

Mark Scheme (Results)

Summer 2010

GCSE

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

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Summer 2010

Publications Code UG023803

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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"> • explaining clearly who the visitor is (daughter or nurse) and the situation • showing the visitor’s thoughts initially and at the end of the poems • the poets’ 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

- **The visitor's actions and how they change**
daughter is visiting her seriously ill mother in hospital
she clears the clutter
she leaves with all the unwanted offerings
she waves goodbye
she takes everything home, singing
- **The visitor's thoughts and how they change**
she is puzzled by what her mother says
she sees her mother as beautiful
she is afraid of her mother's death
at the end she sings, seeming happier (because she has lightened her mother's load?)
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g. :
contrast
tone
direct speech
imagery
exaggerated language

Death in Leamington

- **The visitor's actions and how they change**
nurse arrives with tea-things
does all the routines in the room
speaks to the dead woman
finally realises she is dead
completed routines: tiptoes away
- **The visitor's thoughts and how they change**
nurse does not notice - preoccupied
when she realises she is dead, carries out rituals (very matter-of-fact?)
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g. :
simple rhythm and rhyme scheme
direct speech
imagery of dying house/dying woman
subdued mood
use of comparisons (house/person)

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

'My mum is on a high bed... Ward 10B, Stobhill Hospital'
'I clear the cupboard'
'I leave, bags full...'
'I turn round, wave...'
'I carry the orange nostalgia...'

'I am sixteen; I've never tasted...'
'Her face is light and radiant'
'I am scared my mum is going to die'
'Singing an old song'

Textual Evidence

'Came in with the tea-things'
'She bolted... covered the fire with coal'
'"Tea!" she said...'
'looked at... the gray, decaying face'
'She moved.... And tiptoeing gently'

'Alone with her own little soul'
'Turned down the gas in the hall'

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"> • showing the way the child thinks • how moods can change because of events or circumstances • how happiness can be replaced by sadness • 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>

Brendon Gallacher

Textual Evidence

- The thoughts/feelings she has for 'Brendon Gallacher' at the start of the poem

the child builds up an affectionate picture of the imaginary friend, e.g.:

- his age
- his nationality
- the difference in the fathers' lives

the child shows that this had been important to her by stating that the friendship lasted two years
the child stresses the closeness of friendship

she confides in him
the child is afraid her mother will discover the truth

- The mood change brought on by her mother's intervention
final loneliness/sadness/ mourning after his 'death'
sense of end of an era/disillusionment/ regret

- 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

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

'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 ...'

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

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

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

Identity

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 past events described • the differences between the present and the past • the nature of the change • 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>	Total for Section A: 25 marks for Reading

Follower

- **The thoughts about the past**
clear detailed memories
description of his father as an expert ploughman
his physique
description of the technique employed
precision of his work
his closeness to his father, whom he followed everywhere
this made him want to be a ploughman too
- **The thoughts about the present**
realises that his devotion was a nuisance
- **The changes**
a role reversal
finds his father equally persistent

Textual Evidence

- 'Worked with a horse-plough...'
- 'My father worked... an expert'
- 'Shoulders globed like a full sail'
- 'He would set the wing... a single pluck'
- 'Mapping the furrow exactly'
- 'I stumbled... sometimes he rode me'
- 'I wanted to grow up...'
- 'I was a nuisance...'
- 'Today it is my father...'
- '...will not go away'

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
technical language
rhythmic pattern
onomatopoeia
words expressing boy's feelings
reflective tone
contrast

At Grass

- **The thoughts about the horses' past 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
- **The thoughts about how they live 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 changes**
their fame has been replaced by anonymity
they live quietly without pressure or expectations
they may imagine/relive their former glories and busy lives
they gallop freely and happily
- **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)

Textual Evidence

- '...Cups and Stakes and Handicaps...'
'Two dozen distances...'
'Silks...parasols'
'...fable them' ... 'stop-press columns' ... 'their names were artified...'
- '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?'
- 'And stands anonymous again'
'One crops grass, and moves about'

'Do memories plague...? Crowds and cries'

'Gallop for what must be joy'

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>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 older people • the writers' feelings and ideas about them • 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>

Digging

- The description of the father...
liked to work on the land
worked very hard
had skilful technique
liked the feel of freshly dug potatoes
a very skilled digger like his own father (the grandfather)

... and grandfather

grandfather was also a very skilled digger
was an expert cutter of turf
the boy was attached to grandfather and
took him a drink
he hardly paused to drink, being so keen to
get back to work
he was a neat worker, proud of his skill
determined to get to the best turf

- The writer's thoughts and feelings about them

admires his father's digging
feels his grandfather was exceptional

- The use of language

Reward all relevant examples of language and comments on its effectiveness, e.g.:
imagery - metaphors
diction
sound (onomatopoeia)
movement

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

Among the flowerbeds
Straining rump
Stooping in rhythm...nestled on the lug
Loving their cool hardness
By God, the old man could handle a spade...

...just like his old man
cut more turf in a day...Toner's bog
Once I carried him milk

...fell too right away

nicking and slicing neatly
down and down/for the good turf

Description throughout: By God...
More turf in a day...

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 animals and their setting • what effect these have on the writer • 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

The Thought-Fox

- **The description of the fox and setting**
realises something else is there
description of: fox's nose
the eyes
repeated footprints in snow
whole body in shadow
one bright green eye
the smell of fox
- **The effect on the writer**
the fox is a 'thought-fox'
the writer says he imagines the fox entering his loneliness
the fox/thought enters his head
the poem is completed
- **The use of language**
reward all relevant examples of language and comments on its effectiveness, e.g.:
personification (clock)
simile

Textual Evidence

'Something else is alive'
'Cold, delicately...'
'Two eyes serve a movement'
'... and now sets neat prints into the snow'
'... of a body that is bold...'
'...a widening deepening greenness'
'sharp hot stink of fox'

Title
'I imagine... entering the loneliness'
'Enters the dark hole of the head'
'The page is printed'

physical description
repetition
metaphor
asyndeton (final sentence: lack of conjunctions/connectives)

Roe-Deer

Textual Evidence

- **The description of the deer and setting**
took place at dawn - heavy snow
unexpected sight
two deer - their colour
the sight seemed very strange
he felt they were waiting for him...
... for a secret assignation
they seemed to have changed the scene
magically
then they disappeared out of sight...
description of their journey over the field
the snow removed them and their prints
from sight
the scene became ordinary again
- **The effect on the writer**
he felt that the deer were there for him
he thought they had completely
transformed the scene momentarily
but the moment passed
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
alliteration
enjambement
one-line stanza at central moment
obscure language - unusual phrases

'Dawn-dirty light... biggest snow'
'Happened into my dimension'
'Two blue-dark deer'
'Vision of the abnormal...' 'disintegration'
'I could think the deer...'
'... to remember the password and sign'
'where the trees were no longer trees, nor
the road a road'
'ducked through the hedge...' 'downhill over
a snow-lonely field'
'The snow took them...'

'Revising its dawn inspiration'

'Had come for him'
'The snow took them...'

'Back to the ordinary'

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>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 aggressive/military nature of the description or its strong visual images • how the writers think and feel about this • 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>

Thistles

- **The impression and description given of the thistles**
the growing thistles have great strength
warlike imagery to show the sharpness and aggression
viking imagery to describe growing from underground
ageing process
natural cycle continues: new soldiers
- **The writer's ideas**
personifies the thistles as having (negative) human emotions
sees humans as engaged in a permanent battle against them
feels they are invincible, because new ones appear
sees them as some elemental, subterranean force
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
metaphors
alliteration
violent verbs
strong consonants: 'frost thrust'
simile
enjambement

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.

Textual Evidence

'Spike the summer air... crackle open'
'Splintered weapons... plume of blood'

'Decayed Viking... pale hair'

'Grow grey like men'
'Their sons appear...'

'Revengeful burst of resurrection'

'Mown down, it is a feud'

'Their sons appear'

'Underground stain...' 'Icelandic frost'

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	<ul style="list-style-type: none"> rudimentary understanding 	<ul style="list-style-type: none"> minimal grasp of language 	<ul style="list-style-type: none"> extremely limited content
2-4	<ul style="list-style-type: none"> basic understanding 	<ul style="list-style-type: none"> little awareness of language 	<ul style="list-style-type: none"> unclear and/or undeveloped points
5-7	<ul style="list-style-type: none"> some understanding an attempt at interpretation 	<ul style="list-style-type: none"> limited awareness of language 	<ul style="list-style-type: none"> some relevant points little development
8-10	<ul style="list-style-type: none"> fair understanding of the text some interpretative comment 	<ul style="list-style-type: none"> some understanding of language an attempt to evaluate use of language 	<ul style="list-style-type: none"> valid points some development some relevant textual support
11-13	<ul style="list-style-type: none"> generally sound grasp of the text reasonably secure interpretation 	<ul style="list-style-type: none"> fair understanding of language reasonably sound evaluation of the use of language 	<ul style="list-style-type: none"> mostly clear points some reasonable development generally appropriate examples/ references
14-16	<ul style="list-style-type: none"> sound grasp of the text secure interpretation 	<ul style="list-style-type: none"> clear understanding of language sound evaluation of the use of language 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> thorough understanding of the text thoughtful interpretation 	<ul style="list-style-type: none"> good analysis of language thoughtful evaluation of the use of language 	<ul style="list-style-type: none"> a good range of well-focused points sustained development apt use of examples/references
20-22	<ul style="list-style-type: none"> assured understanding of the text perceptive interpretation 	<ul style="list-style-type: none"> confident analysis of language sensitive evaluation of the use of language 	<ul style="list-style-type: none"> a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	<ul style="list-style-type: none"> impressive command of the text cogent interpretation 	<ul style="list-style-type: none"> penetrating analysis of language sophisticated evaluation of the use of language 	<ul style="list-style-type: none"> 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>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"> • the nature of the description of Miss S • what Bennett finds interesting and unusual • the use of humour to show her character • 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 Bennett uses a variety of approaches in developing his portrait.</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"> • The physical description Details of her unusual dress - duster dress, hats, eyeshades, telescopic skirts, lack of stockings, the pumps and slippers Her voice and words, including 'schoolgirl slang'; dialogue with Miss B Description of the mass of things inside the van Sees her as a 'spectral figure', with a haunting appearance • What Bennett finds interesting and unusual about her The whole situation of her living in a van on his land Her eccentric behaviour (examples: the Vincent Price episode; the encounters with the police) What is discovered about her earlier life (e.g. she had tried to become a nun on two occasions) Her use of malapropisms (frisbee for freebee) • The use of humour Bennett's amusement about her antics, in the stories he tells (e.g. dangling her legs over the back of the van, or making home-made petrol substitute); sees her as a rich source of lively material for his own writing. 	<p>Total for Section B: 25 marks for Reading</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	<ul style="list-style-type: none"> rudimentary understanding 	<ul style="list-style-type: none"> minimal grasp of language 	<ul style="list-style-type: none"> extremely limited content
2-4	<ul style="list-style-type: none"> basic understanding 	<ul style="list-style-type: none"> little awareness of language 	<ul style="list-style-type: none"> unclear and/or undeveloped points
5-7	<ul style="list-style-type: none"> some understanding an attempt at interpretation 	<ul style="list-style-type: none"> limited awareness of language 	<ul style="list-style-type: none"> some relevant points little development
8-10	<ul style="list-style-type: none"> fair understanding of the text some interpretative comment 	<ul style="list-style-type: none"> some understanding of language an attempt to evaluate use of language 	<ul style="list-style-type: none"> valid points some development some relevant textual support
11-13	<ul style="list-style-type: none"> generally sound grasp of the text reasonably secure interpretation 	<ul style="list-style-type: none"> fair understanding of language reasonably sound evaluation of the use of language 	<ul style="list-style-type: none"> mostly clear points some reasonable development generally appropriate examples/ references
14-16	<ul style="list-style-type: none"> sound grasp of the text secure interpretation 	<ul style="list-style-type: none"> clear understanding of language sound evaluation of the use of language 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> thorough understanding of the text thoughtful interpretation 	<ul style="list-style-type: none"> good analysis of language thoughtful evaluation of the use of language 	<ul style="list-style-type: none"> a good range of well-focused points sustained development apt use of examples/references
20-22	<ul style="list-style-type: none"> assured understanding of the text perceptive interpretation 	<ul style="list-style-type: none"> confident analysis of language sensitive evaluation of the use of language 	<ul style="list-style-type: none"> a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references
23-25	<ul style="list-style-type: none"> impressive command of the text cogent interpretation 	<ul style="list-style-type: none"> penetrating analysis of language sophisticated evaluation of the use of language 	<ul style="list-style-type: none"> 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 asked to write to their school or college council offering to represent their year group. An appropriate written register will need to be adopted for a letter to the school or college council, with language suitable to the task.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> • Their own credentials: The candidates may wish to emphasise points about their own character which they think make them suitable for the committee: articulacy, personality, awareness of issues, good networking skills, forcefulness. • Their previous experience: This might include being form prefect/representative, organiser of a club or society, fund-raising for a charity. • Things that need improving: These might include learning resources (books, computers), recreational ones (sports hall, astroturf pitches, swimming pool), or new school buildings (science labs, swimming pool, art and design studio). These might also include points such as improving communication between school or college and home, opening up the buildings to the wider community, and becoming a greener environment. <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of what they would be able to offer.</p> <p>Higher band answers should convey more detailed description and explanation, which gives the reader a real sense of why they would be effective in this role, with a blend of ideas for new developments and personal skills.</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>In summary, successful answers will:</p> <ul style="list-style-type: none"> • convey to the reader a strong explanation as to why they wish to join the council • maintain a clear focus on relevant issues • reveal a clear text structure, supported by effective paragraphing and the use of cohesive devices • express ideas clearly and precisely, with appropriate development • employ a range of sentence and clause structures appropriate to the task • employ a range of appropriate vocabulary • show ambition in, and maintain secure control over, choices of grammar, punctuation and spelling. <p>NOW REFER TO PAGES 21-22 FOR THE ASSESSMENT</p>	<p>Total for Section C: 25 Marks for Writing</p>

	<p>OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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Question Number	Indicative content	Mark
9	<p>Candidates are required to describe an event or sight which is unique in their experience. An appropriate written register will need to be adopted for a magazine or a web site entry, with language suitable to the task and an appropriate heading/start.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> • their description of a particular and distinctive sight, incident, or place • their feelings about this sight • what made it seem so unusual. <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of the chosen occurrence, perhaps with little to relate the writing to the title and limited explanation as to why this event or sight was chosen.</p> <p>Higher band answers should convey more detailed description and explanation, which give the reader a real sense of the chosen incident. Their responses will relate clearly to the title; candidates should be rewarded for evidence of careful thought and explanation about why this particular event or sight has been selected, as well as for using an appropriate tone for a magazine or website 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>In summary, successful answers will:</p> <ul style="list-style-type: none"> • convey to the reader a strong description of an extraordinary event, place or sight • reveal a clear text structure, supported by effective paragraphing and the use of cohesive devices • express ideas clearly and precisely, with appropriate development • employ a range of sentence and clause structures appropriate to the task • employ a range of appropriate vocabulary • show ambition in, and maintain secure control over, choices of grammar, punctuation and spelling. <p>NOW REFER TO PAGES 21-22 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>

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 (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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Summer 2010

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