

GCSE

Edexcel GCSE

English A (1203/2F)

The Craft of the Writer

Summer 2006

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 *Yellow* (page 3) and ONE other poem from *In Such a Time as This* which looks at life from a child's point of view.

What ideas does each poem give about the child's life?

For each poem you should comment on:

- the other people in the child's life
- the feelings of the child
- 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 nature of the characters portrayed and the family relationships
- evidence about the children's feelings
- 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:

Yellow

- **The other people in the child's life**
mother: crying
mother: is sick when grandmother comes
when grandmother goes, mother is relieved,
can eat
father: speaking fiercely on phone/remote
brother: is playing flute and ignoring others
aunt Peggy: tries to take over
discordant, non-communicative
relationships
- **The child's feelings**
worried - about bird flying
aware of problems in family
having to eat egg against will
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking feelings
descriptive language (including colour words)
personification
changes in tone and mood
use of direct speech
simile and metaphor

Textual Evidence

weeps into it [tea-towel]
throws up in the bathroom
Shall we make a plate? / Cheer ourselves
up?
barks at cowardly comrades
flute ... chirping *Not listening*
Don't be fussy! Get that down...
[examples as above]

it flies alarmingly... I dream of budgies...
[throughout]
shoves my head...

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 at the end of the poetry section 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 *The Send-off* (page 12) and *Dulce et Decorum Est* (page 13).

What impressions of war do these poems give?

For each poem you should comment on:

- how events are described
- the feelings of the soldiers
- 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 descriptions of war
- ways in which strength of feeling is conveyed
- 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 Send-off

- **The descriptions of war**
night-time departure
atmosphere of secrecy
soldiers' appearance/imagery of death
people's lack of care
small numbers returning
lack of celebration on return
- **The soldiers' feelings**
uncertainty/desperate attempts to be brave
feelings of guilt on return
feel they are arriving back at strange place
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking atmosphere
alliteration, assonance
rhetorical questions
imagery
tone and mood

Textual Evidence

close, darkening lanes
siding-shed... secretly ... wrongs hushed-up
breasts were stuck ... white with wreath
Stood staring hard
a few, too few
[no] great bells [or] wild train-loads

sang their way ... grimly gay
creep back, silent
Up half-known roads

Dulce et Decorum Est

- **The descriptions of war**
exhaustion, fatigue, terrible conditions
man 'drowning' in gas
graphic account of death
ironic statement by poet
- **The soldiers' feelings**
seem to be in a dream/feel effects of fatigue
walking in pain
panic caused by gas attack
helplessness at the effects of the gas
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking senses (sight, sound)
unusual words (bloodshod)
alliteration and assonance
metaphor and similes
direct speech (Gas!)
language expressing horror
tone (irony/cynicism) and mood
use of first/second person pronouns

Textual Evidence

beggars ... hags ... trudge
floundering, like a man...
watch the white eyes writhing...
The old Lie

deaf even to the hoots...

blood-shod
ecstasy of fumbling
helpless...

Please refer to the common grid at the end of the poetry section 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 *Miracle on St David's Day* (page 17) and *Death of a Naturalist* (page 18).

In what ways do the poets show how the feelings of the people in the poems change with the events that take place?

For each poem you should comment on:

- the nature of the unexpected events
- the effect these events have on those who see them
- 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 poets' ability to present the unexpected
- the impact which the events have on those who witness them
- 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

- **The events**

the poet does readings at the hospital
the man's decision to stand up
'daffodils' release momentarily the man's
voice
brings back his earlier life

- **The impact of the events**

nurses amazed and patients all listening
people show appreciation
birdsong
the daffodils remain silent
poet and the man realise that he once spoke

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
words describing the scene
use of enjambment
reference to flowers
personification
similes from nature
tone and mood
contrast

Textual Evidence

I am reading poetry...
He is suddenly standing
the labourer's voice recites

[learnt at school]

nurses ... frozen... the patients
the applause
A thrush sings
still as wax... flowers' silence
once he had something to say

Death of a Naturalist

- **The events**

the scene at the dam
child's excitement at beauty of scene

pleasure of collecting frogspawn

delights in watching spawn develop into tadpoles

sudden change

appearance of the bullfrogs: hears sound

- **The impact of the events**

sight of the frogs - horrifying effect on him

feels threatened by the noises

repelled by what at first had been so exciting/ loss of innocence

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:

words describing scene

description of scene

vivid language for frogs - sight/sound

onomatopoeia

words expressing boy's feelings

Textual Evidence

[first part of poem]

Bubbles gargled delicately... dragon-flies,
spotted butterflies

warm thick slobber / Of frogspawn...

jampots full of the jellied / Specks

wait and watch ... fattening dots burst...

one hot day, when fields were rank...

coarse croaking

[Grotesque description:] gross-bellied frogs

... loose necks pulsed... great slime kings

slap and plop were obscene threats

I sickened, turned, and ran... gathered there
for vengeance

Please refer to the common grid at the end of the poetry section 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 *Old Man, Old Man* (page 32) and **ONE** other poem from *Identity* which deals with old age.

What impression does each poem give of what it is like to grow old?

For each poem you should comment on:

- the way of life which is presented
- the contrast shown between being younger and being older
- 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 depiction of the old people's lives
- ability to see the contrasts
- 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:

Old Man, Old Man

- **The old man's way of life**
has no-one else to fend for him/lonely
has become uninterested/apathetic
is now disconnected from family
has become helpless (which he hates)
- **The change from when he was younger**
no longer able to do what he used to do
used to be a man in control
used to be aware, now confused
but has now lost his skills with failing
eyesight
used to have sense of humour
used to smoke regularly
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words connected with do-it-yourself/control
enjambment
use of direct speech
second person address by narrator
tone and mood
metaphor

Textual Evidence

Self-demoted ... to washing up
television has no power ... surliness
pictures of disinherited children
Your helplessness

A man who did-it-himself
Lord... connoisseur
shamble... ramble
when he saw better ... lost the hammer

The jokes you no longer tell
timetabled cigarette

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 at the end of the poetry section 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).

In what ways do the flowers in each poem help to convey the feelings of the daughter and the mother?

For each poem you should comment on:

- what the daughter does with the flowers
- what we learn about the feelings of each person
- 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 part played by the flowers in daughter's actions
- the way the feelings of mother and daughter are conveyed
- 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:

Keeping Orchids

- **What the daughter does with flowers**
given by mother to daughter when they met
placed on chest of drawers, to remember
mother
daughter upset, but rearranges flowers
flowers age and fade
tries to make them last longer
- **Feelings of mother/daughter**
mother awkward about the meeting
mother tries to tell about her previous life
daughter finds it hard to remember
mother's appearance
daughter finds the meeting hard to cope
with
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
imagery of plants
enjambment
metaphors/similes/symbols
visual details

Textual Evidence

orchids my mother gave...
my chest of drawers

rearranged ... with troubled hands
hang their heads ... grow old
Boiling water... cutting the stems

hands, awkward ... fold and unfold
the story of her life
Her face is fading fast

draught ... cold air

The Flowers

- **What the daughter does with flowers**
girl placed them in special hole by the grave
carefully arranged them
tending site as mark of love
- **Feelings of mother/daughter**
daughter chose wild flowers specially for
grandfather
daughter rode ahead of her mother
daughter told mother to leave
mother unsure how to say goodbye
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
religious imagery
direct speech
tone and mood
active verbs for tending grave

Textual Evidence

cleared the grave ... dug a shallow hole
...to look their best
scraped the moss from the stone

... she knew her grandfather liked best

like a little dog...
Come on ... It's finished now
Not knowing how to leave him

Please refer to the common grid at the end of the poetry section 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 *Mushrooms* (page 40) and **ONE** other poem from *Nature* which deals with plants that are growing.

How do the poets describe these living things and their growth?

For each poem you should comment on:

- the use of visual or other detail
- the poet's ideas
- 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 way in which the mushrooms and plants are described
- how the poets draw on these observations to present their ideas
- 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:

Mushrooms

- **The visual description**
they grow in the dark
they grow without a fuss
they need air to grow
they battle their way through the bedding
they need little feeding/attention
they make no demands
they can be used/eaten
they multiply greatly
- **The poet's ideas**
They will inherit the earth (like the meek in the Bible)
They are represented as having bodies and feelings
They symbolise a stealthy take-over
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking the senses (sound, sight)
short lines
personification
tone and mood

Textual Evidence

Overnight... Nobody sees us
discreetly, / Very quietly
...Acquire the air
Soft fists... hammers ... rams
Diet on water ... crumbs of shadow
asking / Little or nothing
shelves ... Tables ... edible
So many of us... multiplies

We shall ... Inherit

...toes ... noses... fists... Shoulder... Bland-
mannered... meek
Our foot's in the door

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 at the end of the poetry section 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: 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 article "Smacking not the answer, say kids" (page 66).

What different points of view about smacking do the young people express in the article?

You should consider what these young people think about:

- the effect of smacking on children's relationships with their parents
- how parents should act
- what is wrong with relying on physical punishment.

Support your answer with examples from the text.

(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 and presentational devices to achieve their effects.

A successful answer will focus on:

- a clear analysis of the statements made by the young people
- the understanding of the different views expressed
- the implications for the parent/child relationship

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:

Smacking not the answer, say kids

- **The effect of smacking on children's relationships with their parents**
causes embarrassment as well as pain to be hit in public
can leave emotional scars
distances child from parents - makes them unwilling to talk about things
relationships become strained if there is a threat of physical discipline
children could start lying to prevent trouble/smacking
smacking sends out a negative message
- **Suggestions on how parents should act**
find other means of disciplining children
take away children's privileges
stop allowances
seek help rather than seeing the children as punchbags
- **Why parents should not rely on physical punishment**
parents are hurting their own child
it can make it seem that a smack is not a 'real' punishment
it does not work
a light slap should be a last resort - enough to stop the child doing something
need to seek positive outcomes for parents and children

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
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. 'My room.'

Write a letter to a friend who has never visited you, giving information about the room you spend most time in.

You should:

- describe what this room is like
- explain what you think of it
- say how you would like to improve it.

(Total for Section C: 25 marks for Writing)

Candidates are required to describe in a letter to a friend a room in which they spend much time (eg a bedroom/lounge/study). They are asked to offer an explanation of their feelings about this room and how they would like to make improvements.

An appropriate written register will need to be adopted to suit a letter to a friend, with language suitable to the task.

NB The question does not assume that all teenagers have their own, separate room. Some will write about shared facilities, and may well express the wish that they had more space to themselves or they may like the fact that they have a sibling in whom to confide.

Likely approaches:

- **Description of room**
physical characteristics: size, shape
interior decoration: colours, walls, flooring
furniture
equipment
books/magazines
- **What they think of it**
May either like or dislike the room - either, of course, acceptable if reasons are given, eg:
Likes:
privacy
escape
own choice of entertainment
company (if shared, or if friends visit)
Dislikes:
insufficient space
not enough of own possessions
lack of privacy
having to compromise

- **Possible improvements**

These will relate to what has been mentioned in likes/dislikes, eg:

- more space
- more privacy
- more possessions
- better furniture

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial suggestions for improvement.

Higher band answers should convey more detailed suggestions under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will reveal character, interests and tastes in a focused and thoughtful way.

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.

NOW REFER TO PAGE 22-23 FOR THE ASSESSMENT OBJECTIVE GRIDS.

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

9. For a teenage magazine, write an article with the title: 'How I like to be treated'.

You should write about:

- the feelings you have about this topic
- why you feel the way you do
- what you would like to do to improve how you are treated.

(Total for Section C: 25 marks for Writing)

Candidates are required to explain in an article for a teenage magazine how they like to be treated. They are asked to offer explanations of their feelings and how they would like to make improvements.

An appropriate written register will need to be adopted to suit a magazine article, with language suitable to the task.

Likely approaches:

- **Feelings about how they would like to be treated**
The points made will of course reflect the individual's view about life, but likely ideas include being treated:
as a grown-up/not as a child
as an individual
with respect
as someone with feelings
with love/understanding
as a member of a particular group
as someone with particular skills (dancing, music, sport)
- **Why they feel as they do**
Again, this will depend on what has been chosen. Answers may include:
too often treated as a child
not given enough respect/independence (eg by parents, teachers or other adults)
feel themselves victims of unfair treatment (eg bullying, harassment)
do not think they receive enough attention/support/trust
- **Possible improvements**
These will relate to what has been mentioned earlier, eg:
would like more economic power to become more independent
would like their parents to 'get off their backs'
wish friends were less selfish/inconsiderate
wish for trappings of adult status

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial suggestions for improvement.

Higher band answers should convey more detailed suggestions under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will bring out the significance of such matters as respect, individuality, maturity and independence in a focused and thoughtful way, drawing relevantly on personal experience and avoiding an inappropriate tone for such an article.

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, eg, the interpretation of 'treated' as being given 'treats'. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the magazine article.

NOW REFER TO PAGES 22-23 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

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