

Mark Scheme (Results)

Summer 2010

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>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the way in which the setting is presented • the relationship between this and the development of the ideas and atmosphere • 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>

Death in Leamington

- **The descriptions of the setting**
 - woman's situation
 - evening visit
 - large window in room
 - her handiwork lying around untouched
 - nurse's failure to notice/carries on with routines
 - fireplace with coal fire
 - fading of the house's appearance
 - used to be grand
 - house is shut down finally
- **The ideas and atmosphere**
 - her fading away echoes the setting
 - loneliness of her death
 - silence of her room like the town

Textual Evidence

- 'Died in the upstairs bedroom'
- 'Light of the ev'ning star'
- 'Plate glass window...big round'
- 'The lonely crochet... unstirred'
- '...alone with her own little soul'
- '...covered the fire with coal'
- 'Stucco is peeling'
- 'Yellow Italianate arches'
- 'Turned down the gas'
-
- 'Gray, decaying face'
- 'Throughout poem'
- '...drifted into the place... silent bedstead'

- **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)

The Send-off

- **The descriptions of the setting**
a dark atmosphere as the soldiers leave
atmosphere of secrecy
few observers
home becomes unfamiliar
- **The ideas and atmosphere**
the emotive language
sense of conspiracy
soldiers' grim appearance/imagery of death/beauty
sense of guilt
sympathy for the forgotten men
sadness on return
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
words evoking atmosphere
alliteration, assonance
rhetorical questions
imagery
tone and mood
paradox/oxymoron
personification

Textual Evidence

'Close, darkening lanes'
'Siding-shed'
'Dull porters.... Casual tramp'
'Village wells up half-known roads'

'Grimly gay'
'Secretly... wrongs hushed up'
'Breasts were struck... white with wreaths'
'Wrongs hushed up'
(Throughout)
'A few, too few for drums and yells'

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>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"> • reflections on past experiences/events • how these feelings are explored • 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>

The House

- **The places or events**

very large house
cold throughout
wind-swept place

infested
haunted
very dark
close to the sea
people drowned there
lambs killed in the yard
birds close to the house
few visits from neighbours
piano

- **The writer's feelings**

frightening to a young child
impression of strange, mysterious events
there was a piano
it was his home, where he grew up

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:
dramatic verbs
simple, direct language
strong images
enjambement

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

...a dozen bedrooms
Each of them cold
...wind battered the windows...blew down
power-lines
Rats lived in the foundations... cockroaches
Friendly ghost
Sunlight never took over the interior
...half a mile was the Atlantic
ration of the drowned
lambs bled dry
Crows sitting...
Neighbours never entered...
...did have a piano upstairs

Nostrils huge to a child
Throughout
But it did have a piano
And I did grow...

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"> • what the central characters witnessed and felt • how the sights and feelings made them fearful • 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

The Barn

- **The sights confronting the person**
the piles of corn in sacks
farmyard equipment
cold floor
lack of natural light
lack of draughts - very hot

metal implements shine through the dark
cobwebs
bats with bright eyes staring
- **The fears**
hard to breathe from cobwebs
this created panic
feels as if he is prey to the birds
lies down to avoid them
sacks seem to attack him

Textual Evidence

'Threshed corn...'
'Two-lugged sacks'
'Armoury of farmyard implements...'
'Smooth, chilly concrete'
'No windows... two narrow shafts'
'Air-holes...no draughts... burned like an oven'
'Bright objects...'
'Then you felt cobwebs'
'Bats... fierce, unblinking'

'...clogging up your lungs'
'...scuttled fast into the sunlit yard'
'Chaff/To be pecked up'
'...lay face-down to shun...'
'...like great blind rats'

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
words which are particularly striking
graphic imagery
movement words
similes
alliteration

Mirror

Textual Evidence

- **The sights confronting the person**
(First stanza general, about looking into mirrors, but could be used as background evidence)
woman looks deep into mirror to see her real identity/appearance
compares this image with what she sees by candlelight or moonlight
she receives a true likeness
repeatedly seeks reassurance

‘Searching my reaches for what she really is’
‘Turns to those liars, the candles or the moon’
‘Reflect it faithfully... harsh reality’
‘She comes and goes’
- **The fears**
is afraid of what she sees in the mirror
fears the change from youth to age
old age is like a monstrous fish swimming in the mirror’s lake
inexorability of the change

‘Tears and an agitation of hands’
‘In me she has drowned...’
‘Rises towards her... like a terrible fish’

‘Day after day’
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
repetition
light and dark contrasted
metaphor of water (sustained)
imagery

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"> • what happened to cause the change or reflection • how this affected the individual • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.</p>	<p>Total for Section A: 25 Marks for Reading</p>

Death of a Naturalist

- **The events causing the change or reflection**

scene at the dam at the start (first stanza can be used to provide context)
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

- **Terrifying change with the arrival of the frogs:**

frogs perceived as angry aggressors
sight of the frogs

sound of frogs

- **The effect on the boy**

had a sense of awe and wonder at sight
was a passionate naturalist **at first**
loved watching frogspawn develop
then boy's feelings turn to horror and threat [sound and sight of bullfrogs]
boy felt that nature was taking its revenge on him
felt the spawn was now an enemy

- **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)

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

Throughout: positive images of nature, such as the following:

'sweltered in the punishing sun'
'festered...' 'heavyheaded...'
'sweltered'
'wove strong gauze of sound'
'warm thick slobber of frogspawn'
'fattening dots burst'

'Angry frogs invaded...'
'gross-bellied frogs... loose necks pulsed
...great slime kings'
'slap and plop ... blunt heads farting'

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

'If I dipped my hand...'

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 strength of the natural imagery (sight and sound) • how people respond to the events described • 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

The Storm

- The images of sight and sound
 - build-up of the waves against the breakwater
 - sound of wind (alliterative)
 - movement (onomatopoeic and alliterative)
- rain
- increase of wind
- thunder
- effect on trees
- spider comes down from light-bulb
- cliff collapses under the storm

Textual Evidence

'Against the stone breakwater...Ominous lapping'

'Whines... whistling... whine of wires'

'Rattling of leaves... Street-lamp swinging and slamming'

'Fine fume...driving in from the sea...'

'Riddling the sand...'

'Flicking the foam'

'A crack of thunder'

'Bending the trees... shaking loose'

'...eases himself... half-way down to the ground'

'...the jutting sea-cliff collapses'

- **Their effect on the people**
people retreat to houses

anticipation/dread as storm approaches

listen to storm, hoping it will soon be over
aware of the storm's moods
- **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

'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'

Break of Day in the Trenches

Textual Evidence

- **The images of sight and sound**
description of dawn
the rat's appearance
description of soldiers
description of effect of war on France
description of weapons
description of poppies
- **Their effect on the person**
thinks about the horror of war: war kills
arbitrarily and indiscriminately
sense of fear
poppies linked to humans
sees the rat as in a better position than
humans - stands above the fray
- **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

'The darkness crumbles...'
'Leaps my hand - a queer sardonic rat'
'Strong eyes, fine limbs, haughty athletes'
'Torn fields of France'
'Shrieking iron and flame...'
'...Drop, and are ever dropping'

[Throughout] ... 'Bonds to the whims of
murder'
'Quaver - what heart aghast?'
'Roots are in man's veins'
'Less chanced than you for life'
'English... Same to a German'

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"> • what plants or animals are described • the significance each poem ascribes to them for its themes • 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>

A Blade of Grass

Textual Evidence

- **The object described**
it is covered in frost
it is direct, unlike poetic imagery
it is just grass, to the recipient
- **The way in affects the person's ideas or actions**
the blade of grass is offered as a present
the recipient feels it is inadequate and ridiculous
it ought to be a poem (and in fact becomes a poem)
it symbolises the tragedy of advancing age and increasing cynicism/materialism
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
repetition and positioning (grass, poem)
short lines and sentences
I/you contrast
personification (grass dressing itself)

'It has dressed itself in frost'

'More immediate'

'It is a blade of grass'

'I offer you...'

'Not quite good enough...' 'absurd'

'You say it is not a poem'

'I write you a tragedy...' 'as you grow older...' 'more difficult to accept'

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	<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
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

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	<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

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 ways the diary entries enable Bennett to express his ideas • the situations described in the entries • the humorous way in which events are presented • 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 writing a diary has enabled the writer to shape his work.</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. NB most of the passage is presented in diary format, and candidates may draw their material from any of the entries.</p> <p>Candidates may approach this task in an integrated way rather than divide their points in discrete sections. Points made may include the following:</p> <p>The diary format:</p> <p>This enables Bennett to have a succession of ‘vignettes’ (brief pictures in words) on particularly ‘memorable’ days. The use of dates shows the progression of ideas, time, the relationship between him and Miss S, and his own attitudes, from the ‘first person and perhaps ‘semi-detached’ perspective (both participant and observer).</p>	<p>Total for Section B: 25 marks for Reading</p>

	<p>Within the diary entries, Bennett focuses on such things as:</p> <p>The physical description of Miss S:</p> <p>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'. Description of the mass of things inside the van. Sees her as a 'spectral figure', with a haunting appearance.</p> <p>What is interesting about her:</p> <p>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. Her use of malapropisms (frisbee for freebee).</p> <p>The humorous elements in her story:</p> <p>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> <p>His growing interest in her as a person:</p> <p>What is discovered about her earlier life (e.g. she had tried to become a nun on two occasions). His relief that her 'spree' to Devon had gone well and that people had been nice to her.</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
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
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

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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

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to produce a letter to a friend setting out ideas on activities that do not require great expenditure. An appropriate written register will need to be adopted for the letter, with language suitable to the task: this may be quite informal, since it is a letter to a friend.</p> <p>Candidates may interpret the requirement in a variety of ways, but are likely to focus on such ideas as the following:</p> <ul style="list-style-type: none"> • physical activities such as walking, swimming or cycling • recreational activities that do not require expensive equipment or membership fees: for example, making or listening to music, dancing, painting • spending time with friends or family • reading, writing, games, radio/television. <p>NB The interpretation of ‘much money’ should not be too strict - candidates may for example suggest activities that have an initial outlay (such as a computer), but thereafter have very few costs.</p> <p>Lower band answers are likely to be very limited in content, with only simple ideas about the kinds of activity which could be recommended and a lack of explanatory detail.</p> <p>Higher band answers may approach the task in a variety of ways, showing ingenuity and imagination. To be effective, they will communicate through their writing awareness of a broad range of possible activities.</p> <p>The above points are possible indicators of content and approach, but examiners are asked to be particularly ready to accept various approaches, because of the open-ended nature of the task, 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 developing interesting, inexpensive ideas.</p> <p>In summary, successful answers will:</p> <ul style="list-style-type: none"> • convey to the reader a strong sense of the kinds of inexpensive activity which can be undertaken • maintain a clear focus on relevant issues • reveal a clear text structure, supported by effective paragraphing and the use of cohesive devices 	<p>Total for Section C: 25 marks for Writing</p>

	<ul style="list-style-type: none">• 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 23-24 FOR THE ASSESSMENT 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 a 'journey into the past', as a competition entry. An appropriate written register will need to be adopted for a competition entry, with language suitable to the task and a sense that the candidate is seeking to do well in the competition, by writing that is arresting and imaginative.</p> <ul style="list-style-type: none"> • Candidates may choose from a wide range of possible periods, but are perhaps more likely to opt for events in the twentieth century, because they will feel more confident in the period details. • However, candidates should certainly not be penalised if they go for a more remote period. If they do, a certain leniency is needed towards historical errors or anachronisms, since this is not a history examination and candidates have no reference materials. • The key thing is that the candidates should create a reasonably consistent feel to their description. <p>Lower band answers may well fail to establish a convincing sense of events or period, and may give only a very brief account of their journey into the past.</p> <p>Higher band answers will respond fully to the question, giving the reader a clear description of a well-conceived scenario.</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 sense of the excitement of the journey described • 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>Total for Section C: 25 marks for Writing</p>

	<p>NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

Mark Range	General Characteristics	Purpose and Audience	Communicative Effectiveness	Organisation
mark band one 0-3	the writing achieves limited success at a basic level	there is little awareness of the purpose of the writing	the writing uses a limited vocabulary and shows little variety of sentence structure	organisation of the material is simple with limited success in introducing and developing a response
mark band two 4-7	the writing expresses ideas which are broadly appropriate	there is some grasp of the purpose of the writing	the writing shows some evidence of control in the choice of vocabulary and sentence structure	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing
mark band three 8-11	the writing expresses and develops ideas in a clear, organised way	there is a generally clear sense of the purpose of the writing	the writing includes well-chosen vocabulary and shows some evidence of crafting in the construction of sentences	organisation of the material is mostly sound , with a clear text structure , controlled paragraphing to reflect opening, development and closure, together with secure use of cohesive devices
mark band four 12-15	the writing presents effective and sustained ideas	there is a secure, sustained realisation of the purpose of the writing	the writing has aptly chosen vocabulary and well-controlled variety in the construction of sentences	organisation of the material is fully secure , with a well-judged text structure, effective paragraphing and successful use of a range of cohesive devices between and within paragraphs
mark band five 16-17	the writing achieves precision and clarity in presenting compelling and fully-developed ideas	there is strong, consistent fulfilment of the writing task, sharply focused on the writer's purpose	the writing has an extensive vocabulary and mature control in the construction of varied sentence forms	organisation of material is assured , with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of a wide range of markers of textual cohesion

Assessment Objective 3

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

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