

GCSE

Edexcel GCSE

English (1204)

4H

Summer 2005

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Mark Scheme (Results)

SECTION A: MODERN POETRY

There are six questions in this section. You should answer ONE of them.

You should spend about 40 minutes on this question.

In Such a Time as This

1. Look again at *The House* (page 6) and *Wherever I Hang* (page 11).
Compare the ways in which the two writers create atmosphere and a sense of place.

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects.

A successful answer will focus on:

- the evocation of the localities and their atmosphere
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

The House

- **Sense of place**
Size
Lack of heat
Lack of light
Infested
Haunted
- **Sense of time**
Childhood fearful memories
But also some warmer feelings
Unchanging nature of place

Textual Evidence

dozen bedrooms
each ... cold
Sunlight / never took over the interior
Rats lived... cockroaches...
ghosts

with nostrils huge to a child
did have a piano... I did grow up
always... never

Wherever I Hang

- **Sense of place**
Contrast of Caribbean...
...with England
Urban life
Cold of England
Social conventions
- **Sense of time**
Nostalgia for past/home
Life changes (gradually)
- **The use of language**
Childlike diction (*The House*)
Dialect and humour (*Wherever I hang*)
Visual images
Alliteration (*The House*)
Rhythm

de sun ... de humming bird
De misty greyness...
people pouring ... underground
de snow...
Never visiting...

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

Please refer to the common grid on page 14 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.

2. Look again at From *War Music* (page 14) and **ONE** other poem from *In Such a Time as This* which portrays wartime.
How does each writer convey the reality of the experiences described?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the way in which details convey a sense of realism
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

War Music

Textual Evidence

- **Methods used**
Sound effects

clamouring back ... slapped ... clapper ... bell [and others]

Movement

Trojans swarmed... Ajax lunged ... Hector jived...

Colour

To soft red pulp... bronze nose

Vigorous military action

[Hector v Ajax]

Narrator's comment

Aie! - it was good to watch

- **The use of language**
Metaphor
Onomatopoeia
Alliteration
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 on page 14 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

3. Look again at *Mirror* (page 31) and *At Grass* (page 30).
Compare the writers' treatment of the effects of time passing.

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the poets' ability to present effective images and insights into aspects of time passing
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

At Grass

- **The effects of time passing**
Description of horses' former lives

Wonders about their attitudes to these
Old age seen as pleasant

Human elements in descriptions of horses

Textual Evidence

faint afternoons / Of Cups and Stakes and Handicaps
Do memories plague their ears...
stand at ease ... gallop for what must be joy
[various]

Mirror

- **The effects of time passing**
Mirror recording accurately what it sees
It lacks emotion or bias
Its truthfulness can be upsetting to those ageing
It emphasises the loss of youth
Enables the looker to see the gradual onset of age
- **The use of language**
Striking words
Tone
Imagery
Symbolism

I am silver and exact... [harsh reality]
no preconceptions... unmisted by love
rewards me with tears...

drowned a young girl
in me an old woman...

Please refer to the common grid on page 14 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.

4. Look again at *Miracle on St David's Day* (page 17) and **ONE** other poem from *Identity* which deals with **either** the discovery **or** the loss of a person's sense of identity. Compare the ways in which each writer explores the theme of identity.

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the different perspectives on identity
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.

The following section illustrates some points candidates may make, **but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:**

Miracle on St David's Day

Textual Evidence

- **The theme of identity**
Man has lost his identity
Isolated
Mentally absent, but retains physical strength of his past life
'Daffodils' releases momentarily his ability to recite
Brings back his earlier life
Contrast between then and now
- **The use of language**
Contrast (silence and speech)
Tone
Symbolism
Imagery
Alliteration

[needs to be guided; normally silent]
[in a world of his own] rocks / gently
labourer's hands on his knees

the labourer's voice recites

[learnt at school]
once he had something...

NB for the other poem, candidates may choose any ONE from the section *Identity*, as long as a choice can be justified.

Please refer to the common grid on page 14 when deciding the marks to be awarded for the chosen poetry question.

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

Nature

5. Look again at *Keeping Orchids* (page 39) and *The Flowers* (page 41).

How do the writers of these two poems use flowers or other images to help them explore strong human emotions?

In your answer you should make close reference to the language of the poems.

(Total for Section A: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the ways in which symbols convey the poems' meaning
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Keeping Orchids

- **Exploration of emotions**
Orchids live on after the meeting (like feelings)
But some closed buds - secrets still not opened up
Fragility of emotions
Spilt water (emotions flooding out)
Fear of things not lasting

Carrier bag representing her mother's life
Time's passage
Violence needed to preserve emotions

Textual Evidence

are still alive, twelve days later
some ... remain closed as secrets

glass carafe...
broken waters
shut like an eye ... closed lid... voice
rushes / through a tunnel
Compressed. Airtight
Time ... waiting
cutting the stems...

The Flowers

- **The exploration of emotions**
Flowers stand for respect and remembrance
Tending site as mark of love
Learning to say goodbye (closure)
Routine and rhythm of life continuing

Religious imagery
- **The use of language**
Imagery
Metaphors
Similes
Conversational language

...she knew her grandfather liked best

scraped the moss from the stone
It's finished now
coming together again, / in and out of the ruts
like a candle-bearer

Please refer to the common grid on page 14 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.

6. Look again at *Trout* (page 45) and **ONE** other poem from *Nature* which looks closely at a living creature.
Compare how the writers' descriptions and images present a picture of the chosen creatures.

In your answer you should make close reference to the language of the poems.

Total for Section A: 25 marks for Reading

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the different ways in which objects are visualised
- the poets' language.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Trout

- **Description/imagery**

Detailed description

Colour

Admiration of ease of movement

Skilled hunter

Violent weapon imagery

Ruthless killing

Clinical, tireless, unstoppable

- **The use of language**

Concrete language

Dramatic words

Language of power

Warlike imagery

Textual Evidence

[heavy; solid] fat gun-barrel... smooth-skinned as plums

white belly

slips like butter...

bull's eye; / picks off

torpedoed... fired ... tracer- / bullet...

volley

cold blood

never burnt out

NB for the other poem, candidates may choose any ONE from the section *Nature*, as long as a choice can be justified.

Please refer to the common grid on page 14 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	<i>rudimentary understanding</i>	<i>minimal grasp of language</i>	<i>extremely limited content</i>
2-4	<i>basic understanding</i>	<i>little awareness of language</i>	<i>unclear and/or undeveloped points</i>
5-7	<i>some understanding an attempt at interpretation</i>	<i>limited awareness of language</i>	<i>some relevant points little development</i>

SECTION B: DIFFERENT CULTURES AND TRADITIONS

You must answer the question in this section.
You should spend about 40 minutes on this question.

7. Look again in *The Edexcel Anthology* at *The Schoolteacher's Guest* (pages 75-78) and *Vendetta* (pages 89-91).

In each of these stories a mother takes the law into her own hands. Do they deserve respect or condemnation for their actions?

Give evidence from the texts to support your views.

(Total for Section B: 25 marks for Reading)

Main Assessment Objective:

- read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them

Supporting Assessment Objective:

- understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects

A successful answer will focus on:

- the arguments for and against the women's actions, noting differences between the two
- explaining and justifying a personal interpretation of the material
- using textual evidence to substantiate points made.

Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.

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.**

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:

Close reference to the murders of their sons should be included as background to coverage of the acts of revenge.

Both react to the unlawful killing of their sons.

Both come from cultures which believe in an 'eye for an eye' approach.

In *TSG*, the action is more spontaneous, in *V* it is planned carefully from the moment of discovery of the death.

Taking the law into their own hands places them outside the rule of established laws

NB Either case may be argued, provided that it is well-supported and clearly justified.

Candidates are not expected to comment on all of the possible points of detail. They may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.

NOW REFER TO PAGE 17 FOR THE ASSESSMENT OBJECTIVE GRID

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	<i>rudimentary understanding</i>	<i>minimal grasp of language</i>	<i>extremely limited content</i>
2-4	<i>basic understanding</i>	<i>little awareness of language</i>	<i>unclear and/or undeveloped points</i>
5-7	<i>some understanding an attempt at interpretation</i>	<i>limited awareness of language</i>	<i>some relevant points little development</i>

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

There are two questions in this section. You should answer ONE of them.

You should spend about 40 minutes on this question.

8. You are a refugee living in a strange and new country. Write a letter to relatives or friends back home, describing to them what your new life is like and what challenges you face.

(Total for Section C: 25 marks for Writing)

Candidates are required to describe a way of life which is different from what they are used to. The register should be appropriate for a relatively informal letter, such as would be written to family or friends.

Likely approaches

- **their new home** - they may include details about the house or flat where they are now living, perhaps contrasting it with what they have previously known
- **the new area** - they may focus on the new country or on the city/town/village/countryside where they are located
- **contrasts** - comparisons between the old and new ways of life
- **work** - either at school/college or in a job
- **friends** - perhaps the ease/difficulty of making new friends
- **language** - whether they have had problems in understanding and making themselves understood
- **activities/interests** - things they have learnt to do, or previous interests they have been able to carry on
- **acceptance/rejection** - how easy it has been to settle in and problems they have encountered with the people in the new place

NB Some may make cross-reference to material from the Anthology, and should be rewarded for doing so thoughtfully, although this is not a feature which is in any way required.

Lower band answers will probably be limited to rather general points, with little detailed explanation of aspects of life, feelings or challenges.

Higher band answers should convey more detailed exploration of the new situation, emotions and changed lifestyle, with a vivid/evocative treatment and strong sense of audience. Responses will be thoughtful and focused, giving a clear impression of the person writing and how that person is finding the new life.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the letter to relatives or friends.

NOW REFER TO PAGES 20-21 FOR THE ASSESSMENT OBJECTIVE GRIDS

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

9. A local newspaper has invited readers to write in with ideas on how to improve facilities in the community for young people. Describe your plans in a letter to the newspaper, and explain how these would meet the needs of young people.

(Total for Section C: 25 marks for Writing)

Candidates are required to offer clear descriptions and explanation of their ideas on improved facilities for young people in a letter to a local newspaper. The specified audience and context demand consideration of form, register and tone. An appropriate line of argument will need to be adopted for the ideas to carry conviction.

Likely approaches

Ideas may be on any topic, provided the plans are related to the needs of young people.

Suggestions may include such points as the following:

- **places the young can go** - sports facilities, bowling centres, skateboarding, youth clubs: new ones needed, or make current ones more attractive
- **costs** - possible sources of funds
- **health and safety considerations** - what would need to be done to improve facilities
- **support** - more - or more sympathetic - youth workers or staff at facilities.

Lower band answers will probably be limited to a few undeveloped points and may not offer many suggestions for facilities.

Higher band answers should be presented in a clear, well-focused letter to a newspaper written in an appropriate tone. They will describe positive/concrete plans for facilities, explaining the proposals in a mature way and with developed points. Responses will be thoughtful and focused.

The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the letter to a local newspaper.

NOW REFER TO PAGES 20-21 FOR THE ASSESSMENT OBJECTIVE GRIDS

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

WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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