

GCSE

Edexcel GCSE

English A (1203 2F)

The Craft of the Writer

November 2006

advancing learning, changing lives

Mark Scheme (Results)

Edexcel GCSE

English A (1203)

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 *Half-past Two* (page 2) and *Brendon Gallacher* (page 4).

What do the writers show about how the child in each poem copes with feeling alone?

For each poem you should comment on:

- the situation the child is in
- what the child thinks and imagines
- 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:

- each child's situation of being alone
- how the two children use their thoughts and imagination to 'escape' from being alone
- 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:**

Half-past Two

- **The situation of feeling alone**
Is left alone in classroom by teacher
Is being punished for unknown offence
- **What the child thinks and imagines**
Knows he has done something wrong
Is frightened
Knows teacher is angry
Cannot speak
Does not understand clock time...
Goes outside time into world of imagination...
Becomes more aware of sounds/smells
Is brought back into real world by words of teacher
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
onomatopoeic words
direct, simple diction
compound , run-together words...

Textual Evidence

Must stay in the school-room
She said he'd done Something Very Wrong

Something Very Wrong
Too scared
Being cross
Could not say
She hadn't taught him time...
Clockless land of ever

Silent noise
Slotted him back into time

Brendon Gallacher

- **The situation of feeling alone**
Needs a friend
Makes up an imaginary friend of similar age
- **What the child thinks and imagines**
Builds up many details:
 - nationality
 - family
 - appearanceWants somebody close...
... to confide in
Afraid mother would discover truth
Is more lonely when mother discovers truth
Realises the friend has to 'die'
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Contrast
Direct speech
Tone
Childlike language

Textual Evidence

My Brendon Gallacher
He was seven and I was six

Irish
Father... mum... family... poor
Spiky hair... flapping ear
He would hold my hand
We'd talk about his family
No, no, I'd say
There never have been any Gallachers
He died then, my Brendon Gallacher

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 *The House* (page 6) and **ONE** other poem from *In Such a Time as This* which describes unusual or unexpected events or places.

How do the writers show the effect of these events or places on those involved?

For each poem you should comment on:

- the way in which the events or places are described
- the feelings and thoughts that these cause in the poem's central character or characters
- 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:

- a clear description of location or critical events
- understanding of the effect of these on the people concerned
- 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

- **Location/events**

Large, deserted house
Infested
(Allegedly)haunted
A house of death

Isolated

- **Effect on people**

Had frightening effect on the child

Found it cold/eerie/dark
But it had a piano
And it was home

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Graphic detail/images
Metaphors
Onomatopoeia

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

Textual Evidence

A dozen bedrooms
Rats lived ... cockroaches
A friendly ghost
Drowned... carried there on a door...hosted
dry corpses
Neighbours never entered

[Throughout poem...: nostrils huge to a child]
Cold... ghost... dark
It did have a piano upstairs
And I did grow up there

Identity

3. Look again at *An Unknown Girl* (page 23) and *Once Upon a Time* (page 24).

How do the writers help the reader to understand what the central person in each poem is like?

For each poem you should comment on:

- the person's character and attitudes
- the situation the person faces and its effects on him or her
- 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:

- understanding the nature of the central characters and their attitudes
- how they respond to their situations
- 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 Unknown Girl

- **Character and attitude**

Keen observer
Watches the girl in slightly detached way
Yet enjoys having body decoration done by the stranger
Likes her new appearance

- **Response to situation**

Unused to the bazaar/time
Notes details of clothing
Fascinated by differences/clash between Eastern and Western culture ...
Drawn to India... wants to retain part of it...

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Colour vocabulary
Time words
Atmosphere
Imagery

Textual Evidence

[details throughout the poem...]

She is icing my hand
An unknown girl is hennaing my hand

Peacock spreads its lines across my palm...
I have new brown veins

Evening bazaar colours float up
Satin peach knee... shadow-stitched kameez
With their Western perms ... Miss India

I am clinging... I'll lean across a country

Once Upon a Time

- **Character and attitude**

Has become disillusioned/cynical about people's attitudes
Saddened – has learned through bitter experience
Feels close to son...

- **Response to situation**

Has learned how to conceal feelings
Now says things he does not really mean

But still longs for former happiness
Wishes son can teach this

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Compound words
Direct speech
Direct address

Textual Evidence

They used to laugh but now

So I have learned many things, son...
I used to laugh and smile
Once upon a time, son... show me, son

To wear many faces
To say 'goodbye', when I mean 'Good-riddance'
I want to relearn
Show me how I used to laugh and smile

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 *The Barn* (page 19) and **ONE** other poem from *Identity* which shows a person experiencing fear or other strong feelings about the surroundings.

How does the writer of each poem show why the central character feels like this?

For each poem you should comment on:

- what causes these feelings
- how the person tries to deal with 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 feelings of the person in each poem
- explaining what it is that makes each of them feel fear or other strong 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:**

The Barn

• **Feelings**

Childhood fear of:

- dark
 - creatures/rats
 - cobwebs
 - farm implements
 - nightmares
- Tried to hide from fearful objects

• **Reasons for the feelings**

Interior of barn
Unknown, unfamiliar noises/sights

Textual Evidence

Musty dark... no windows... gulfed like a roof-space
Bats... bright eyes...
Cobwebs clogging up your lungs
Bright objects formed
I was chaff to be pecked up
Lay face-down to shun the fear

[throughout the poem...]

[throughout the poem...]

- **The use of language**

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

Graphic imagery

Movement words

Similes

Alliteration

NB: for the other poem, candidates may choose any **ONE** from the section *Identity*, as long as a choice is 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 *Roe-Deer* (page 38) and *The Five Students* (page 44).

How does the writer of each poem describe the effects of particular seasons of the year?

For each poem you should comment on:

- the descriptions of the season or seasons
- how animals and humans are affected by the season or seasons
- 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:

- accurate description of the seasonal characteristics
- the effects which these have on the animals/people
- 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:**

Roe-Deer

- **Seasonal characteristics**

Winter
Wintry dawn
Snow building up

- **Effects on animal/people**

Creates scene of isolation
Deer in the snow impede cars
Snow obliterated evidence of deer

Special moment
Moment gone

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Movement and stillness contrasted
Alliteration

The Five Students

- **Seasonal characteristics**

Description of all four seasons:
...spring/summer

...autumn/winter

- **Effects on animals/people**

...Spring/summer:
sparrows take bath
cattle rest
the 5 students continue their journey

One drops out
...Autumn/winter:
Earthworms use the fallen leaves
One more drops out, then another; the others
continue the journey
People wrap up warm against snow
Only one left
Seasons represent ageing process, applied to
human life (metaphor for stages of life)

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Compound words
Alliteration
Movement words
Imagery
Repetition

Textual Evidence

Biggest snow of the year
Dawn-dirty light
Boil of big flakes

Snow-lonely field
Snow-screen vision of the abnormal
Took them and soon their nearby hoofprints
as well
The deer had come for me...
Back to the ordinary

Textual Evidence

[Throughout the poem...]
Sun grows passionate-eyed... boils the
dew... air is shaken... high-road hot...
shadowless swoons

Moulds the hard fruit mellow... Leaf drops...
birch and beech are skeleton-thin... icicles

Sparrow dips in his wheel-rut bath
Cattle at rest
Strenuously we stride ... we on our urgent
way
But one - elsewhere
...
Earthworms draw it in...
Fallen one more ... two of us
Forward we press... on the beat
Home-bound foot-folk wrap
One of us... I still stalk
[Throughout the poem...]

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 *The Stag* (page 37) and **ONE** other poem from *Nature* in which the writer describes the natural setting and the weather.

How does each writer show the importance of the setting and the weather?

For each poem you should comment on:

- the description and effect of the setting
- the description and effect of the weather
- 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:

- how clearly the setting and weather are described
- the ways in which these are significant for the subject-matter or development of the poem
- 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:**

Stag

- **The description of the setting and weather**

View of Exmoor
Heavy rain
Trees
Woods
River

- **Their importance in the poem**

Country setting/ hunting territory
The land of the stag – his country
Stag forced out of his own land
Stag's movements impeded by woods

Textual Evidence

November woodland shoulder of Exmoor
Rain fell... drummed
Tree-fringe which was leafless
Private forest
Brown impassable river

[Throughout the poem...]
Loped through his favourite valley...
Dropped in to strange country
Strange trees struck him

Unfamiliarity builds up the stag's panic

Looking for home up a valley
Strange earth came galloping after him...

Sense of damp anti-climax for people after
stag's death – returning home from country

Got back into their cars wet-through and
disappeared

- **The use of language**

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

Alliteration

Repetition

Contrast

Sound

Colour

NB: for the other poem, candidates may choose any **ONE** from the section *Nature*, as long as a choice is 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
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 “Save our children from the horrors of school sport” (page 60).

What does the writer think are the ‘horrors of school sport’?

You should consider:

- the writer’s feelings as a child
- the writer’s view of the teachers
- how the writer expresses his views.

Support your answer with examples from the texts.

(Total for Section B: 25 marks for Reading)

Main Assessment Objective:

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

Supporting Assessment Objective:

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

A successful answer will focus on:

- giving a clear account of the effects of sport on the writer as a child
- showing how he felt about the attitudes and behaviour of the teachers, using textual evidence to substantiate points made
- the way in which his strong attitudes are shown.

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:**

Save our children from the horrors of school sport

- **Writer's feelings as a child**

At primary school: made to feel shame at failure to do forward roll at age of six

At secondary school: hated being the last to be picked for team

Often felt embarrassed or humiliated by staff

Found pleasure in sport at age of fifteen, but only by trying to play team sports as badly as possible (perverse pleasure – in helping team to lose)

- **His view of teachers' attitudes**

Thought they were ogres – brutal: forced children to do sport (eg forward rolls)

Felt they thought compulsory games essential, otherwise international competitiveness would decline

Public embarrassment of students, even if it put talented athletes off sport (eg Saturday morning cross-country meeting)

- **How he expresses his views**

Strong, sometimes exaggerated language

Sarcastic/humorous tone: eg, putting forward roll on CV

Uses mixture of very complex or sophisticated language ('borderline psychopaths', 'causal', 'synonymous', 'prodigiously') with colloquialisms ('cracked it', 'woffled', 'Erm... Trev'.)

Critical reference to concerned sporting figures

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. Explain a difficult choice you have had to make.

You should write about:

- the circumstances or events that led up to the choice
- the things you had to think about
- the choice you made, and why.

(Total for Section C: 25 marks for Writing)

Candidates are required to set down their thoughts and feelings about a difficult choice which they have had to make. An appropriate personal register will need to be adopted.

Likely approaches:

- The points made will of course reflect individuals' choice of subject-matter, so no particular content can be prescribed. A range of topics may be selected, but it is likely that most candidates will opt for typical choices made by young people, in fields such as relationships, education or taking up or dropping particular leisure activities. Whatever subject is selected, the answer should be judged principally on the extent to which the **reasoning** about the choice is developed.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial comments on the choice.

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 the choice in their lives in a focused and thoughtful way, drawing relevantly on personal experience.

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 explanation.

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. Write a letter to a possible employer, explaining why you would like to work for that person or organisation.

You should:

- give information about your qualifications and relevant experience
- describe your skills and qualities
- explain why you are interested in this type of work.

(Total for Section C: 25 marks for Writing)

Candidates are required to give clear **explanation** concerned with their interest in a particular form of work, accompanied by relevant **information** and **description**. An appropriate written register will need to be adopted to suit a letter to someone who, it is hoped, may choose to employ the letter-writer, with language suitable to the task.

Likely approaches:

- **Information**

This may include details of examinations being taken, or already taken, as well as other forms of qualification obtained in contexts other than education (such as judo black belts, scouting badges or typing proficiency).

- **Description**

Skills and qualities will depend on the individual, but skills referred to may well include: IT skills, communication, numeracy. Qualities may include: efficiency, punctuality, sympathetic nature, industrious character, or many others.

- **Explanation**

Reasons will relate to the nature of the work chosen, but general points made are likely to include such things as: ‘it’s what I’ve always wanted to do’; ‘I love working with (people, animals, machines...’); ‘I prefer an office/outdoor/laboratory environment’.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial explanations of why they have chosen this particular kind of work.

Higher band answers should convey more detailed points 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 how to use evidence, for example on personal aptitude for the particular kind of work, in a focused and thoughtful way, drawing relevantly as appropriate on personal experience and choosing an appropriate tone for such a letter.

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 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 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

For more information on Edexcel and BTEC qualifications please contact
Customer Services on 0870 240 9800
or <http://enquiries.edexcel.org.uk>
or visit our website: www.edexcel.org.uk

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