

GCSE

Edexcel GCSE

English A (1203/4H)

The Craft of the Writer

Summer 2006

Mark Scheme (Results)

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our Customer Services on 0870 240 9800, or visit our website at [www.edexcel.org.uk](http://www.edexcel.org.uk).

Summer 2006

All the material in this publication is copyright

© Edexcel Ltd 2006

## 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 *You Will Be Hearing From Us Shortly* (page 7) and *Refugee Blues* (page 15).

In what ways does each poem present the themes of prejudice and discrimination?

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

---

(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 central characters are the victims of prejudice/discrimination
- the poets' presentation and handling of the themes
- 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 Will Be Hearing From Us Shortly

- **Prejudice/discrimination portrayed**  
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**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
aggressive/ almost rhetorical questions (because not answered)  
sarcastic tone  
short comments  
interviewee's silence

### Textual Evidence

You feel adequate...?

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

### Refugee Blues

- **Prejudice/discrimination portrayed**  
their passports no longer valid  
statelessness seen as a form of death  
officials will not deal quickly with them  
seen as a threat to local people's lives  
threat to/ low status of german jews  
compared unfavourably with animals  
they are fearful, as part of persecuted minority  
they feel excluded from material wealth  
they face the realisation that they are hated
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
use of repetition/echo  
strong, song-like rhythm/rhyme scheme  
wistful tone  
direct speech  
address to 'my dear'  
references to animals

### Textual Evidence

Old passports...  
If you've got no passport...  
Asked ... to return next year  
they will steal our daily bread  
It was Hitler over Europe...  
Saw a poodle ... Saw ... a cat let in  
Ten thousand soldiers ... looking...

Dreamed I saw...  
talking of you and me... we were in his mind

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 *Death in Leamington* (page 8) and **ONE** other poem from *In Such a Time as This* which deals with events taking place inside a house.

How does each poet show the relationship between the physical environment and the events and feelings portrayed?

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

**(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:**

- how the poems present the physical environment and its atmosphere
- the significance of the events and feelings and the relationship to their setting
- 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:**

## Death in Leamington

- **Physical environment**

upstairs bedroom lit by plate glass window  
her crochet was just lying there  
house fading grandeur/ old/needs  
decorating  
tranquil, quiet evening

- **Links to themes**

location of death stated at outset  
nurse entered, not noticing  
nurse carried out usual routines to the  
house  
nurse spoke to her, offering tea, despite her  
death  
her death linked to the fading of the house  
nurse realises death and quietly leaves  
house does not speak  
ends with the house being 'shut down'

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
words evoking atmosphere  
simple rhythm and rhyme scheme  
direct speech  
imagery of dying house/dying woman  
subdued mood

## Textual Evidence

bedroom ... light ... window  
...Lay patiently ... unstirred  
stucco is peeling... plaster drop

calm of a Leamington ev'ning

She died in the upstairs bedroom  
Nurse was alone...  
bolted ... let the blinds...

'Tea!' she said...

gray, decaying face  
tiptoeing gently over the stairs...  
silent bedstead  
Turned down the gas

**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.

## Identity

3. Look again at *Death of a Naturalist* (page 18) and *Follower* (page 20), in both of which the poet is reflecting on events from his childhood.

How does the poet make the reader aware of the significance of the events he describes?

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

(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 Heaney reflects on past events
- how he brings out their significance to him
- 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:

### Death of a Naturalist

- **The events**  
the scene at the dam  
sudden change  
appearance of the bullfrogs
- **The impact of the events**  
child's excitement at beauty of scene  
  
pleasure of collecting frogspawn  
  
delights in watching spawn develop into tadpoles  
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

### Textual Evidence

[from start of poem]  
one hot day, when fields were rank...  
coarse croaking...

Bubbles gargled delicately... dragon-flies,  
spotted butterflies  
warm thick slobber / Of frogspawn...  
jampots full of the jellied / Specks  
wait and watch ... fattening dots burst...

[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

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
description of scene  
vivid language for frogs - sight/sound  
onomatopoeia  
words expressing boy's feelings

### Follower

### Textual Evidence

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• <b>The events</b><br/>clear, detailed memories of his father ploughing<br/>vivid picture of these actions<br/>technical details described clearly</li> </ul>   | <p>worked with a horse-plough</p> <p>shoulders globed like a full sail...<br/>set the wing ... fit the bright...</p>   |
| <ul style="list-style-type: none"> <li>• <b>The impact of the events</b><br/>very proud of his father's skill<br/>son remembers wish to follow father<br/>recollection of desire to emulate father<br/>now realises that he was only a 'follower'<br/>now has awareness of his inability to help when young<br/>recognises role reversal - father now the helpless one</li> </ul> | <p>An expert<br/>follow / In his broad shadow<br/>I wanted to grow up and plough<br/>All I ever did was follow...<br/>a nuisance, tripping...</p> <p>It is my father who keeps stumbling</p> |
| <ul style="list-style-type: none"> <li>• <b>The use of language</b><br/>Reward all relevant examples of language and comments on its effectiveness, eg:<br/>description of countryside/ploughing<br/>technical language<br/>rhythmic pattern<br/>onomatopoeia<br/>words expressing boy's feelings<br/>reflective tone</li> </ul>  |  |

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 *Mid-Term Break* (page 22) and **ONE** other poem from *Identity* about an event or activity which made a lasting impression on the poet.

In what ways does each poem bring this event or activity to life?

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

(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:**

- how poets focus on a particular event/activity
- the way in which they create a lasting and vivid impression of the event/activity
- 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:

### Mid-Term Break

- **The event**  
driven home from college  
learning of death of brother in accident  
reactions of those in house  
arrival of corpse  
visit to see the coffin
- **How it is brought to life**  
Minute details of being taken home  
Emotions and reactions of family  
  
Vivid picture of dead boy and bedside scene  
His own feelings at how he was greeted
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
physical description  
sound and sight  
use of time  
focus on individuals  
his own feelings

### Textual Evidence

[start of poem]  
the bumper knocked him clear  
sorry for my trouble  
stanced and bandaged by the nurses  
lay in the four foot box...

neighbours drove me home...  
my father crying ... Big Jim... The baby  
cooed  
Snowdrops / And candles... poppy bruise  
I was embarrassed...

**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 *The Horses* (pages 33-34) and *The Storm* (page 42), in both of which people are waiting, watching and listening.

In what ways does each poet convey changes in mood and atmosphere as time passes?

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

(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 mood and atmosphere are conveyed by the poets
- the effects of the passage of time and changes which happen over time
- 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 Horses*

### Textual Evidence

- **Mood and atmosphere**  
The setting in the midst of war  
Long spells of watching and listening  
Silence caused by radio blackout  
Radios like lifeless bodies  
Changes to countryside caused by war
  - **The changes over time**  
The announcement of the horses' arrival  
Mysterious nature of their appearance  
Reiteration of the horses' arrival  
Dramatic, awe-inspiring nature of their appearance  
Unfamiliarity - horses a thing of past/legend
- Dead bodies piled on the deck...  
covenant with silence ... We listened  
The radios failed... dumb  
stand in corners...  
The tractors lie about... let them rust
- Barely a twelvemonth after / The ... war  
strange horses  
And then, that evening...  
distant tapping ... deepening drumming ...  
hollow thunder... wild wave charging ... were  
afraid  
We had sold our horses... fabulous steeds

What used to be commonplace now remote      strange to us...  
because of war

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
focus on sound and silence  
wartime mood  
physical description  
onomatopoeia and simile

### The Storm

- **Mood and atmosphere**  
build-up of the waves  
sound of wind  
movement  
  
rain  
increase of wind  
thunder  
increased rain  
the storm's moods  
hurricane
- **The changes over time**  
Fear at start of poem  
Retreat to houses  
  
Anticipation/dread as storm approaches  
Listen to storm, hoping it will soon be over
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
ominous build-up  
descriptions of sea  
sound: wind, thunder  
onomatopoeia  
alliteration and assonance  
dramatic verbs  
rhetorical question  
words expressing feelings

### 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

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 *Iguana Memory* (page 38) and **ONE** other poem from *Nature* in which human beings and animals meet.

How does each poem convey the nature and significance of these meetings?

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

**(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 the animals in the poems
- how the encounters affect the human beings
- 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:

### Iguana Memory

- **The description of the animal**  
iguana appears in back yard, moving across path  
green in colour (simile)  
its large size  
impression of many legs (comparison)  
it disappears from view
- **The significance of the meeting**  
an unfamiliar sight for a child  
felt direct contact  
was struck by suddenness of disappearance  
realises iguana's sense of danger
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
description of animal's appearance  
compression/ellipse/lack of complete sentences  
unusual vocabulary (backdam)  
simile  
onomatopoeia  
repetition (childish)  
use of colour (green)

### Textual Evidence

...rustling across my path

like moving newleaf sunlight  
big like big big lizard  
more legs than centipede  
in a brief / split moment ... before it went hurrying...

...when I was very small  
eyes meeting mine  
...split moment  
hurrying / for the green of its life

**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
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 article 'Parents learn how to say NO' (page 64).

What does this article reveal about attitudes to bringing up children and the importance of discipline?

Give evidence from the text to support your views.

---

(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:

- analysing the argument of the article
- explaining the ideas about discipline and child-rearing
- pointing out the differences in attitude which these show.

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:



## Parents learn how to say NO

Attitudes have changed since days of Dr Spock and other such gurus

Parents do not wish to return to Victorian methods

However, there is belief in 'discipline' through teaching (its meaning) and encouragement, not punishment

'Stand and think' method advocated - helps develop responsibility

As children grow, more scope for 'negotiation'

Reward use of sources referred to in the article (eg Parent Network, Janthea Brigden, Steve Biddulph).

**NOW REFER TO PAGE 16 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. 'Hopes and dreams.'

Write a letter to a friend, setting out your hopes and dreams for yourself and the future.

(Total for Section C: 25 marks for Writing)

---

Candidates are required to inform a specified audience (a friend) in a letter of their hopes and dreams for themselves and their future.

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

### Likely approaches:

The points made will of course reflect individuals' hopes and dreams about life, but likely ideas include such points as the following:

- further or higher education aspirations, perhaps linked with career ambitions
- views about the kind of working life to which they look forward
- hopes for marriage/partnership and children
- dreams about travel, perhaps to far-off destinations
- material prosperity, homes and possessions
- success in artistic or sporting fields, or in the media
- personal happiness.

Lower band answers will probably be limited to a few undeveloped points under each heading.

Higher band answers should convey more detailed suggestions 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 aspirations and ambitions of the candidates 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 PAGES 19-20 FOR THE ASSESSMENT OBJECTIVE GRIDS.**

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

9. 'Entertaining relatives: heaven or hell?'

Write a magazine article, drawing on your own or your friends' experiences, explaining how to make things go as well as possible and pointing out what should be avoided.

(Total for Section C: 25 marks for Writing)

---

Candidates are required to set out in a magazine article their ideas on how to make the visits of relatives a pleasure and not a trial.

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

**Likely approaches:**

There is no specific content expected and a wide range of examples and suggestions may be selected. Ideas such as the following may be found:

- Make sure the home part of the family knows how to behave to guests, including proper courtesy towards elders, and methods of making the guests feel at home and special
- Think of a range of activities to interest guests of different ages, catering for dry and wet weather possibilities
- Set out very clear 'house rules' or suggestions for guests, making the length of the invitation clear
- Limit the number of guests to the number that can comfortably be housed, to avoid excessive pressure at meal times or on bathroom and sleeping accommodation
- Keep as much distance as possible between any known enemies in the family
- Make the interval between visits sufficiently long that everyone will really want to see each other again.

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

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 for elders, practical solutions and a variety of activities 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. 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 19-20 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</b> success at a basic level	there is <b>little</b> awareness of the purpose of the writing	the writing uses a <b>limited</b> vocabulary and shows <b>little</b> variety of sentence structure	organisation of the material is <b>simple</b> with <b>limited</b> success 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</b> grasp 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</b> way	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</b> text structure, <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</b> and <b>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</b> control 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</b> sustained 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



For more information on Edexcel qualifications, please visit [www.edexcel.org.uk/qualifications](http://www.edexcel.org.uk/qualifications)  
Alternatively, you can contact Customer Services at [www.edexcel.org.uk/ask](http://www.edexcel.org.uk/ask) or on 0870 240 9800

Edexcel Limited. Registered in England and Wales no.4496750  
Registered Office: One90 High Holborn, London, WC1V 7BH



**A PEARSON COMPANY**

