

GCSE

Edexcel GCSE

English (1204)

2F

Summer 2005

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Mark Scheme (Results)

SECTION A: MODERN POETRY

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

You should spend about 40 minutes on this question.

In Such a Time as This

1. Look again at *Brendon Gallacher* (page 4) and *Lucozade* (page 5), both of which deal with a close relationship, one imaginary and one real.
How does the writer help the reader to understand these relationships?

For each poem you should comment on:

- the details of the situation
- the feelings conveyed
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the relationship between the girl and her imaginary friend/mother
- the poet's language.

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

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

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

Brendon Gallacher (imaginary friend)

- **The details of the situation**
Age of BG
Nationality
Family details
Meetings at river
Friendship lasted two years
Mother's discovery that there are no Gs at address
Imaginary friend 'dies'
BG's appearance
- **The feelings conveyed**
Closeness of friendship
She confides in him
Afraid her mother would discover
Final loneliness/ mourning after his 'death'

Textual Evidence

He was seven and I was six
Irish ... Scottish
His father... family ... poor... his mum
hold my hand and take me by the river
we'd been friends for two years
there are no Gallachers...

And he died then...
spiky hair ... flapping ear

He would hold my hand
we'd talk all about his family
No, no...
O Brendon...

Lucozade (daughter/mother)

- **The details of the situation**
Daughter visiting mother in hospital
Mother drifts off to sleep
Mother wakes up, not feeling well
Mother rejects gifts
Daughter and mother say goodbyes
- **The feelings conveyed**
Daughter's fear of mother's death
Daughter sees her mother as beautiful
Mother's frustration with hospital routine/gifts
Mother's craving for luxury items

My mum is on a high bed...
She nods off
wakes up, groggy and low
I clear her cupboard...
I ... wave... mother ... waves back

I am scared my mum is going to die
She is beautiful
doctors with their white lies
Don't bring Lucozade... magazines
big brandy ... generous gin [etc]

- **The use of language**
Use of contrast
Imagery
Tone
Direct speech

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

2. Look again at *You Will Be Hearing From Us Shortly* (page 7) and **ONE** other poem from *In Such a Time as This* which deals with people being rejected.

How do the writers explore different ways of being rejected?

For each poem you should comment on:

- how the writer makes the reader feel sympathy for someone experiencing rejection
- the writer's attitude to the situation
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the ways in which different types of rejection are explored
- the poets' language.

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

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

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

You'll Be Hearing From Us Shortly

- **sympathy/attitudes**
Initially opposed (but less aggressive than later)
Believes better qualifications needed
'Ageism'
Prejudice against appearance
Speech
Education
Married with children
Home/birth/background
- **The use of language**
Tone
Direct speech
Brief additional comments (after 'unheard' response)
Conversational style

Textual Evidence

You feel adequate...?
Not ... what / We had in mind
Now your age
your looks... appearance / Disturbing
That is the way you've always spoken
Were / You educated? ['slip of tongue']
The usual dubious / Desire...
unsuitable address

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

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

Identity

3. Look again at *The Barn* (page 19) and *Mid-Term Break* (page 22).
How does the writer present experiences of childhood which had a strong effect on him?

For each poem you should comment on:

- what the childhood experience was
- its importance to the writer
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the detailed memories of the experience
- its significance in retrospect
- the poets' language.

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

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

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

The Barn

- **The experience/significance**
Memory of terrifying incident in barn
Vivid detail of frightening interior of barn
Appeal to senses
Lasting fear
Revisited fears of barn/animals in nightmares

Textual Evidence

Many examples
Threshed corn... musty dark
chilly concrete... cobwebs clogging...
chaff / To be pecked up
rafters of sleep... lay face down...

Mid-Term Break

- **The experience/significance**
Learning of death of brother in accident
Minute details of being taken home
Stock reactions of those in house
Arrival of corpse
Visit to see the coffin
Feelings of dismay but also detachment

the bumper knocked him clear
neighbours drove me home...
sorry for my trouble
stanced and bandaged by the nurses
lay in the four foot box...
I was embarrassed...

- **The use of language**
Tone
Use of senses
Imagery
Vivid adjectives
Repetition

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

4. Look again at *The Road Not Taken* (page 28) and ONE other poem from *Identity* which is about making a choice.
What does each poem tell us about making a choice?

For each poem you should comment on:

- the way the choice is described
- the writer's feelings about the importance of the choice
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the significance of the particular moment
- its positive influence on later life
- the poets' language.

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

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

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

The Road Not Taken

Textual Evidence

- **The moment and its significance/ influence**
Initial indecision over which of forked roads to take
Description of the two roads
Decision made
Optimistic
Life as a journey
- **The use of language**
Extended metaphor
Description
Use of repetition

Two roads diverged...

grassy ... wanted wear
Then took the other...
I took the one less travelled...
[whole poem]

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

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

Nature

5. Look again at *The Thought-Fox* (page 36) and *A Blade of Grass* (page 45).
How has each writer used nature to present his views on the writing of poetry?

For each poem you should comment on:

- the description of the natural scene or object
- the writer's thoughts about the process of writing poetry
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the link between the natural object and the poetic process
- the poets' language.

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

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

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

The Thought-Fox

- **Description of scene**
Atmosphere/time
Isolation
Weather
Appearance of fox
Footprints in snow
Woodland scene
- **Writer's thoughts**
Waiting for inspiration
Becomes aware of fox
Develops creative thoughts on fox
Ideas come into focus
Writer's block overcome by fox/inspiration

Textual Evidence

midnight ... forest
clock's loneliness
Cold ... dark snow
nose ... Two eyes...
Sets neat prints
Between trees

blank page
Something else is alive
A widening deepening greenness
Brilliantly, concentratedly
The page is printed

A Blade of Grass

- **Description of object**
He gives a blade of grass
It is dressed in frost
Very direct
- **Writer's thoughts**
Compares blade of grass to poem
Under pressure to write poem
Feels his thoughts too complex

a blade of grass
dressed itself in frost
more immediate / Than any image...

- **The use of language**
Description
Use of repetition
Imagery of colour
Simple, direct language (*A Blade of Grass*)

[throughout poem]
it is not good enough
It is more immediate

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

6. Look again at *The Storm* (page 42) and **ONE** other poem from *Nature* which shows the power of nature.

How have the poets described the effect of nature's power on human beings?

For each poem you should comment on:

- the description of the natural scene
- the reactions of the people to nature's force
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the description of nature's power
- its effect
- the poet's language.

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

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

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

The Storm

- **The natural scene**
Build-up of the waves
Sound of wind
Movement

Rain
Increase of wind
Thunder
Increased rain
The storm's moods
Hurricane
- **The people**
Fear
Retreat to houses

Anticipation/dread
Hope that storm will soon be over
- **The use of language**
Powerful language, stressing nature's
force and human insignificance
Alliteration
Assonance
Onomatopoeia
Monosyllables
Enjambement

Textual Evidence

ominous lapping
whines ... Whistling ... whine of wires
rattling ... of leaves ... street-lamp
swinging and slamming
fine fume ... driving in from the sea
Flicking the foam
a crack of thunder
coming down in gusts, beating / The walls
lulls off, then redoubles
last leap of the wave ... jutting sea-cliff
collapses

Where have the people gone?
The last watcher indoors ... cardplayers
closer / To their cards
creep to our bed... We wait; we listen
We lie closer ... Breathing heavily, hoping

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

Please refer to the common grid on page 15 when deciding the marks to be awarded for the chosen poetry question.

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

READING MARK SCHEME

The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references

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

17-19	<i>thorough understanding of the text thoughtful interpretation</i>	<i>good analysis of language thoughtful evaluation of the use of language</i>	<i>a good range of well-focused points sustained development apt use of examples/references</i>
20-22	<i>assured understanding of the text perceptive interpretation</i>	<i>confident analysis of language sensitive evaluation of the use of language</i>	<i>a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references</i>
23-25	<i>impressive command of the text cogent interpretation</i>	<i>penetrating analysis of language sophisticated evaluation of the use of language</i>	<i>a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references</i>

SECTION B: DIFFERENT CULTURES AND TRADITIONS

You must answer the question in this section.

You should spend about 40 minutes on this question.

7. In *The Edexcel Anthology* look again at *The Schoolteacher's Guest* (pages 75-78) and *Vendetta* (pages 89-91), both of which deal with revenge.

What do you find interesting about the part played by the mother in each story?

You should consider:

- the events which lead them to take revenge
- the methods of revenge which they use
- the mothers' backgrounds
- their ideas of what is right.

Support your answer with examples from the texts.

(Total for Section B: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the way in which the revenge theme is handled
- the writers' use of the element of surprise
- the portrait of the mothers, including their attitudes.

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

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

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

The Schoolteacher's Guest

- **Events**
The son had picked up a fallen mango - accidentally shot by owner (aged 12)
Years later, when mother recognises him, she lops the head off the man responsible with machete
- **Background of mother**
She was a respected matron, with strong authority
- **Beliefs of mother**
Believes in 'eye for eye, tooth for tooth'
- **Element of surprise**
Vicious nature of attack, from one with such high status and after such a length of time
Is supported by whole town, colluding and covering up.

Vendetta

- **Events**
Son stabbed in quarrel - man responsible escapes to Sardinia
Mother swears vendetta when body brought back
- **Background of mother**
Poor Corsican widow living with son and dog
Island rivalries and blood feuds
- **Beliefs of mother**
Traditional blood feud
Will get revenge however long it takes
- **Element of surprise**
Dog devours throat of the killer, as result of her training (black pudding, dummy)
Use of disguise
Old woman systematically and cold-bloodedly plotting revenge
Effect of narrative style

NOW REFER TO PAGE 18 FOR THE ASSESSMENT OBJECTIVE GRID

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

READING MARK SCHEME

The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references

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

17-19	<i>thorough understanding of the text thoughtful interpretation</i>	<i>good analysis of language thoughtful evaluation of the use of language</i>	<i>a good range of well-focused points sustained development apt use of examples/references</i>
20-22	<i>assured understanding of the text perceptive interpretation</i>	<i>confident analysis of language sensitive evaluation of the use of language</i>	<i>a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references</i>
23-25	<i>impressive command of the text cogent interpretation</i>	<i>penetrating analysis of language sophisticated evaluation of the use of language</i>	<i>a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references</i>

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

There are two questions in this section. You should answer ONE of them.
You should spend about 40 minutes on this question.

8. You are a journalist working for a local newspaper. Write a report on an event of local or national interest.

Think about:

- the people involved
- the atmosphere
- the importance of the event
- how you wish the readers to react.

(Total for Section C: 25 marks for Writing)

Candidates are required to describe for a local newspaper a particular event of their choice. An appropriate register will need to be adopted to bring the event to life. Weaker responses will be factual and lack a strong tone and style; more successful responses will convey detailed information in a way which shows a clear awareness of the readership and engages their interest in the event.

Likely approaches

- Strong/eye-catching headline
- **The people involved** - description, appearance, activities, age, social groups, names, comments
- **Atmosphere** - description of setting. It is important to convey mood, excitement/involvement, drama, leading to the climax of the event
- **Importance** - this offers a variety of possibilities, depending on the chosen event (competition, play, concert, famous celebrity's visit, celebration, sports event, election, disaster, or many other possibilities)
- **Reader's reactions** - pride, interest, shock, disgust, pity, amusement, excitement. Look at how language conveys the intended slant.

Lower band answers will probably be limited to a few undeveloped points for each bullet, and may not offer anything substantially developed or gripping about the event; there may be little variety or sustained interest.

Higher band answers should convey under each bullet point more detailed information and involvement in the event, in a way which shows a clear awareness of the task and the newspaper readership, with a variety of interesting comments on the event and its importance. These responses will bring out the local or national dimension of the event in a focused and thoughtful way, drawing relevantly on the main features of the event. They may use eyewitness accounts effectively, and convey a strong sense of the occasion.

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

NOW REFER TO PAGES 21-22 FOR THE ASSESSMENT OBJECTIVE GRIDS

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

9. Explain what you hope your life will be like in ten years' time.

Think about:

- the kind of work you might be doing
- home and social life
- interests and travel.

(Total for Section C: 25 marks for Writing)

Candidates are required to offer an account of how they would like to see their life in ten years' time, with no particular format or audience specified. An appropriate register will need to be adopted to provide interest in the different aspects of life suggested in the bullet points.

Likely approaches

- **work** - this may or may not be dependent on further/higher education/training and qualifications, which may be mentioned: any choice is acceptable, of course. There may be reference to ambitions or planned career paths beyond that time.
- **home and social life** - they may opt to include reference to a partner/family or may opt for continued independence/single status. They may refer to renting or buying a house/flat and discuss such commitments as mortgage or rental payments. There may be reference to security (emotional or material through possessions /bricks and mortar) and to personal happiness.
- **interests and travel** - interests may well include continuation of present ones, or taking up new ones. There may be a desire to travel before settling down, eg a 'gap year' before or after future study. Examiners should be prepared for a range of choices, some of which may be considered unusual: it is quality of explanation which is important.

Lower band answers will tend to list features of their future life with little explanation, probably limited to a few undeveloped points under each bullet, and may not offer much detail under any.

Higher band answers should convey a much stronger and clearer picture of their future life, with a definite sense of personal and career goals and sustained points under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. Responses will be thoughtful and focused, drawing in a relevant way on plans which they may already have formulated.

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

NOW REFER TO PAGES 21-22 FOR THE ASSESSMENT OBJECTIVE GRIDS

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

WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

Mark Range	Punctuation	Grammar	Spelling
mark band one 0-1	Basic punctuation is used with some control	Grammatical structuring shows some control	Spelling of common words is usually correct, though inconsistencies are present
mark band two 2-3	Full stops, capital letters, question marks are used, together with some other marks, mostly correctly	Grammatical structuring of simple and some complex sentences is usually correct	Spelling of simple words and more complex words is usually accurate
mark band three 4-5	Control of punctuation is mostly secure, including use of speech marks and apostrophes	Grammatical structures are accurate and used to convey meanings clearly, with only occasional errors	Spelling of a wide range of words is accurate
mark band four 6-7	Punctuation is accurate, with a wide range of marks used to enhance communication, according to the particular focus within this triplet	A wide range of grammatical structuring is used accurately and effectively to examine the writer's chosen issues	Spelling is almost always accurate, with only occasional slips
mark band five 8	Control of the full range of punctuation marks is precise, enabling intended emphasis and effects to be conveyed (eg by the deployment of semi-colons, pairs of commas or dashes to indicate apposition or interpolation)	Grammatical structuring is ambitious and assured, with sophisticated control of expression and meaning	Spelling of a wide and ambitious vocabulary is consistently accurate