

# Mark Scheme (Results) November 2009

GCSE

## GCSE English A (1203) Paper 4H The Craft of the Writer



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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>• a key event which happens at a particular point in time</li> <li>• the way in which this affects the child to whom it happens</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 moment faced by the child**  
NB Candidates may choose to include coverage of the game itself, or may focus more narrowly on the discovery at the end of the poem.

the child is playing the game of 'hide and seek'  
he is hiding in toolshed among the sacks  
tries to avoid being seen if seekers come in  
tries to remain silent  
tries to remain still  
worried about the long wait  
emerges triumphantly  
BUT finds himself alone

- **The child's thoughts and feelings**  
child initially excited/challenging others  
believes he is bound to win  
is aware of need for caution  
hears every sound  
feels the searchers will be baffled  
sense of triumph... is sure he has outwitted them  
... followed by let-down, disappointment, loneliness  
sense of betrayal by the others - loss of childhood innocence

- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
words which use the senses (taste, touch, sight, hearing, smell)  
rhetorical question  
child's direct speech to himself (imperatives: Don't breathe....)

## Brendon Gallacher

- **The moment faced by the child**  
NB Candidates may choose to include coverage of the creation of the imaginary friend, or they may focus more narrowly on the mother's statement that there are no Gallachers

the child builds up a picture of the imaginary friend, e.g.:  
his age  
his nationality  
the difference in the fathers' lives

the child states that the friendship lasted two years

## 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  
They must be thinking...  
'I've won!'

... where are they ...?

[ending with darker tone - ... darkening garden ... the sun is gone]

## Textual Evidence

He was seven and she was six  
Irish ... Scottish  
Prison ... cat burglar ... communist party full-time worker  
We'd been friends for two years

- **The child's thoughts and feelings**

the child stresses the closeness of friendship

she confides in him

the child is afraid her mother will discover

the truth

final loneliness/sadness/ mourning after his  
'death'

sense of end of an era/disillusionment/  
regret

He would hold my hand and take me by the  
river

We'd talk all about his family

No, no, I'd say ...

O Brendon ...

He died then ...

- **The use of language**

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

words evoking feelings

direct speech

descriptive language

use of contrast

childlike language

**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>• the theme of not belonging</li> <li>• how this is explored in the poems</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>



### Wherever I Hang

NB Candidates may well approach this question in an integrated way.

- **The theme of not belonging**  
describes (wistfully) the move from the Caribbean...  
... to England  
she experiences the effects of life in the crowded city  
she finds England very cold  
she loses her sense of belonging  
she feels that society is more isolated/less friendly
- **How it is explored**  
she gradually realises she has to come to terms with the change  
she still feels nostalgia for her old home  
she starts to feel further away from her roots  
in a way, she accepts the new, 'rootless' way of living
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
dialect forms  
humorous expression  
contrast  
colour  
simile

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

de sun ... de humming bird

de misty greyness ...  
people pouring ... Underground

de snow ...de cold  
I don't know really where I belong  
never visiting nobody ... clear warning

I get accustom to de English life

I still miss back-home side  
little by little ... change my calypso ways

Wherever I hang me knickers ...

*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 strong personality of the central characters</li> <li>• the ways in which they challenge views on their behaviour</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>

## Still I Rise

NB Personality and challenge to people's views may be treated in an integrated way

- **The woman's character/personality**  
is a strong, defiant personality, proud of herself  
she is used to receiving hatred and rejection (historic roots)  
she is still preoccupied with her past ...  
... but also is reaching out to it  
refuses to accept 'victim' role  
her history has given her a sense of hope  
proud to be black
- **How she challenges expectations**  
recalls her people's history of being downtrodden, but rejects it  
now walks with confidence  
confident in her attractiveness, which she thinks others may not expect  
triumphing over past of slavery, refusing to accept a subservient role
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
direct speech  
repetition  
rhetorical questions  
imagery  
tone and mood  
metaphor and similes

## Warning

NB Personality and challenge to people's views may be treated in an integrated way

- **The woman's character/personality**  
determined to grow old disgracefully/not to accept stereotypes of old age  
feels old people can do/dress as they like  
  
imagines eating food not good for her  
pictures herself hoarding objects
- **How she challenges expectations**  
frustrated by current expectations on her  
aware people may be shocked/needs to soften the blow  
sees herself performing unconventional actions

## Textual Evidence

[title 'Still I Rise' and throughout poem]

Out of the huts... rooted in pain

Nights of terror and fear  
The gift that my ancestors gave  
Broken/bowed head  
Dream and the hope  
Black ocean

You may trod me in the very dust

Sassiness  
Sexiness... diamonds

But still I rise (rep.)... welling and swelling

## Textual Evidence

[throughout poem]

You can wear terrible shirts ...wear purple  
with a red hat  
Summer gloves and satin sandals  
three pounds of sausages ... bread and pickle  
pens and pencils ...

but now we must ...  
maybe I ought to practise ...

sit down on the pavement ... gobble up  
samples

- **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 impression given of how life used to be</li> <li>• how the change to the present time is portrayed</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, <b>but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.</b></p>	<p><b>Total for Section A: 25 Marks for Reading</b></p>

## At Grass

- **The situation in their previous lives**  
they had a life of glory  
used to be all close together in races  
it was a glamorous, exciting life  
they had fame and name
- **How they are now**  
now they are nameless  
  
almost invisible, lacking colour  
very quiet life in fields  
unnoticed by people  
but they have a sense of freedom/happiness  
and perhaps they have their memories?
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, e.g.:  
striking words  
tone  
imagery  
rhetorical question  
enjambement  
symbolism  
human characteristics ascribed to horses (anthropomorphism)

**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

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

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

*Nature*

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 link between nature and humans</li> <li>• how the relationship of parent and child is explored</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, <b>but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.</b></p>	<p><b>Total for Section A: 25 Marks for Reading</b></p>

## Keeping Orchids

NB The candidates may answer this in an integrated way.

- **The mother/daughter relationship**

the narrator meets her natural mother for the first time

the daughter has found the meeting very unsettling

She wishes she can hold on to her mother, but this fleeting meeting is not enough to sustain a relationship

finds it difficult to remember what her mother looks like ...

... or sounds like

she can only remember her hands

tries to bring back her precise image

remembers the awkwardness of her mother's movements and embrace

thinks about what she has learnt of her mother's unhappy life

the mother is shown as nervous about the meeting and about talking of her life

she does not know what to expect of the future

- **How the flowers connect to the relationship**

the orchids are the gift from her mother when they first met

she carries the flowers as though she is **their** mother

the flowers twice fall over, emphasising the fragility

breaking waters are like an image of birth

she needs the flowers to prove that they had actually met

she desperately tries to cling to the memory, by trying to keep the flowers alive

the flowers make her aware of a secret life previously unknown

because it was such a brief meeting, she is left without much to cling to, and a sense of pain

### **The use of language**

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

imagery of the flowers

similes

metaphors

descriptive details

personification of time

## Textual Evidence

... my mother gave me when we first met

[throughout]

[throughout]

Her face is fading fast

her voice rushes through a tunnel

my mother's hands are all I have

I close my eyes and try to remember exactly awkward and hard to hold

Her secret life ...

fold and unfold... Compressed. Airtight.

A door opens and closes. Time is outside waiting

... my mother gave me ...

... like a baby in a shawl

...crashed falling over, unprovoked

... the broken waters

... the proof of meeting

Boiling water makes flowers live longer ... cutting the stems...

buds remain closed as secrets ... the closed ones did not open out

... cutting the stems with a sharp knife



## Nettles

### **The father/son relationship**

the son is very young (so the father is concerned/protective)  
the boy is in need of comfort  
his skin has been badly blistered  
he (together with the boy's mother?)  
soothes the pain  
succeeds in cheering him up somewhat  
he is violently angry that the nettles have hurt his son

### **How the nettles connect to the relationship**

the nettles are compared to weapons harming the boy  
they are personified: an angry army  
power to inflict pain on young boy's skin  
  
power of nettles and nature to regenerate strongly through effects of weather  
warlike and violent imagery: they are the enemy threatening his son  
they need to be attacked vigorously  
they are buried like dead soldiers after a historic battle  
however, they are unstoppable because they can constantly obtain reinforcements  
they can continue to inflict damage

### **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:  
personification (as above)  
alliteration  
violent verbs ('slashed')  
metaphors

## Textual Evidence

My son aged three fell ...  
... came seeking comfort ...  
White blisters...  
... till his pain was not so raw  
  
... offered us a watery grin ...  
... slashed in fury...

green spears  
  
regiment of spite ... fierce parade  
white blisters beaded on his tender skin ...  
sharp wounds  
busy sun and rain ...  
  
[throughout poem]  
  
slashed in fury  
funeral pyre... fallen dead  
  
... tall recruits ...  
  
sharp wounds again

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>• what natural events are described</li> <li>• the importance each poem ascribes to natural change</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>

## The Five Students

- **The natural events**

five students embark on lengthy walk -  
gradually they fall away  
changes in cycle of nature through the  
seasons  
journey described, straddling the seasons

spring/summer

autumn/winter

- **Their importance**

remembering the five students prompts  
reflection on passage of time and loss of  
friends  
changes of season linked in mind to change  
from youth to old age  
changes in nature move from vibrant life to  
heat of summer to decay and death

one more drops out, then another; the  
others continue the journey  
people wrap up warm against snow  
only one left  
seasons represent ageing process, applied to  
human life (metaphor for stages of life)

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:  
metaphor: seasons/life/journey  
compound words  
alliteration  
movement words  
imagery  
repetition  
declining numbers linked to repeated phrases: He/She (use of capitals)

## Textual Evidence

[Throughout the poem]

[Throughout the poem]

[Throughout the poem: strenuously we  
stride...on our urgent way... forward still we  
press... yet on the beat are we... I still stalk]  
Sun grows passionate-eyed... boils the dew...  
air is shaken... high-road hot... shadowless  
swoons

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

[throughout the poem]

[throughout the poem]

[throughout the poem] Sun grows  
passionate-eyed.... swoons the day.... Leaf  
drops... icicles  
Fallen one more ... two of us  
Forward we press ... on the beat  
Home-bound foot-folk wrap  
... one of us ... I still stalk  
[throughout the poem]

**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
8-10	Fair understanding of the text Some interpretative comment	Some understanding of language An attempt to evaluate use of language	Valid points Some development Some relevant textual support
11-13	Generally sound grasp of the text Reasonably secure interpretation	Fair understanding of language Reasonably sound evaluation of the use of language	Mostly clear points Some reasonable development Generally appropriate examples/ references
14-16	Sound grasp of the text Secure interpretation	Clear understanding of language Sound evaluation of the use of language	A range of relevant points Reasonable development Appropriate examples/references
17-19	Thorough understanding of the text Thoughtful interpretation	Good analysis of language Thoughtful evaluation of the use of language	A good range of well-focused points Sustained development Apt use of examples/references
20-22	Assured understanding of the text Perceptive interpretation	Confident analysis of language Sensitive evaluation of the use of language	A variety of perceptive points Coherent and fully developed ideas Effective use of apposite examples/references
23-25	Impressive command of the text Cogent interpretation	Penetrating analysis of language Sophisticated evaluation of the use of language	A variety of astute and discriminating points Commanding exploration of ideas Deft use of apposite examples/ references

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

0-1	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

**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 situation in which the writer found herself</li> <li>• the choices and challenges she faced</li> <li>• the dramatic way in which events are presented</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. 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"> <li>• <b>The situation</b> C finds the fallen climber in a dire state Realises hopelessness of situation: she sees she has limited chances of survival: 'saving someone was not straightforward'. If 'immobile... probably going to die' ... 'futile'. So near and yet so far ...she herself is only four hours from summit - 'so close to fulfilling everything'. Sponsors expected them to reach summit of Everest - pressures on her to make it.</li> <li>• <b>The choices and challenges she faces</b> She is in a dilemma over whether to try to save her or go on. She feels she cannot leave her, despite the fact that she seems likely to die: '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</li> </ul>	<p><b>Total for Section B: 25 Marks for Reading</b></p>

	<p>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> <p>She 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>Finally they feel they have no choice but to leave her to die, because they cannot hope to save her.</p> <p>Taking such a decision would have hard repercussions - it led to abandoning the attempt.</p> <ul style="list-style-type: none"> <li>• <b>The dramatic elements</b></li> </ul> <p><b>NB Candidates may refer to 'drama' in an 'everyday' sense - exciting, uncertain, tense - and focus mainly on the vigour of the writing; or they may see (higher level responses, probably) the events as resembling a theatrical drama.</b></p> <p>Writing is 'dramatic' from the very title onwards: exciting; conveying emotions; vivid description; fast-paced narrative, direct speech; use of rhetorical questions and other devices to show doubts; first person narrator; short, urgent sentences.</p> <p>There are elements that can be likened more formally to a drama (e.g. a Greek or Shakespearean tragedy): the 'epic' scale created by the huge mountainous 'backcloth'; the agonised debates, followed by the rapid and apparently inevitable move towards the sad climax; the arrival of new characters (the Usbeks) who move the action on; the painful, static tableaux; the poignant, ironic footnote on Fran's 'success' in reaching the summit.</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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14-16	Sound grasp of the text Secure interpretation	Clear understanding of language Sound evaluation of the use of language	A range of relevant points Reasonable development Appropriate examples/references
17-19	Thorough understanding of the text Thoughtful interpretation	Good analysis of language Thoughtful evaluation of the use of language	A good range of well-focused points Sustained development Apt use of examples/references
20-22	Assured understanding of the text Perceptive interpretation	Confident analysis of language Sensitive evaluation of the use of language	A variety of perceptive points Coherent and fully developed ideas Effective use of apposite examples/references
23-25	Impressive command of the text Cogent interpretation	Penetrating analysis of language Sophisticated evaluation of the use of language	A variety of astute and discriminating points Commanding exploration of ideas Deft use of apposite examples/ references

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

0-1	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

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to write a letter to the local council. An appropriate written register, with reasonable formality, will need to be adopted for the letter, with language suitable to the task.</p> <ul style="list-style-type: none"> <li>• Candidates may interpret the requirement in a variety of ways, but are likely to focus on such points as the following: <ul style="list-style-type: none"> <li>• sporting facilities of various kinds (such as those in a sports hall - courts for indoor games, climbing walls, gym, weights room, dance/aerobics studio)</li> <li>• facilities such as a multi-screen cinema</li> <li>• an auditorium for plays, light entertainment or concerts/gigs/disco</li> <li>• amusement/games arcades, bingo hall</li> <li>• bowling alley</li> <li>• ice rink</li> <li>• refreshment area/restaurant/café/coffee lounge/bar.</li> </ul> </li> </ul> <p>Lower band answers are likely to be very limited in content, with only simple ideas about what facilities the leisure centre should contain.</p> <p>Higher band answers may approach the task in a variety of ways, showing a thoughtful approach to what a local community facility should contain. To be effective, they will communicate through their writing a strong impression of how the proposed facilities should appeal to users.</p> <p>The above points are possible indicators of content and approach, but examiners are asked to be <b>particularly ready to accept various approaches, because of the open-ended nature of the task</b>, and to accept any relevant and/or unusual examples or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the response, especially in enabling the qualities and description of the facilities to be appreciated by the reader.</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 both describe a treasured possession and explain both how it came to be lost and why it is so important to them. An appropriate written register will need to be adopted for a letter to a friend, with language suitable to the task.</p> <ul style="list-style-type: none"> <li>• Candidates may choose from a wide range of possible possessions, but are likely to opt for easily lost or stolen items, such as mobile phones or music players. They may choose bicycles or motorcycles, items of clothing, or handbags or other cases/bags. Some might go for more lavish items which might be their ideal rather than actual possessions.</li> <li>• Candidates may give only a relatively brief account of how the object was lost (left on a train or bus, dropped from a pocket), or they might go into more detail, especially if the object is supposed to have been stolen.</li> <li>• Candidates should give some clear, personal reasons why the possession was so important: its usefulness or entertainment value; monetary worth; sentimental value; it might be a present from a relative or special friend; or they might have saved up for it out of pocket money or earnings. It might be hard to replace because of its distinctive quality.</li> </ul> <p>Lower band answers will identify a possession but say little about it or the circumstances of its loss, and may give only a very brief account of its significance to them.</p> <p>Higher band answers will respond fully to the question, giving the reader a clear description of the object, offering a good explanation for its disappearance, and giving a developed response to the object's significance to them.</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</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</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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