack unity with little or no evidence of links between paragraphs. 	5 4	<ul style="list-style-type: none"> • Sentence structures are repetitive, mainly simple and compound, or lengthy with some sense of control. • Spelling of simple, regular vocabulary can be accurate, but not consistent and there will be a number of error types. • Punctuation to separate sentences is sometimes accurate and there is an attempt to use it within sentences but with limited success. It may not generally clarify meaning.

7	8 7 6	<ul style="list-style-type: none"> • The writing may require the reader to re-read some sentences before the sense is made clear. There will be limited awareness of audience, but some relevance, and the incidence of error will cause some blurring of meaning. • There is some focus on the topic/question to show a very limited understanding of the task and purpose. The writing shows occasional attempts to adapt form and style to suit the different audiences/purposes. Vocabulary is occasionally chosen for variety and interest, but is likely to be very limited in range and/or often inappropriate. Errors in idiomatic usage will be apparent. • Writing shows some signs of organisation with some attempt to create a sense of direction: a limited attempt to create an opening will lead to either very simple or rambling development and may come to a stop rather than actively achieve an ending. Paragraphing, if present, will be used to signal obvious development of events or ideas, but may be haphazard and lack effective links or overall unity. 	3 2	<ul style="list-style-type: none"> • Sentence structures are simple and repetitive with little control of more complex ones. Syntactical faults may be frequent at this level. • Spelling of some simple regular vocabulary may be accurate but errors will be more random and difficult to categorise. • Basic punctuation is present and may be used to separate sentences with some success. Within sentences, punctuation is largely misused or omitted.
8	5 4 3	<ul style="list-style-type: none"> • The writing is likely to require the reader to re-read and reorganise before the sense is made clear. The content is likely to be comprehensible and have some relevance, but be partly hidden by the density of linguistic error. • There may be some focus on the question and occasional evidence of an awareness of the task and purpose. There may be some identifiable use of form and style which may be suitable for the audience/purpose, but this is unlikely to be deliberate. Vocabulary is very occasionally chosen for variety and interest but will be very limited in range and often inappropriate for the purpose. • Writing may show some signs of organisation and a very limited attempt, if any, to create direction. Paragraphing, if present, is likely to be erratic and only signal very obvious changes in the direction of events or ideas. The reader is likely to have to re-read and re-organise before the sense is made clear. 	1	<ul style="list-style-type: none"> • Sentence structures are recognisable and there may be accuracy in the use of more simple ones. • Spelling of most words will be recognisable but is likely to be erratic with only a limited number being accurate. • Punctuation may be used with some success, but is likely to be inconsistent or inaccurate.

Below band 8	2 1 0	<ul style="list-style-type: none"> • The writing is likely to be either very short or show very limited linguistic ability, with whole sections making no sense at all. Some marks should be given where there is occasional clarity. • There is unlikely to be any focus on the topic/question or awareness of the task and purpose. There will be serious limitations of vocabulary. • Writing is unlikely to show any signs of organisation or attempt to create direction. Paragraphing is unlikely to be present and, if it is, will be totally haphazard. The reader is likely to find that, in spite of re-reading and re-organising, very little sense emerges. 	0	<ul style="list-style-type: none"> • Spelling and punctuation are mostly so imprecise that very little meaning is communicated.
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