

# Mark Scheme (Results)

## Summer 2007

GCSE

GCSE English A (1203/2F)

# 1203/2F: The Craft of the Writer

## 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 'Hide and Seek' (page 1) and 'Electricity comes to Cocoa Bottom' (page 9).

How does each writer create a particular atmosphere and reveal the feelings of a child or children waiting for something exciting to happen?

For each poem you should comment on:

- the way the writer describes the atmosphere of the place where the child or children wait
- their feelings **both** as they wait **and** after it is all over
- the use of language to show atmosphere and feelings.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

#### Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

#### A successful answer will focus on:

- how each poet conveys atmosphere and feelings, for example through use of the senses
- the build-up of expectation to a climax/anti-climax
- the poets' 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:**

### Hide and Seek

- **The description of the atmosphere and feelings**  
Evokes the smell of the shed  
Sense of a cold, damp, dark place  
Child's thoughts create atmosphere  
Is aware of his body's feelings/discomfort
- **The build-up of expectation and the ending**  
Child initially excited/challenging others  
Believes he is bound to win  
Is aware of need for caution  
Hears every sound  
  
Sense of triumph...  
... Followed by let-down, disappointment, loneliness
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
words which use the senses (taste, touch, sight, hearing, smell)  
rhetorical question  
child's direct speech

### Textual Evidence

Sacks... smell  
Floor is cold... salty dark  
(Throughout)  
Legs are stiff... cold bites  
  
Call out... 'I'm ready'  
They'll never find you  
Be careful...  
Someone... mutters... words and laughter  
'I've won!'  
Where are they...

### Electricity comes to Cocoa Bottom

- **The description of the atmosphere and feelings**  
  
Electricity cable like a thin silhouette  
Movement  
  
Sound  
Suspension of time
- **The build-up of expectation and the ending**  
Expectancy and anticipation of the setting  
sun  
Nature waiting  
Children: gathering  
          waiting  
          watching  
          dispersing
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
Imagery: music  
Gestures  
Enjambment  
Repetition  
Contrast  
Alliteration  
Rhetorical questions

### Textual Evidence

Cable drawn like a pencil line across the sun  
A breeze ... evening came as soft as chiffon curtains  
Tweet-a-whit... whispered  
Waiting... watching... waited... stopped  
  
Waiting for sunset...watching the sky turn yellow, orange  
Fireflies...kling-klings  
Went to see Mr Samuel's lights  
Camped on the grass bank...  
Watching the sky turn yellow...  
Already... had lit their lamps

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 'Refugee Blues' (page 15) and **ONE** other poem from *In Such a Time as This* which shows how cruel or unkind people can be to each other.

How do the writers show the effects of cruelty or unkindness on the people described in these poems?

For each poem you should comment on:

- the way the writer describes the cruel or unkind actions
- how the people affected react to the cruelty or unkindness
- the use of language.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

**Assessment Objectives:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

**A successful answer will focus on:**

- how the poet shows people to be acting cruelly or unkindly
- the ways in which these actions had an impact on those experiencing them
- the poets' language.

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

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

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

## Refugee Blues

## Textual Evidence

### The cruelty of people

Officials acting  
bureaucratically/coldly/officiously  
Openly tell them they do not really exist  
Committee polite but rejected them and  
told them to return next year  
People show strong feelings against new  
arrivals  
They are a persecuted minority

The consul banged...

...you're officially dead  
Went to a committee...

"If we let them in..."

ten thousand soldiers...looking

### • Its effects

Realisation that they are hated/feel  
worthless  
Nowhere for them  
Sense of being hunted  
Even animals were let in/free  
  
they feel excluded from material wealth

Talking of you and me... we  
were in his mind  
Not one of them was ours  
Looking for you and me  
fish swimming... free, birds in  
the trees  
dreamed I saw...

### • 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

**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 'Not My Best Side' (pages 25-26) and 'Warning' (page 29)

How do the writers present the central character or characters in these poems?

For each poem you should comment on:

- how each writer shows the personality of the character or characters
- any surprising or unusual things about the character or characters
- the use of language.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

### **Assessment Objectives:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- 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 poets bring out the personal qualities of those portrayed
- features of their attitudes or behaviour which they find unexpected
- 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:

## Not My Best Side

- **The description of the characters**
  - The dragon**  
obsessed with appearance and status  
concerned about his image/vain  
is scathing about St George's youth  
is unimpressed by the horse's appearance  
feels superior to and contemptuous of the maiden  
wants to be treated properly
  - The maiden**  
modern, unlike an innocent maiden  
given to strong physical attraction  
(the dragon, not George)  
contemptuous towards George (worldly, superior)  
judges by appearances  
practical, realistic, self-centred  
confident, independent  
  
chatty, using colloquialisms
  - St George**  
boastful, about his qualifications  
mad on gadgets/high tech  
condescending manner  
dismissive, selfish
- **Unexpected features**  
(Reward personal points)
  - Dragon:** not fierce, able to speak, has a 'human' character, is media/image-conscious
  - Maiden:** lack of innocence, modern style of speaking, does not fancy George, does not want to be rescued, not in distress
  - George:** not heroic, modern-day, uninterested in the girl, aware of expected 'roles'
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
colloquialisms  
contrast  
tone  
imagery

## Textual Evidence

the artist didn't give me a chance  
I was sorry for the bad publicity  
so ostentatiously beardless  
deformed neck and square hooves  
...unattractive as to be inedible

should have liked... taking me seriously

You could see all his equipment, etc  
Sexy tail", "he was so nicely physical"

I didn't much fancy him

acne, blackheads... bad breath  
a girl's got to think of her future  
it's hard for a girl to be sure if she wants  
to be rescued  
if you know what I mean

I have diplomas...  
automatic transmission....prototype armour  
why be difficult?  
in my way... what does it matter

Evidence as above

Evidence as above

Evidence as above

## Warning

- **The description of the character**  
Defiant/rebellious/unconventional  
Determined to grow old disgracefully/not to accept stereotypes of old age  
Frustrated by current expectations on her  
Aware people may be shocked/needs to soften the blow  
Unusual clothing  
Eccentric spending patterns  
  
Unconventional actions  
  
Unusual diet  
Hoarding objects
- **Unexpected features**  
(Reward personal points)  
Unlike typical old woman  
  
Unconventional behaviour  
Very unusual in appearance, tastes, odd colour combinations
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
words which are particularly striking  
tone  
imagery  
tenses and modes of verbs (shall, can, must, ought)  
colour  
contrast

## Textual Evidence

(Throughout poem)

(Throughout poem)

But now we must...

Maybe I ought to practise...

Wear purple with a red hat

Pension on brandy and summer gloves...

Sit down on the pavement...

gobble up samples

Three pounds of sausages... bread and pickle

Pens and pencils...

Above examples; ...make up for the sobriety of my youth

Above examples; run my stick...

(Throughout poem)

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 'Follower' (page 20) and **ONE** other poem from *Identity* which deals with childhood memories.

How do the writers show the ways in which these memories have affected the person who is looking back?

For each poem you should comment on:

- how the events and/or places are described
- the feelings of the person who is looking back
- the use of language.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

**Assessment Objectives:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

**A successful answer will focus on:**

- the detailed description of place or events
- how the person looking back feels about 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:

## Follower

- **Description of place/events**  
clear, detailed memories (which have stayed in his mind over the years) of his father ploughing  
vivid picture of these actions  
  
technical details described clearly
- **The writer's feelings about these**  
Son very proud of his father's skill  
son remembers wish to follow father  
recollection of desire to emulate father  
  
now realises that he was only a 'follower'  
now has awareness of his inability to help when young  
recognises role reversal - father now the helpless one

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
Description of countryside/ploughing  
Technical language  
Rhythmic pattern  
Onomatopoeia  
Words expressing boy's feelings  
Reflective tone  
Contrast: past/present

**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.

## Textual Evidence

'worked with a horse-plough'

'shoulders globed like a full sail...'

'set the wing', 'fit the bright...'

'an expert'

'follow in his broad shadow'

'I wanted to grow up and plough'

'All I ever did was follow...'

'a nuisance, tripping...'

'it is my father who keeps stumbling...'

## *Nature*

5. Look again at 'Thistles' (page 43) and 'Trout' (page 45).

How do the writers give a detailed impression of the object or objects they are describing?

For each poem you should comment on:

- how the imagery helps you to picture the object or objects
- what the writer makes you think or feel about the object or objects
- the use of language.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

### **Assessment Objectives:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

### **A successful answer will focus on:**

- the visual images used in the poems
- the reader's response to these images, in relation to the object(s)
- 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:

## Thistles

- **Visual images**  
The growing thistles have great strength  
Warlike imagery to show sharpness  
Viking imagery to describe growing from underground  
Ageing process  
Natural cycle continues: new soldiers
- **Reader's response**  
Allow for personal interpretation  
The thistles are extremely powerful  
They are difficult to destroy  
Their strength and resilience inspire awe  
They spring back to new life
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
Onomatopoeia  
Similes and metaphors  
Alliteration

## Textual Evidence

Spike the summer air... crackle open  
Splintered weapons... plume of blood  
Decayed Viking... pale hair

Grow grey like men  
Their sons appear...

Evidence as above  
Evidence as above  
Evidence as above  
Evidence as above

## Trout

- **Visual images**  
Trout still...And in motion  
  
Deep river... Shallow river  
Catching his prey  
Detailed description of appearance  
  
Colour  
Ease of movement
- **Reader's response**  
(Reward all reasonable reactions to/personal interpretation of the description of the trout)  
Impressed by hunting skill  
Admires appearance  
Sees as surprisingly quick  
Awesome power/stealth
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
Concrete language  
Dramatic words  
Images of power  
Military language  
One line last stanza

## Textual Evidence

Hangs... Slips like butter...darts like a tracer-bullet  
Depths smooth-skinned... Water unravels...  
Muzzle gets bull's eye...  
White belly...heavy, solid... fat gun-barrel  
smooth-skinned as plums  
white belly  
slips like butter...

Evidence as above  
Evidence as above  
Evidence as above  
Evidence as above

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 'Wind' (page 35) and **ONE** other poem from *Nature* which shows how natural events or objects can affect people strongly.

How do the writers show the feelings which people have about these events or objects?

For each poem you should comment on:

- the way in which the events or objects are described
- what we learn about people's feelings or reactions
- the use of language.

Support your answer with examples from the texts.

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(Total for Section A: 25 marks for Reading)

**Assessment Objectives:**

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- 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 events or objects
- how people in the poems react to 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:

## Wind

- **Description of the events**

Power of nature to change all before it  
Sound of wind in the countryside

Effect on houses  
Rushing across fields  
Effect on birds

- **The effect on the people witnessing them**

Caused fear  
Inability to concentrate

Sense of powerful threat

Physical impact

- **The use of language**

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

Use of sight language  
Similes (visual again)  
Metaphors  
Enjambment  
Alliteration  
Onomatopoeia  
Personification

## Textual Evidence

House out at sea... hills had new places  
Woods crashing... booming hills stampeding  
the fields...(other examples throughout)...  
House rang like some fine green goblet  
Winds stampeding the fields  
The wind flung a magpie away...  
A black-backed gull bent like an iron bar  
slowly

Grip our hearts...  
cannot entertain book, thought or each  
other  
Feel the roots of the house move...  
window tremble to come in...  
Dented the balls of my eyes

**NB:** for the other poem, candidates may choose any **ONE** from the section *Nature*, as long as a choice can be justified.

**Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.**

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

## READING MARK SCHEME

### The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/ references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references

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

17-19	<i>Thorough understanding of the text thoughtful interpretation</i>	<i>good analysis of language thoughtful evaluation of the use of language</i>	<i>a good range of well-focused points sustained development apt use of examples/references</i>
20-22	<i>assured understanding of the text perceptive interpretation</i>	<i>confident analysis of language sensitive evaluation of the use of language</i>	<i>a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references</i>
23-25	<i>impressive command of the text cogent interpretation</i>	<i>penetrating analysis of language sophisticated evaluation of the use of language</i>	<i>a variety of astute and discriminating points commanding exploration of ideas left 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 'Mongolian Wedding' (pages 47-49).  
What do you find unusual about the description of the wedding?

You should consider:

- how the people behave
- wedding customs or traditions
- the use of language.

Support your answer with examples from the text.

(Total for Section B: 25 marks for Reading)

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### Assessment Objectives:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them
- understand and evaluate how writers use linguistic and presentational devices to achieve their effects.

### A successful answer will focus on:

- looking closely at the way in which the people behave
- what the passage reveals about local customs and traditions
- 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:



### Mongolian Wedding

- **The behaviour of the people**  
The groom's drinking session  
the music: each guest obliged to offer a song  
the degeneration into a brawl: 'no one seemed to consider a wedding punch-up as odd'  
Boisterous occasions - people became unpredictable  
Competition between two families is intense
- **Local customs and traditions**  
Wedding traditions: bride hiding; preparation of the *ger*; exotic food; traditions for hospitality, food and drink; bridal party  
People move around from location to location/ both sides of family offering feasts  
Large numbers congregate in the ger - like Tokyo subway  
Use of old truck for the wedding (the 'Rolls Royce' equivalent)

NOW REFER TO PAGE 19 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 left 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. 'How to live a long and happy life.'

Write an article for a magazine, setting out your thoughts on this subject:

You could write about:

- activities, health and exercise
- relationships
- things that are important to you
- things to avoid
- any other points.

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(Total for Section C: 25 marks for Writing)

Candidates are required to offer their explanations and descriptions of the kinds of activity and style of life which they think important for a long and healthy life, giving this information in the form of a magazine article (no specific age specified). An appropriate written register will need to be adopted to suit a magazine, with language suitable to the task.

Likely approaches:

- **Activities, health and exercise**

There is no single viewpoint which is to be looked for, but candidates are likely to give views about the importance of physical recreation, including sport and dance. They will also often refer to questions of diet, not necessarily adopting the currently approved wisdom on what to eat. Candidates may adduce evidence that keeping physically and mentally agile can help prolong life.

- **Relationships**

Candidates may be expected to talk about how relationships within the family, including relationships with a 'partner', are significant factors in living a long and happy life; they may also write about the importance of friendship, security and mutual care.

- **Things that are important and things to avoid**

Clearly no particular topics can be prescribed here, and examiners should be alert to the possibility of very wide-ranging views of what is important to the candidates, who may not necessarily take a long view in what they nominate. Such subjects as friends, money, jobs, hobbies, home and location, and entertainment (of various kinds) are likely to feature frequently. The key thing is not what is selected, but the clarity of the explanation of reasons for the selection.

Things to avoid are likely to be things taken to excess - drink or drugs, for example - or too sedentary or inactive a lifestyle

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

Higher band answers should convey more detailed suggestions under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will bring out the significance of such matters as making choices, determining priorities and thinking about the future; candidates should be rewarded for evidence of careful thought about the nature

of happiness and considering non-materialistic aspects, as well as for 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 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.**

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

- 9 Write a detailed description of a lonely person. This may be a person known to you, a person you have seen, or an imaginary figure.

You could write about:

- the person's appearance
- the way the person behaves and acts
- how the person lives
- any other points.

(Total for Section C: 25 marks for Writing)

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Candidates are required to offer a detailed description of the appearance, actions and lifestyle of a lonely individual, drawing their account from either a real or imaginary/fictional source. An appropriate written register will need to be adopted to convey the writer's impression of the character, with language suitable to the task.

Likely approaches:

- **Appearance**

Candidates may well opt for describing social outcasts, such as down-and-outs, beggars or tramps, and hence describe a dishevelled appearance with poor clothing. However, others will realise that loneliness can exist in all strata of society, and describe someone well-dressed and in all outward respects perfectly 'normal' but who is a misfit and isolated from or out of step with those around.

- **Behaviour and actions**

Again, there is no formula, but some possible scenarios include those who have opted for a highly solitary life, who keep themselves far from society and shun company. Others may focus on psychological aspects of loneliness, perhaps pointing out that people can be lonely in the midst of crowds, for example.

- **Way of life**

Examiners should expect many candidates to focus on people who live an unconventional life on the fringes of society, perhaps unemployed, drifting, sleeping rough. Again, however, the person's loneliness may be expressed within a strong social context, with the person's loneliness expressed through a failure to connect well with other people. Some may be shy, isolated individuals who adopt hobbies associated with 'loners' (train spotting, for example) or who tend to stay in and read rather than socialising at parties. As with the question as a whole, there is no single formula which candidates are expected to choose, and those who explore less obvious forms of loneliness should receive credit for a personal response which is more individual.

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

Higher band answers should convey more detailed observations 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 characteristics of the lonely figure, with perceptive observations on actions, behaviour and lifestyle.

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 description.

**NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.**

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

## WRITING MARK SCHEME

### The 'Best Fit' Approach

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

### Assessment Objectives 1 and 2

Mark Range	General Characteristics	Purpose and Audience	Communicative Effectiveness	Organisation
mark band one 0-3	the writing achieves <b>limited success</b> at a basic level	there is <b>little awareness</b> of the purpose of the writing	the writing uses a <b>limited</b> vocabulary and shows <b>little variety</b> of sentence structure	organisation of the material is <b>simple</b> with <b>limited success</b> in introducing and developing a response
mark band two 4-7	the writing expresses ideas which are <b>broadly appropriate</b>	there is <b>some grasp</b> of the purpose of the writing	the writing shows <b>some evidence of control</b> in the choice of vocabulary and sentence structure	organisation of the material shows <b>some grasp</b> of text structure, with opening and development, and <b>broadly appropriate</b> paragraphing
mark band three 8-11	the writing expresses and develops ideas in a <b>clear, organised</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 control</b> in the construction of <b>varied</b> sentence forms	organisation of material is <b>assured</b> , with <b>sophisticated</b> control of text structure, <b>skilfully sustained</b> paragraphing and the <b>effective application of a wide range</b> of markers of textual cohesion

### Assessment Objective 3

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