

GCSE

Edexcel GCSE

English (1203)

4H

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 *The House* (page 6) and *Wherever I Hang* (page 11).  
Compare the ways in which the two writers create atmosphere and a sense of place.

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

*(Total for Section A: 25 marks for Reading)*

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**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 evocation of the localities and their atmosphere
- 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 House

- **Sense of place**  
Size  
Lack of heat  
Lack of light  
Infested  
Haunted
- **Sense of time**  
Childhood fearful memories  
But also some warmer feelings  
Unchanging nature of place

### Textual Evidence

dozen bedrooms  
each ... cold  
Sunlight / never took over the interior  
Rats lived... cockroaches...  
ghosts

with nostrils huge to a child  
did have a piano... I did grow up  
always... never

### Wherever I Hang

- **Sense of place**  
Contrast of Caribbean...  
...with England  
Urban life  
Cold of England  
Social conventions
- **Sense of time**  
Nostalgia for past/home  
Life changes (gradually)
- **The use of language**  
Childlike diction (*The House*)  
Dialect and humour (*Wherever I hang*)  
Visual images  
Alliteration (*The House*)  
Rhythm

de sun ... de humming bird  
De misty greyness...  
people pouring ... underground  
de snow...  
Never visiting...

I still miss back-home side  
little by little ... change my calypso ways

Please refer to the common grid on page 14 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 From *War Music* (page 14) and **ONE** other poem from *In Such a Time as This* which portrays wartime.  
How does each writer convey the reality of the experiences described?

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

*(Total for Section A: 25 marks for Reading)*

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**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 details convey a sense of realism
- 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:

*War Music*

Textual Evidence

- **Methods used**  
Sound effects

Movement

Colour

Vigorous military action

Narrator's comment

clamouring back ... slapped ... clapper ...  
bell [and others]

Trojans swarmed... Ajax lunged ... Hector  
jived...

To soft red pulp... bronze nose  
[Hector v Ajax]

Aie! - it was good to watch

- **The use of language**  
Metaphor  
Onomatopoeia  
Alliteration  
Simile

**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 14 when deciding the marks to be awarded for the chosen poetry question.**

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

## *Identity*

3. Look again at *Mirror* (page 31) and *At Grass* (page 30).  
Compare the writers' treatment of the effects of time passing.

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

*(Total for Section A: 25 marks for Reading)*

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### **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 poets' ability to present effective images and insights into aspects of time passing
- 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:

### At Grass

- **The effects of time passing**  
Description of horses' former lives  
  
Wonders about their attitudes to these  
Old age seen as pleasant  
  
Human elements in descriptions of horses

### Textual Evidence

faint afternoons / Of Cups and Stakes and Handicaps  
Do memories plague their ears...  
stand at ease ... gallop for what must be joy  
[various]

### Mirror

- **The effects of time passing**  
Mirror recording accurately what it sees  
It lacks emotion or bias  
Its truthfulness can be upsetting to those ageing  
It emphasises the loss of youth  
Enables the looker to see the gradual onset of age
- **The use of language**  
Striking words  
Tone  
Imagery  
Symbolism

I am silver and exact... [harsh reality]  
no preconceptions... unmisted by love  
rewards me with tears...

drowned a young girl  
in me an old woman...

Please refer to the common grid on page 14 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 *Miracle on St David's Day* (page 17) and **ONE** other poem from *Identity* which deals with **either** the discovery **or** the loss of a person's sense of identity.  
Compare the ways in which each writer explores the theme of identity.

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

*(Total for Section A: 25 marks for Reading)*

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**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 different perspectives on identity
- 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:**



### Miracle on St David's Day

### Textual Evidence

- **The theme of identity**  
Man has lost his identity  
Isolated  
Mentally absent, but retains physical strength of his past life  
'Daffodils' releases momentarily his ability to recite  
Brings back his earlier life  
Contrast between then and now
- **The use of language**  
Contrast (silence and speech)  
Tone  
Symbolism  
Imagery  
Alliteration

[needs to be guided; normally silent]  
[in a world of his own] rocks / gently  
labourer's hands on his knees

the labourer's voice recites

[learnt at school]  
once he had something...

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 14 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 *Keeping Orchids* (page 39) and *The Flowers* (page 41).

How do the writers of these two poems use flowers or other images to help them explore strong human emotions?

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

**(Total for Section A: 25 marks for Reading)**

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### **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 symbols convey the poems' meaning
- 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:

### Keeping Orchids

- **Exploration of emotions**  
Orchids live on after the meeting (like feelings)  
But some closed buds - secrets still not opened up  
Fragility of emotions  
Spilt water (emotions flooding out)  
Fear of things not lasting  
  
Carrier bag representing her mother's life  
Time's passage  
Violence needed to preserve emotions

### Textual Evidence

are still alive, twelve days later  
  
some ... remain closed as secrets  
  
glass carafe...  
broken waters  
shut like an eye ... closed lid... voice  
rushes / through a tunnel  
Compressed. Airtight  
Time ... waiting  
cutting the stems...

### The Flowers

- **The exploration of emotions**  
Flowers stand for respect and remembrance  
Tending site as mark of love  
Learning to say goodbye (closure)  
Routine and rhythm of life continuing  
  
Religious imagery
- **The use of language**  
Imagery  
Metaphors  
Similes  
Conversational language

...she knew her grandfather liked best  
  
scraped the moss from the stone  
*It's finished now*  
coming together again, / in and out of the  
ruts  
like a candle-bearer

Please refer to the common grid on page 14 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 *Trout* (page 45) and **ONE** other poem from *Nature* which looks closely at a living creature.  
Compare how the writers' descriptions and images present a picture of the chosen creatures.

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

*Total for Section A: 25 marks for Reading*

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**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 different ways in which objects are visualised
- 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:

## Trout

- **Description/imagery**  
Detailed description  
  
Colour  
Admiration of ease of movement  
Skilled hunter  
Violent weapon imagery  
  
Ruthless killing  
Clinical, tireless, unstoppable
- **The use of language**  
Concrete language  
Dramatic words  
Language of power  
Warlike imagery

## Textual Evidence

[heavy; solid] fat gun-barrel... smooth-skinned as plums  
white belly  
slips like butter...  
bull's eye; / picks off  
torpedoed... fired ... tracer- / bullet...  
volley  
cold blood  
never burnt out

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 14 when deciding the marks to be awarded for the chosen poetry question.

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

## READING MARK SCHEME

### The 'Best Fit' Approach

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

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

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

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

## SECTION B: NON-FICTION

You must answer the question in this section.  
You should spend about 40 minutes on this question.

7. Look again in *The Edexcel Anthology* at the extract from *The Other Side of the Dale* by Gervase Phinn (pages 50-54).  
What does this extract show about the things the inspector, Gervase Phinn, was looking for when visiting a school?

Give evidence from the text to support your views.

*(Total for Section B: 25 marks for Reading)*

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### **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 features of the school that impressed the writer
- explaining and justifying a personal interpretation of the material
- using textual evidence to substantiate points made.

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

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

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

- **A good atmosphere**  
Friendly, welcoming staff  
Good teacher-pupil relationships  
The businesslike noise and bustle  
Confident, enthusiastic, happy children  
Attractive classrooms
- **High quality teaching**  
'clear evidence of high quality work'  
the pupils read confidently  
pupils produce good written work  
Mrs Durden is a very good teacher  
Able to motivate pupils, eg in stimulating historical research and collecting artefacts  
Encourages all pupils to contribute, but also aware of needs of most able (eg Joseph)  
Proud of pupils' achievements

**NOW REFER TO PAGE 17 FOR THE ASSESSMENT OBJECTIVE GRID**

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



## READING MARK SCHEME

### The 'Best Fit' Approach

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

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

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

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

## SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

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

You should spend about 40 minutes on this question.

8. You are a refugee living in a strange and new country. Write a letter to relatives or friends back home, describing to them what your new life is like and what challenges you face.

(Total for Section C: 25 marks for Writing)

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Candidates are required to describe a way of life which is different from what they are used to. The register should be appropriate for a relatively informal letter, such as would be written to family or friends.

### Likely approaches

- **their new home** - they may include details about the house or flat where they are now living, perhaps contrasting it with what they have previously known
- **the new area** - they may focus on the new country or on the city/town/village/countryside where they are located
- **contrasts** - comparisons between the old and new ways of life
- **work** - either at school/college or in a job
- **friends** - perhaps the ease/difficulty of making new friends
- **language** - whether they have had problems in understanding and making themselves understood
- **activities/interests** - things they have learnt to do, or previous interests they have been able to carry on
- **acceptance/rejection** - how easy it has been to settle in and problems they have encountered with the people in the new place

**NB** Some may make cross-reference to material from the Anthology, and should be rewarded for doing so thoughtfully, although this is not a feature which is in any way required.

Lower band answers will probably be limited to rather general points, with little detailed explanation of aspects of life, feelings or challenges.

Higher band answers should convey more detailed exploration of the new situation, emotions and changed lifestyle, with a vivid/evocative treatment and strong sense of audience. Responses will be thoughtful and focused, giving a clear impression of the person writing and how that person is finding the new life.

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

**NOW REFER TO PAGES 20-21 FOR THE ASSESSMENT OBJECTIVE GRIDS**

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

9. A local newspaper has invited readers to write in with ideas on how to improve facilities in the community for young people. Describe your plans in a letter to the newspaper, and explain how these would meet the needs of young people.

(Total for Section C: 25 marks for Writing)

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Candidates are required to offer clear descriptions and explanation of their ideas on improved facilities for young people in a letter to a local newspaper. The specified audience and context demand consideration of form, register and tone. An appropriate line of argument will need to be adopted for the ideas to carry conviction.

#### Likely approaches

Ideas may be on any topic, provided the plans are related to the needs of young people.

Suggestions may include such points as the following:

- **places the young can go** - sports facilities, bowling centres, skateboarding, youth clubs: new ones needed, or make current ones more attractive
- **costs** - possible sources of funds
- **health and safety considerations** - what would need to be done to improve facilities
- **support** - more - or more sympathetic - youth workers or staff at facilities.

Lower band answers will probably be limited to a few undeveloped points and may not offer many suggestions for facilities.

Higher band answers should be presented in a clear, well-focused letter to a newspaper written in an appropriate tone. They will describe positive/concrete plans for facilities, explaining the proposals in a mature way and with developed points. Responses will be thoughtful and focused.

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

NOW REFER TO PAGES 20-21 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 <b>limited success</b> at a basic level	there is <b>little awareness</b> of the purpose of the writing	the writing uses a <b>limited vocabulary</b> and shows <b>little variety</b> of sentence structure	organisation of the material is <b>simple</b> with <b>limited success</b> in introducing and developing a response
mark band two 4-7	the writing expresses ideas which are <b>broadly appropriate</b>	there is <b>some grasp</b> of the purpose of the writing	the writing shows <b>some evidence of control</b> in the choice of vocabulary and sentence structure	organisation of the material shows <b>some grasp</b> of text structure, with opening and development, and <b>broadly appropriate</b> paragraphing
mark band three 8-11	the writing expresses and develops ideas in a <b>clear, organised way</b>	there is a <b>generally clear</b> sense of the purpose of the writing	the writing includes <b>well-chosen</b> vocabulary and shows <b>some evidence of crafting</b> in the construction of sentences	organisation of the material is <b>mostly sound</b> , with a <b>clear text structure</b> , <b>controlled</b> paragraphing to reflect opening, development and closure, together with <b>secure use</b> of cohesive devices
mark band four 12-15	the writing presents <b>effective and sustained</b> ideas	there is a <b>secure, sustained</b> realisation of the purpose of the writing	the writing has <b>aptly chosen</b> vocabulary and <b>well-controlled</b> variety in the construction of sentences	organisation of the material is <b>fully secure</b> , with a <b>well-judged</b> text structure, <b>effective</b> paragraphing and <b>successful use of a range</b> of cohesive devices between and within paragraphs
mark band five 16-17	the writing achieves <b>precision and clarity</b> in presenting <b>compelling and fully-developed</b> ideas	there is <b>strong, consistent fulfilment</b> of the writing task, <b>sharply focused</b> on the writer's purpose.	the writing has an <b>extensive</b> vocabulary and <b>mature control</b> in the construction of <b>varied</b> sentence forms	organisation of material is <b>assured</b> , with <b>sophisticated</b> control of text structure, <b>skilfully sustained</b> paragraphing and the <b>effective application of a wide range</b> 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