

# Mark Scheme (Results) November 2009

GCSE

## GCSE English A (1203) Paper 2F The Craft of the Writer



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November 2009

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SECTION A: MODERN POETRY

*In Such a Time as This*

Question Number	Indicative content	Mark
1	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• explaining clearly where the child is and what is going on</li> <li>• showing how the child thinks and feels about what is taking place, the people who are involved, and where he/she is</li> <li>• the poets' language.</li> </ul> <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. <b>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.</b></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><b>Total for Section A: 25 Marks for Reading</b></p>

## Hide and Seek

- **The situation and surroundings**  
child is playing the game of 'hide and seek'  
hiding in toolshed among the sacks  
trying to avoid being seen if seekers come in  
tries to remain silent  
tries to remain still  
worried about the long wait  
emerges triumphantly  
finds himself alone
- **The child's feelings**  
child initially excited/challenging others  
believes he is bound to win/outwit the others  
is aware of need for caution  
hears every sound  
  
sense of triumph...  
... followed by let-down, disappointment, loneliness  
has a sense of betrayal by those who have abandoned him
- **The use of language**  
words which use the senses (taste, touch, sight, hearing, smell)  
rhetorical question  
child's direct speech to himself (imperatives: Don't breathe...)

## Yellow

- **The situation and surroundings**  
the child is at home  
separated from neighbours' house by hedge  
mother: crying  
mother: is sick when grandmother comes  
when grandmother goes, Mother is relieved, can eat  
father: speaking fiercely on phone/remote  
brother: is playing flute and ignoring others  
Aunt Peggy: tries to take over  
discordant, non-communicative relationships/ dysfunctional family
- **The child's feelings**  
worried - about bird flying  
aware of problems in family  
having to eat egg against will  
has vivid imagination  
  
notices significant details  
appears rather detached

## Textual Evidence

Title  
The sacks in the toolshed ...  
... be careful that your feet ...  
... you mustn't sneeze ...  
Don't move  
It seems a long time ...  
'I've won!'  
Nothing stirs

Call out... 'I'm ready'  
They'll never find you

Be careful...  
Someone... mutters... words and laughter  
'I've won!'  
Where are they...  
Where are they...  
[sense of anti-climax at end]

## Textual Evidence

[throughout]  
The hedge has its hair cut ...  
weeps into it (tea-towel)  
throws up in the bathroom  
Shall we make a plate? Cheer ourselves up?

barks at cowardly comrades  
flute... chirping *Not listening*  
Don't be fussy! Get that down ...  
[examples as above]

it flies alarmingly ... I dream of budgies  
[throughout]  
shoves my head ...  
I dream of budgies ...  
... passionate beetroot ... happy yellow pineapple ...  
... never cries into ... New Zealand  
[throughout]

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

words evoking feelings

descriptive language (including colour words)

personification

changes in tone and mood

use of direct speech

simile and metaphor

**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.

Question Number	Indicative content	Mark
2	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• showing the situation faced by the characters</li> <li>• exploring the nature of their worries</li> <li>• the writers' language.</li> </ul> <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. <b>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.</b></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><b>Total for Section A: 25 Marks for Reading</b></p>



## Refugee Blues

- **The character's predicament**  
refugees from Hitler's Germany  
displaced from home  
encounter officials acting  
bureaucratically/coldly/officiously  
openly say he/she does not really exist  
committee polite but rejected refugees and  
told them to return next year  
people show strong feelings against new  
arrivals  
refugees are a persecuted minority
- **The character's worries**  
realisation that refugees are hated/feel  
worthless  
afraid there is nowhere for refugees  
sense of being hunted  
even animals were let in/free  
  
feel excluded from material wealth  
see others with comfort, warmth,  
community
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
use of repetition/echo  
strong, song-like rhythm/rhyme scheme  
wistful tone  
direct speech  
address to 'my dear'  
references to animals

## Textual Evidence

[title] ... Hitler over Europe ...  
Once we had a country ...  
the consul banged ...

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

"If we let them in ..."

ten thousand soldiers...looking

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 ...  
[throughout]

**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 by reference to the characters' current situation and concerns about the future.

**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*

Question Number	Indicative content	Mark
3	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• the way in which the characters imagine a different period of their lives</li> <li>• the effect of the images they present about this time</li> <li>• the writers' language.</li> </ul> <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. <b>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.</b></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><b>Total for Section A: 25 Marks for Reading</b></p>

## Death of a Naturalist

- **The thoughts about childhood**  
had a sense of awe and wonder at sight  
was a passionate naturalist at first  
loved watching frogspawn develop  
boy's feelings turn to horror and threat  
[sound and sight of bullfrogs]  
boy felt that nature was taking its  
revenge on him
- **The effect of the pictures and images**  
scene at the dam at the start  
effect of the heat on the scene  
sense of heavy, steaming hot summer day  
sound of bluebottles  
sight of frogspawn  
sight of spawn developing into tadpoles  
sight of the frogs  
  
sound of frogs
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
description of scene  
vivid language for frogs - sight/sound  
onomatopoeia  
words expressing boy's observations (childlike language)  
imagery  
heavy monosyllabic words  
alliteration (flax-dam festered ... coarse croaking)

## Textual Evidence

[descriptions] ... best of all ...  
I would fill jampotfuls ...  
...wait and watch ...  
obscene threat...  
I sickened, turned, and ran ...  
...gathered there for vengeance

flax-dam festered  
sweltered in the punishing sun  
festered... heavyheaded... sweltered  
wove strong gauze of sound  
warm thick slobber of frogspawn  
fattening dots burst  
gross-bellied frogs... loose necks pulsed  
...great slime kings  
slap and plop ... blunt heads farting

## Warning

- **The thoughts about growing old**  
determined to grow old disgracefully/not  
to accept stereotypes of old age  
feels old people can do as they like  
frustrated by current expectations on her  
aware people may be shocked/needs to  
soften the blow
- **The effect of the pictures and images**  
unusual, vividly coloured clothing  
striking summer outfit  
sees herself performing unconventional  
actions  
imagines what she will eat  
  
pictures herself hoarding objects

## Textual Evidence

[throughout poem]

You can wear terrible shirts ...  
but now we must ...  
maybe I ought to practise ...

wear purple with a red hat  
summer gloves and satin sandals  
sit down on the pavement...

gobble up samples...  
three pounds of sausages ... bread and  
pickle  
pens and pencils ...

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
words which are particularly striking  
tone  
imagery  
tenses and modes of verbs (shall, can, must, ought)  
colour  
contrast

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.

Question Number	Indicative content	Mark
4	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• the person's thoughts</li> <li>• the importance of ageing in the poem</li> <li>• the writers' language.</li> </ul> <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. <b>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.</b></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><b>Total for Section A: 25 Marks for Reading</b></p>

## Mirror

- **The person's thoughts**  
imagines the mirror's thoughts  
finds the mirror frighteningly truthful  
upsetting to look into it  
it starkly emphasises the loss of youth  
thinks it lacks emotion or bias

- **Growing older**  
she sees the gradual onset of age  
has a horror of being old

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
repetition  
light and dark contrast  
metaphor of water (sustained)  
imagery  
personification of the mirror (speaking; 'swallowing')

## Textual Evidence

[throughout]  
... silver and exact ... harsh reality  
rewards me with tears...  
... drowned a young girl  
unmistaken by love... no preconceptions

in me an old woman...  
an old woman rises... like a terrible fish

**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.

Question Number	Indicative content	Mark
5	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• the description of the events or situation</li> <li>• the behaviour and feelings of the people</li> <li>• the writers' language.</li> </ul> <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><b>Total for Section A: 25 Marks for Reading</b></p>

## The Flowers

- **The description of the events or situation**  
daughter picks flowers for her grandfather's grave  
simplicity of the ritual  
mother and daughter go to grave, daughter in front  
mother looks on at a distance at daughter  
girl placed them in special hole by the grave  
carefully arranged them  
tending site as mark of love
- **Behaviour and feelings**  
mother notes the child's devotion  
feels her daughter is caring for the grave as she had not been doing  
records the detail of each painstaking act  
feels it is her daughter who is in the lead  
mother finds it difficult to leave or how to speak to him  
daughter matter-of-fact, still giving the orders
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
religious imagery  
direct speech  
tone and mood  
active verbs for tending grave

## The Storm

- **The description of the events or situation**  
build-up of the waves  
sound of wind  
movement  
  
rain  
  
increase of wind  
thunder  
increased rain  
  
hurricane
- **Behaviour of the people**  
take to their houses  
stay indoors  
play cards  
take to their beds

## Textual Evidence

handfuls of the wild flowers ... grandfather liked best  
piled... in basket... empty jamjar  
like a little dog I followed her

she cleared... she arranged...scraped  
cleared the grave... dug a shallow hole

...to look their best  
scraped the moss from the stone

[throughout]  
scraped the moss... see whose grave

[throughout]  
... like a little dog, I followed her...  
Not knowing how ...

Come on ... it's finished now

## Textual Evidence

ominous lapping  
whines... whistling... whine of wires  
rattling of leaves... Street-lamp swinging and slamming  
fine fume... driving in from the sea  
flicking the foam  
a crack of thunder  
coming down in gusts, beating the wall  
last leap of the wave...jutting sea-cliff  
collapses

[see below for how the people react (there will be overlap)]



- **Behaviour and feelings**

fear at start of poem  
people retreat to houses  
try to take their minds off storm by playing cards  
anticipation/dread as storm approaches

listen to storm, hoping it will soon be over  
aware of the storm's moods  
hopeful that at last it will stop

where have the people gone?  
the last watcher indoors...  
card players closer to their cards

creep to our bed... we wait; we listen  
We lie close... breathing heavily, hoping  
lulls off, then redoubles  
hoping - for the last great leap ...

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:  
ominous build-up  
descriptions of sea  
sound: wind, thunder  
onomatopoeia  
alliteration and assonance  
dramatic verbs  
rhetorical question  
words expressing feelings

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.

Question Number	Indicative content	Mark
6	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• the moment when the animal appears</li> <li>• how the writer thinks and feels about this</li> <li>• the writers' language.</li> </ul> <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. <b>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.</b></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><b>Total for Section A: 25 Marks for Reading</b></p>

### Break of Day in the Trenches

- **The appearance of the rat**  
appears as day dispels darkness  
jumps over his hand  
seems strange and mocking
- **The thoughts and feelings this evokes**  
speaks to rat - imagines it being shot for its  
internationalism/neutrality  
rat can laugh at humans, because it can  
cross no man's land and has better  
chances of surviving  
the rat can see the fear of death in men's  
eyes
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
apostrophe  
rhetorical questions  
imagery of death/contrasted with life  
irony  
personification  
natural/unnatural actions

### Textual Evidence

The darkness crumbles away  
leaps my hand  
a queer sardonic rat

cosmopolitan sympathies... English hand...  
German  
... cross the sleeping green...  
between...inwardly grin... less chanced than  
you for life  
... in our eyes...what quaver...?

**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	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

**SECTION B: NON-FICTION**

Question Number	Indicative content	Mark
7	<p><b>Assessment Objectives:</b></p> <ul style="list-style-type: none"> <li>• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them</li> <li>• understand and evaluate how writers use linguistic and presentational devices to achieve their effects.</li> </ul> <p><b>A successful answer will focus on:</b></p> <ul style="list-style-type: none"> <li>• the nature of the discovery</li> <li>• what she took into consideration</li> <li>• what she had to decide</li> <li>• the reasons for her decisions</li> <li>• using textual evidence to substantiate points made.</li> </ul> <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. <b>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.</b></p> <p>The following section illustrates <u>some</u> points candidates may make, and there is likely to be overlap between these sections. <b>Examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.</b></p> <ul style="list-style-type: none"> <li>• <b>The difficult situation</b></li> </ul> <p>C finds the climber and realises the dire state she is in. Sees she has limited chances of survival: 'saving someone was not straightforward'... 'immobile... probably going to die'... 'futile'.</p> <p>She herself is only four hours from summit - 'so close to fulfilling everything'. Sponsors expected them to reach summit of Everest.</p> <ul style="list-style-type: none"> <li>• <b>The considerations</b></li> </ul> <p>C is aware 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.'</p> <p>She finds it even worse to leave another woman climber: 'climbing is a male-dominated environment'.</p> <p>She is forced to recognise that moral decisions may involve choosing 'the lesser of two evils'.</p>	<p><b>Total for Section B: 25 Marks for Reading</b></p>

	<ul style="list-style-type: none"> <li>• <b>The decisions she has to take</b></li> </ul> <p>She is in a dilemma over whether to try to save her or go on.  She feels she cannot leave her: 'but all the debates, issues, the logical analysis were useless. I simply could not do it.'  She reacts to Fran's desperate appeals.  She saw similarity to herself: 'She looked like me'.  The fact that Fran was conscious was both encouraging and appalling to C.  They make huge efforts to save her, but 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'.</p> <ul style="list-style-type: none"> <li>• <b>The reasons</b></li> </ul> <p>Finally they feel they have no choice but to leave her to die, because they cannot hope to save her.  Taking such a decision would have hard repercussions - it led to abandoning the attempt.</p> <p><b>NOW REFER TO PAGE 20 FOR THE ASSESSMENT OBJECTIVE GRID.</b></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

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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

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to describe a home they have visited and to explain how they feel about the home, the person/people and what makes it special for them. No audience is specified, so the examiner should be assumed to be the audience. Register is not specified, but a personal voice is expected, which combines reference to familiar details or objects in the home with details about the person or people who lived there and the special characteristics.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> <li>• whether the home is a house or flat, in the city, suburbs or country, near or far away, new or old, tidy or untidy. Candidates may describe the arrangement of a particular room, or items of furniture within it. They may comment on the style of kitchen or bathrooms, or refer to what it was like to sleep there. They may talk about gardens or neighbouring flats/houses.</li> <li>• candidates may talk about how they felt about the person/people and the home visited (close, warm, fascinated, curious, amused), what they did when they visited, the food they ate, the games they played.</li> </ul> <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of what the home and visits to it were like, perhaps with little to relate the writing to the title and a limited range of description or explanation.</p> <p>Higher band answers should convey more detailed description and explanation, which give the reader a real sense of the home and the person/people who lived there. These responses will relate clearly to the title; candidates should be rewarded for evidence of a response which explores their relationship with this person or these people and feelings about him, her or them, then or now.</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 response.</p> <p><b>NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.</b></p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p><b>Total for Section C: 25 Marks for Writing</b></p>



Question Number	Indicative content	Mark
9	<p>Candidates are required to select a single character and describe him/her with explanation justifying their choice. An appropriate written register will need to be adopted for a magazine article, with language suitable to the task and an appropriate heading/start. They may select a wide range of characters, including ones which may appear to the examiner unsympathetic or puzzling choices as well as more conventionally heroic types who might be considered good role models.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> <li>• a description of the character, physical description, job/role, characterisation, significant or distinctive features.</li> <li>• an explanation which gives the reader a sense of why this character has been chosen and hence why the writer believes this was a good choice to select.</li> </ul> <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of the chosen character, perhaps with little to relate the writing to the title and limited explanation as to why this character was chosen.</p> <p>Higher band answers should convey more detailed description and explanation, which gives the reader a real sense of the chosen character as an individual. These responses will relate clearly to the title; candidates should be rewarded for evidence of careful thought and explanation about why the particular character has been selected, as well as for using an appropriate tone for a magazine contribution.</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><b>NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.</b></p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p><b>Total for Section C: 25 Marks for Writing</b></p>

## 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 vocabulary</b> 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 way</b>	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 text structure</b> , <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</b> of a range of cohesive devices between and within paragraphs
Mark band five 16-17	The writing achieves <b>precision and clarity</b> in presenting <b>compelling and 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</b> of a <b>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 (e.g. 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







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