

Mark Scheme (Results)

June 2008

GCSE

GCSE English (1203/2F)

SECTION A: MODERN POETRY

In Such a Time as This

Question Number	Indicative content	Mark
1	<p>Assessment Objectives:</p> <ul style="list-style-type: none">• 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none">• the way the speaker talks about the imaginary person• the impression that is created of the attitudes and relationships• the writer’s language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	Total for Section A: 25 Marks for Reading

Brendon Gallacher

- **The speaker's attitude**

Closeness of friendship

She confides in him

She sees a great contrast in family situations, eg:

Age of BG

Nationality

Fathers' lives very different

Friendship lasted two years

Afraid her mother would discover

Final loneliness/ mourning after his 'death'

- **The impression created**

Physical appearance

Poverty

Ambition to improve his life

- **The use of language**

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

Words evoking feelings

Direct speech

Descriptive language

Use of contrast

Childlike language

Colloquial language

Textual Evidence

He would hold my hand and take me by the river

We'd talk all about his family

He was seven and she was six

Irish... Scottish

Prison... cat burglar; communist party worker

We'd been friends for two years

'No, no, I'd say...

O Brendon...

Spiky hair, impish grin, funny flapping ear

Big holes in his trousers

Get his mum out of Glasgow... a wee holiday place

You Will Be Hearing From Us Shortly

- **The speaker's attitude**

Makes interviewee feel inadequate

Initially less aggressive than later

Better qualifications are needed

'Ageist'

Prejudiced against appearance

Concerned about speech

Education

Concerned about married status and having children

Reservations about social class/background

Condescending/sarcastic/

prejudiced/dismissive

- **The impression created**

Not given a voice

Textual Evidence

You feel adequate...?

Let us consider... qualifications, though impressive...

Not what we had in mind

Now your age

Appearance disturbing

Your accent. That is the way you've always spoken?

Were you educated?

The usual dubious desire...

Unsuitable address...

(Throughout)

(No words)

Is presented as inadequate for the job, for
above reasons: age, qualifications, married,
children, voice, class, background

(As above)

- **The use of language**

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

Questions which are not answered

Direct speech

Tone (sarcastic, patronising)

Evidence of prejudice (leading questions)

Lack of voice for interviewee.

Use of plural we (superiority? multiple speakers?)

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.

Question Number	Indicative content	Mark
2	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • how the writers show the nature of the fears, uncertainties or sadness • the reasons for these emotions • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Lucozade

Textual Evidence

- **The fears, uncertainties or sadness**

Mother:

Afraid of hospitals
Frustrated by doctors' not telling truth
Fear of being seen in such a state/position
Putting on a brave face to hide fear
Fear of implications of typical hospital gifts

Whole day was a blur
Doctors with their white lies
Stop the neighbours coming...
Where's the big brandy... Waves back
Don't bring flowers... don't bring Lucozade

Daughter:

Finds hospital very strange/impersonal
Afraid of her mother's death
Uncertain over her mother's
reactions/afraid of what she has said about
the gifts, so clears them
Feels inexperienced
Sad because of difficult situation

My mum is on a high bed... Ward 10B...
I am scared my mum is going to die
I clear her cupboard...

I am sixteen...

Refers to the sadness of the
chrysanthemums

- **The reasons for these**

- *note that candidates may well integrate reasons and feelings - this is acceptable*

Mother:

Alienation at hospital regime
Tries to be defiant, to conceal her illness

(As above)

Doctors with their white lies
The dirty big meringue...

Daughter:

Vulnerable in unfamiliar situation
Finds mother's reactions unpredictable and
bewildering

Start of poem
Throughout

- **The use of language**

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

Direct speech

Imagery

Use of contrast

Exaggeration

Tone

Colour/light

Alliteration (big brandy, generous gin)

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 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.

Identity

Question Number	Indicative content	Mark
3	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the situation and events which precede the change • the way the change affects the central figures • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Miracle on St David's Day

Textual Evidence

- **The situation before the change**
 Man has lost his power of speech
 He has to be led everywhere
 Appears very isolated, in world of his own
 Seems mentally absent

He has never spoken... big, dumb
 ...tenderly led to his chair
 ...rocks gently
 ... absences
- **The effect on the central figure (the labouring man)**
 Hearing *The Daffodils* releases power to speak
 He awakens to a new life
 It recalls his earlier life, when he had something to say

The labourer's voice recites...
 Like slow movement...
 Forty years... he has remembered...
- **The use of language**
 Reward all relevant examples of language and comments on its effectiveness, eg:

Contrast - silence and speech/sound
Tone
Symbolism
Imagery - metaphors, similes, personification
Alliteration

At Grass

- **The situation before the change**
Glory of previous life
Used to be all close together in races
Glamorous, exciting life
Fame and name
- **The effect on the central figures (the horses)**
Now they are nameless

Almost invisible, lacking colour
Very quiet life in fields
Unnoticed by people
Have a sense of freedom
Perhaps they have their memories?
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Striking words
Tone
Imagery
Rhetorical question
Enjambement
Symbolism
Human characteristics ascribed to horses (anthropomorphism)

Textual Evidence

Cups and Stakes and Handicaps
Two dozen distances
Silks... parasols
Fable them... stop-press columns... their names were artifice

Stand anonymous again... slipped their names
I can hardly pick them out
Unmolested meadows
Not a fieldglass sees them home
Stand at ease... gallop for what must be joy
Do memories plague their ears?

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.

Question Number	Indicative content	Mark
4	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the description and evocation of the scene, using the senses • how the description creates a particular mood or atmosphere • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Death of a Naturalist

- **Sights/sounds**

The scene at the dam at the start
The effect of the heat on the scene
The beauty of the scene

Sound of bluebottles
Sight of frogspawn
Sight of spawn developing into tadpoles
Sight of the frogs

Sound of frogs

- **Atmosphere/mood created**

Sense of heavy, steaming hot summer scene
Boy's experience of awe and wonder at sight
Boy's feelings turn to horror and threat
Boy felt that nature was taking its revenge on him

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Description of scene
Vivid language for frogs - sight/sound
Onomatopoeia
Words expressing boy's observations (childlike language)
Imagery
Heavy monosyllabic words

Textual Evidence

Flax-dam festered...
Sweltered in the punishing sun
Bubbles gargled delicately...
Dragonflies, spotted butterflies
...wove strong gauze of sound
warm thick slobber of frogspawn
fattening dots burst...
gross-bellied...
loose necks pulsed ...great slime kings
Slap and plop

Festered... heavyheaded... sweltered
(As above)

Obscene threat...
...gathered there for vengeance

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 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

Question Number	Indicative content	Mark
5	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the description of the nettles and the trout and their strength • their capacity for causing harm • the writer’s language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Nettles

- **The description**
 Nettlebed seems inappropriate because not restful but dangerous
 Use of military language to show strength/violence
- **The capacity for causing harm**
 The power to hurt the boy

 The ability to recover and fight again
 Their strength is fed by sun and rain
 Would hurt him in the future
- **The use of language**
 Reward all relevant examples of language and comments on its effectiveness, eg:

Textual Evidence

‘Bed’ seemed a curious name... no place for rest
 Green spears... regiment of spite... fierce parade... fallen dead...tall recruits

Sobs and tears.... White blistered beaded... pain....raw
 Tall recruits...
 The busy sun and rain
 Sharp wounds again

Images which are particularly striking
Descriptive language
Personification
Tone
Extended (military) metaphor and terminology
Onomatopoeia
Alliteration
Monosyllabic words
Hyperbole

Trout

- **The description**

Comparison with gun
Contrast of stillness and motion
Description of appearance

Speed of movement, like missile

- **The power to harm**

Motion compared to that of a bullet
Hits its target
Has hunting skill
Power of attack

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Concrete language
Use of dramatic words
Military language (metaphors)
Images of power
One-line final stanza
Enjambement

Textual Evidence

Fat gun-barrel
Hangs... slips like butter...darts
White-belly... heavy, solid... smooth-skinned
as plums
Darts... fired... volley of cold blood

Darts like a tracer-bullet
Muzzle gets bull's eye... torpedoed
Picks off grass-seed and moths
Ramrodding...

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

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.

Question Number	Indicative content	Mark
6	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the description of movement • the relationship between movement and the poem's ideas • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Mushrooms

Textual Evidence

- **Description of movement**

They grow in the dark
They grow without a fuss
They are personified, given organs that move
They need air to grow
They grow stealthily/secretly
They battle their way through the bedding
They multiply greatly

Overnight... nobody sees us
very quietly
toes...noses take hold...soft fists

...acquire the air
discreetly...widen the crannies... nudgers
Soft fists... hammers... rams
So many of us... multiplies

- **Link to poem's ideas**

NB The movement and ideas may well be treated in an integrated way.
An almost invisible force conveying a great threat
Apparently harmless, but actually very dangerous
The threat is unstoppable because of the power to multiply
'The meek shall inherit the earth' - power is gained despite appearance and mild manner
Mushrooms are personified: creeping up unawares

(Examples taken from above.)

Whitely...

So many of us

(As above)

(As above)

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Words evoking the senses (sound, sight)
Short lines
Personification
Tone and mood.
Imagery
Religious language

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 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
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

Question Number	Indicative content	Mark
7	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • 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. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • distinguishing clearly the attitudes of post-war and Victorian times • examining what current research is suggesting • using textual evidence to substantiate points made. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question. In particular look for evidence that the candidates have understood how attitudes have changed over a period of time.</p> <p>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.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p> <ul style="list-style-type: none"> • Post-war attitudes ‘Discipline’ was hardly referred to Parents had retreated from their children because they had become too demanding and powerful Parents stopped saying ‘No’ to their children’s demands There was a permissive/laisser-faire approach to bringing up children Children were often spoilt • The Victorian approach to discipline Children were seen and not heard Smacking was very common Discipline was very strict • Current research Parents want to combine discipline with teaching and encouragement Discipline requires time and patience Children can learn discipline without being punished There needs to be firm but friendly confrontation - the ‘stand and think’ approach Children should not be allowed to do whatever they like Parents need to be in charge 	<p>Total for Section B: 25 Marks for Reading</p>

	<p>With teenagers there can be more of a process of negotiation.</p> <p>NOW REFER TO PAGE 18 FOR THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grid, bear in mind the need for the 'best fit' approach.</p>	
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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

Question	Indicative content	Mark
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Number		
8	<p>Candidates are required to produce an article for a newspaper, in which they present a description of a good or a bad experience in their lives, explaining their present thoughts on those times. An appropriate <u>written register</u> will need to be adopted for a newspaper article, with <u>language</u> suitable to the task.</p> <ul style="list-style-type: none"> • Candidates are likely to focus on an incident in which disaster was narrowly averted, such as a dramatic near-collision between two cars, planes or trains, or a bomb going off close to a person (or being spotted just in time) • Alternatively, they may refer to a narrow escape by an individual. This could be from an event which would have had a serious effect on that person's life - such as an illness which could have proved fatal, a new job or a redundancy, a divorce or remarriage, or an important meeting; or it might refer to words which were nearly said, but not quite, and which might have had major repercussions • They may choose something quite different which still has a definite relevance to the title 'A Near Miss'. <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief outline of the chosen event or incident, perhaps with little to relate the writing to the title.</p> <p>Higher band answers should convey more detailed descriptions of a well-developed incident, event or situation. These responses will relate clearly to the title; candidates should be rewarded for evidence of careful thought about what would have happened if the 'near miss' had not been avoided, as well as for avoiding an inappropriate tone for a newspaper article under such a headline.</p> <p>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.</p> <p>NOW REFER TO PAGES 22-23 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p>Total for Section C: 25 Marks for Writing</p>

Question Number	Indicative content	Mark
9	<p>Candidates are required to write a letter, describing an expedition and explaining what they did or what they purchased and why. An appropriate register will need to be adopted for a letter, with <u>language</u> suitable to the task.</p> <p>The answer needs to show a sense of form and audience, although there is no single approved way of setting out a letter. There should, however, be an opening which is clearly addressed to the recipient and an appropriate conclusion. Heading addresses are not required.</p> <p>Likely approaches Candidates are likely to:</p> <ul style="list-style-type: none"> • describe in detail the place they have visited: this may be any location, event (sporting or other) or shopping centre. If the candidate writes about a shopping expedition, this may be to an out-of-town mall, a city or town shopping centre, or a particular specialist or designer shop which stocks their preferred items. They may give details of journeys and settings - this is quite acceptable • give an account of their outing or purchases, with details about the particular place, event or selected items • give reasons for the visit or purchases. These may relate to how these will enable them to fulfil a particular purpose or aspiration, how the occasion or purchase will make them feel, or how it will contribute to their chosen lifestyle. <p>Examiners should expect candidates to justify their choice, but should also accept a variety of ways of doing so; they should accept the legitimacy of a wide range of choices, even where these would not by any means conform to the examiner's own view about sensible decisions: the candidates have been given carte blanche, and may well feel that they have licence to go for something or somewhere exotic or out of their usual range, since no spending limit has been imposed on them.</p> <p>Lower band answers will probably be limited to a few undeveloped points on the chosen outing or purchase, and may lack detail of their reasons, giving only a very general explanation.</p> <p>Higher band answers will convey a clear sense of the decisions they have made, with clearly justified reasons for their choices, in a way which highlights the distinctive features of what they have done or purchased and shows a clear awareness of the task.</p> <p>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.</p>	<p>Total for Section C: 25 Marks for Writing</p>

	<p>NOW REFER TO PAGES 22-23 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p>	
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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