

GCSE

Edexcel GCSE

English A (1203 4H)

The Craft of the Writer

November 2006

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Mark Scheme (Results)

SECTION A: MODERN POETRY

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

In Such a Time as This

1. Look again at *Electricity Comes to Cocoa Bottom* (page 9) and *Where the Scattering Began* (page 10).

How does each writer create a distinctive atmosphere and sense of place?

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

(Total for Section A: 25 marks for Reading)

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 atmosphere and sense of place created in each poem
- the way in which the writers achieve their effects through arresting images
- the writers' use of 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:**

Electricity Comes to Cocoa Bottom

- **The atmosphere and sense of place created**

Expectancy and anticipation of the setting sun

Electricity cable like a thin silhouette

Fireflies

Kling-klings

Movement

Sound

Children gathering, waiting, watching, dispersing

- **Unusual or striking images:**

Kling-klings; fireflies/lanterns; breeze held its breath; soft as chiffon curtains; shimmer, tweet-a-twit, mongoose ferns

- **The use of language**

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

Single words/short lines

Repetition

Onomatopoeia

Sound and movement (as above)

Textual Evidence

Waiting for sunset... watching the sky turn yellow, orange

Cable drawn like a pencil line across the sun

Waited – their lanterns off

Swooped in... congregating

A breeze ... evening came as soft as chiffon curtains

Tweet-a-whit... whispered

[Throughout the poem...]

Where the Scattering Began

- **The atmosphere and sense of place created**

Contrast of London and Africa

Rhythm/music

Identity/faces

Communication/lack of telling stories

- **Unusual or striking images:**

Look for examples such as: measure the rhythm of our paces, wail of the mbira, yields music to the thumbs, eyes that tell a story

- **The use of language**

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

Imagery: music

Gestures

Enjambement

Repetition

Textual Evidence

Streets of London... Ghanaian... Zimbabwe

Rhythm of our paces... call of Ghanaian

drum... wail of mbira

[Many references]

Hands that speak... in ways the tongue has forgotten... reshape languages we have been given

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

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

2. Look again at *The Darkling Thrush* (page 16) and one other poem from *In Such a Time as This* which presents a mood of sadness or uncertainty.

How does each writer enable the reader to understand the mood and feelings of the central character or characters?

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 feelings and mood conveyed
- the reader's understanding of these
- 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 Darkling Thrush

- **Feelings and mood**

Bleak winter's scene

Dusk and gloom

People huddling by fire to avoid cold

Sense of pale/ghostly foreboding

Ending of century

Imagery of age and death

Thrush's sound had hope

- **Reader's understanding**

Reward responses which show secure understanding and interpretation of above points and others candidates may wish to raise, based clearly on text

- **The use of language**

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

Alliteration

Imagery

Metaphor

Simile

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

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

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

Textual Evidence

Frost... spectre-gray... winter's dregs made desolate

Weakening eye of day...

All mankind... had sought their household fires

Haunted ... fervourless

Century's corpse outleant

Death-lament... shrunken hard and dry...aged thrush

Blessed Hope

Identity

3. Look again at *An Unknown Girl* (page 23) and *Still I Rise* (page 27).

How does each writer bring out the importance of cultural background to the central character?

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 characters' cultural heritage and background
- how each is affected by this
- 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:**

An Unknown Girl

- **Background and culture**

Excitement of the bazaar
Fascination with having hand painted in traditional way
Clash of East/West

- **Effect on the central character**

Feels the magic of the different, traditional customs, to which she relates
Sees that she can change her appearance for very little money
Is intrigued by the girl
Desire to relate to heritage

Yearning

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Imagery
Repetition
Colour
Light

Textual Evidence

Evening bazaar... studded with neon
I have new brown veins

Western perms... Miss India

Choice of language [throughout the poem]

For a few rupees

Repetition of phrase
I'll lean across a country... hands outstretched
Longing for...

Still I Rise

- **Background and culture**

Her people's history of being downtrodden
Used to receiving hatred and rejection (historic roots)
Reaching out to her past

- **Effect on the central character**

Refuses to accept 'victim' role
Now walks with confidence
Proud to be black
Confident in her attractiveness
Triumphing over past of slavery
Her history has given her a sense of hope

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Direct speech
Repetition
Rhetorical questions
Imagery

Textual Evidence

You may trod me in the very dirt
Out of the huts... rooted in pain

The gift that my ancestors gave

Broken/bowed head
Sassiness
Black ocean
Sexiness... diamonds
But still I rise (rep.)... welling and swelling
Dream and the hope

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

In applying the grid, bear in mind the need for **the ‘best fit’ approach.**

4. Look again at *Digging* (page 21) and one other poem from *Identity* about relationships within a family.

How does each poem explore family relationships and their significance to the central character?

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 nature of the relationships
- how these affect the central characters
- 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:**

Digging

- **Nature of relationships**

Son/father: strong memories of father's skill
(on the land)

Boy/grandfather: close

- **Significance to the character**

Strong sense of family traditions on the land

Pride in ancestors' achievements

Sense that the land was not his destiny

The pen would become his spade: a writing
career, building on *his* strengths

- **The use of language**

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

Imagery – metaphors

Diction

Sound (onomatopoeia)

Movement

Textual Evidence

Stooping rhythm through potato drills

Once I carried him milk

By God, the old man could handle a spade...
just like his old man

My grandfather cut more turf

But I've no spade to follow men like that
I'll dig with it...

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

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

Nature

5. Look again at *The Thought-Fox* (page 36) and *The Five Students* (page 44).

How does each writer convey a close connection between the events described and the thoughts or feelings of the central character?

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:

- an appreciation of the events which shape the poem
- the relationship between these and the writer's thoughts or feelings
- 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 Thought-Fox

- **Events**

Stillness/loneliness at start

Impact of fox's arrival

The fox's movement through the snow

- **Their relationship with thoughts/feelings**

Stillness linked to lack of inspiration

Awareness/excitement that something is changing/happening

Movement and eyes of fox become source of inspiration

- **The use of language**

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

Alliteration

Enjambement

Metaphor – writing poetry/inspiration; fox/thought

Use of adverbs

Textual Evidence

Midnight moment's forest ... clock's loneliness

Something else is alive

Sets neat prints in the snow

This blank page

Something... is entering the loneliness

It enters the dark hole of the head... the page is printed

The Five Students

- **Events**

Journey described, straddling the seasons

Five students embark on lengthy walk – gradually they fall away

Changes in cycle of nature through the seasons

- **Their relationship with thoughts/feelings**

Remembering the five students prompts reflection on passage of time and loss of friends

Changes of season linked in mind to change from youth to old age

Changes in nature move from vibrant life to heat of summer to decay and death

- **The use of language**

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

Metaphor: seasons/life/journey

Textual Evidence

strenuously we stride...on our urgent way... forward still we press... yet on the beat are we... I still stalk

Five of us: Dark He, fair He, dark She, fair She, I... four of us... three of us... one of us
The sun grows passionate-eyed... the air is shaken, the high-road hot... Autumn moulds the hard fruit mellow... the fingers of birch and beech are skeleton-thin... icicles... snow-flaked heads

Fair She, dark She, fair He, I, but one – elsewhere... but – fallen one more... but no more left to go/the track we know... the rest - anon

Boils the dew/strenuously we strive... the high-road hot/urgent way... snow-flaked heads

Sun grows passionate-eyed.... swoons the day.... Leaf drops... icicles

Natural images

Compound words

Declining numbers linked to repeated phrases: He/She (use of capitals)

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

In applying the grid, bear in mind the need for **the ‘best fit’ approach.**

6. Look again at *Mushrooms* (page 40) and one other poem from *Nature* in which natural events or objects are seen to have significance in human terms.

How does each writer relate these objects or events to ideas about human beings and their lives?

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:

- an understanding of how the objects relate to human beings and their lives
- 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

- **Relationship to human beings and their lives**

The mushrooms grow: want life/air
They battle and establish themselves
They multiply greatly
They will inherit the Earth (like the meek, in the Bible)
They are personified, with 'human' organs
They will persevere/gain strength
They are stealthy, like a secret army creeping up unawares
Can be seen to represent unseen, growing threats to life, stability, health

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Personification
Repetition
Biblical reference
Short, simple lines

Textual Evidence

Acquire the air
Soft fists ... hammers ...rams
So many of us!
We shall ... inherit

Toes... noses... fists... shoulders
Nudgers and shovers... in spite of ourselves
Our foot's in the door

[Throughout the poem...]

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

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

READING MARK SCHEME

The ‘Best Fit’ Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer’s use of language	Selection and development of appropriate material/textual references
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 “Don’t leave me here to die” (pages 58-59).

What do we learn about how Cathy O’Dowd faced up to and made her own decision about an important moral issue?

Give evidence from the text to support your answer.

(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:

- the difficult situation/moral dilemma faced by the author
- the decision she reached and the grounds on which she did so
- how the author resolved the moral difficulty she faced
- using textual evidence to substantiate points made.

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

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

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

Don't leave me here to die

- **The situation/dilemma**

C's thoughts on finding the climber and the dire state she was in

Chances of survival: 'saving someone was not straightforward'. If 'immobile... probably going to die'... 'futile'

Four hours from summit - 'so close to fulfilling everything'. Sponsors expected them to reach summit of Everest

Dilemma: whether to try to save her and have to abandon the expedition, or to go on to the summit, leaving her to certain death.

- **Her decision and her reasons**

She cannot leave her: 'but all the debates, issues, the logical analysis were useless. I simply could not do it.'

Reactions to Fran's desperate appeals

Saw similarity to herself: 'She looked like me'

The fact that Fran was conscious was both encouraging and appalling to C.

Having decided to save her, they realise she is slipping into unconsciousness – after their attempts, a final decision is made: its impact on C.: 'what hope I had faded in the face of her incoherence, her physical incapacity'. So finally they leave her to die.

- **Appreciation of the moral implications**

Awareness of what it must be like having to leave someone to die: 'I had had friends not come back, but I had not watched anyone die.'

Realisation of how it was worse for C. to leave another woman climber: 'climbing is a male-dominated environment'

Recognition that moral decisions may involve choosing 'the lesser of two evils'

Taking such a decision can have hard repercussions – led to abandoning the attempt.

NOW REFER TO PAGE 18 FOR THE ASSESSMENT OBJECTIVE GRID.

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

READING MARK SCHEME

The ‘Best Fit’ Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer’s use of language	Selection and development of appropriate material/textual references
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. A publisher has asked for ideas for a new magazine for teenagers. Write a letter informing the publisher of your ideas for such a magazine; you should describe your suggestions for title and content and explain why you think the magazine will be popular.

(Total for Section C: 25 marks for Writing)

Candidates are required to think of a suitable topic for a magazine, and then write a letter which explains clearly the nature of the proposed magazine, in a way which will give the publisher the required information to make a judgement on the suitability of the project. An appropriate register will need to be adopted for a letter to a publisher, with language suitable to the task.

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 teenagers' subjects, such as fashion, music, media, sport, modes of transport or computing. Whatever subject, the answer should be judged principally on the extent to which the ideas about the content are developed and the reasons for the selection made clear.

Lower band answers will probably be limited to a few undeveloped points about the magazine's subject matter, and may not offer any substantial reasons for its selection.

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 present clearly articulated ideas about content and reasons for the choice. These responses will treat their subject in a focused and thoughtful way, drawing relevantly on personal experience and choosing an appropriate tone for such a letter.

Examiners are asked to be open-minded and to accept any relevant and/or unusual choices or approaches. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the letter.

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

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

9. “What really annoys me!”

Explain clearly what annoys you, and why you feel so strongly.

(Total for Section C: 25 marks for Writing)

Candidates are required to explain clearly the reason why they feel so strongly about a particular subject or subjects. An appropriate register will need to be adopted which reflects the writer’s deeply-held, perhaps impassioned feelings, and which is expressed in language and tone suitable to the task.

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 chosen, but it is likely that many candidates will opt for subjects related to their own experience, such as relationships, age restrictions, media programmes or education, or they may choose wider social, political or environmental aspects, such as pollution or racism. Whatever the subject, the answer should be judged principally on the extent to which the nature of the strong feelings is developed and the reasons for the selection made clear.

Lower band answers will probably be limited to a few undeveloped points, and may not offer any substantial reasons that show the strength of their feelings or the reason for these feelings.

Higher band answers should convey more detailed views 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 reasons why they feel as they do in a focused and thoughtful way, drawing relevantly on personal experience and choosing an appropriate tone.

The above points are possible indicators, 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, clarity and effectiveness of the writing.

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

In applying the grids, bear in mind the need for **the ‘best fit’ approach.**

WRITING MARK SCHEME

The ‘Best Fit’ Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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

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

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