

GCSE

Edexcel GCSE

English B (1204 2F)

The Craft of the Writer

November 2006

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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 *Half-past Two* (page 2) and *Brendon Gallacher* (page 4).

What do the writers show about how the child in each poem copes with feeling alone?

For each poem you should comment on:

- the situation the child is in
- what the child thinks and imagines
- the use of language.

Support your answer with examples from the texts.

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(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:**

- each child's situation of being alone
- how the two children use their thoughts and imagination to 'escape' from being alone
- 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:**

### Half-past Two

- **The situation of feeling alone**  
Is left alone in classroom by teacher  
Is being punished for unknown offence
- **What the child thinks and imagines**  
Knows he has done something wrong  
Is frightened  
Knows teacher is angry  
Cannot speak  
Does not understand clock time...  
Goes outside time into world of imagination...  
Becomes more aware of sounds/smells  
Is brought back into real world by words of teacher
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
onomatopoeic words  
direct, simple diction  
compound , run-together words...

### Textual Evidence

Must stay in the school-room  
She said he'd done Something Very Wrong

Something Very Wrong  
Too scared  
Being cross  
Could not say  
She hadn't taught him time...  
Clockless land of ever

Silent noise  
Slotted him back into time

...

### Brendon Gallacher

- **The situation of feeling alone**  
Needs a friend  
Makes up an imaginary friend of similar age
- **What the child thinks and imagines**  
Builds up many details:
  - nationality
  - family
  - appearanceWants somebody close...  
... to confide in  
Afraid mother would discover truth  
Is more lonely when mother discovers truth  
Realises the friend has to 'die'
- **The use of language**  
Reward all relevant examples of language and comments on its effectiveness, eg:  
Contrast  
Direct speech  
Tone  
Childlike language

### Textual Evidence

My Brendon Gallacher  
He was seven and I was six

Irish  
Father... mum... family... poor  
Spiky hair... flapping ear  
He would hold my hand  
We'd talk about his family  
No, no, I'd say  
There never have been any Gallachers  
He died then, my Brendon Gallacher

**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 *The House* (page 6) and **ONE** other poem from *In Such a Time as This* which describes unusual or unexpected events or places.

How do the writers show the effect of these events or places on those involved?

For each poem you should comment on:

- the way in which the events or places are described
- the feelings and thoughts that these cause in the poem's central character or characters
- the use of language.

Support your answer with examples from the texts.

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**(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:**

- a clear description of location or critical events
- understanding of the effect of these on the people concerned
- 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

- **Location/events**

Large, deserted house  
Infested  
(Allegedly)haunted  
A house of death  
  
Isolated

- **Effect on people**

Had frightening effect on the child  
  
Found it cold/eerie/dark  
But it had a piano  
And it was home

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
Graphic detail/images  
Metaphors  
Onomatopoeia

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

## Textual Evidence

A dozen bedrooms  
Rats lived ... cockroaches  
A friendly ghost  
Drowned... carried there on a door...hosted  
dry corpses  
Neighbours never entered

[Throughout poem...: nostrils huge to a  
child]  
Cold... ghost... dark  
It did have a piano upstairs  
And I did grow up there

## *Identity*

3. Look again at *An Unknown Girl* (page 23) and *Once Upon a Time* (page 24).

How do the writers help the reader to understand what the central person in each poem is like?

For each poem you should comment on:

- the person's character and attitudes
- the situation the person faces and its effects on him or her
- the use of language.

Support your answer with examples from the texts.

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**(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:**

- understanding the nature of the central characters and their attitudes
- how they respond to their situations
- 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 Unknown Girl

- **Character and attitude**

Keen observer  
Watches the girl in slightly detached way  
Yet enjoys having body decoration done by the stranger  
Likes her new appearance

- **Response to situation**

Unused to the bazaar/time  
Notes details of clothing  
Fascinated by differences/clash between Eastern and Western culture ...  
Drawn to India... wants to retain part of it...

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
Colour vocabulary  
Time words  
Atmosphere  
Imagery

### Textual Evidence

[details throughout the poem...]

She is icing my hand  
An unknown girl is hennaing my hand

Peacock spreads its lines across my palm...  
I have new brown veins

Evening bazaar colours float up  
Satin peach knee... shadow-stitched kameez  
With their Western perms ... Miss India

I am clinging... I'll lean across a country

### Once Upon a Time

- **Character and attitude**

Has become disillusioned/cynical about people's attitudes  
Saddened – has learned through bitter experience  
Feels close to son...

- **Response to situation**

Has learned how to conceal feelings  
Now says things he does not really mean  
  
But still longs for former happiness  
Wishes son can teach this

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
Compound words  
Direct speech  
Direct address

### Textual Evidence

They used to laugh but now

So I have learned many things, son...  
I used to laugh and smile  
Once upon a time, son... show me, son

To wear many faces  
To say 'goodbye', when I mean 'Good-riddance'  
I want to relearn  
Show me how I used to laugh and smile

**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 *The Barn* (page 19) and **ONE** other poem from *Identity* which shows a person experiencing fear or other strong feelings about the surroundings.

How does the writer of each poem show why the central character feels like this?

For each poem you should comment on:

- what causes these feelings
- how the person tries to deal with them
- the use of language.

Support your answer with examples from the texts.

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**(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 feelings of the person in each poem
- explaining what it is that makes each of them feel fear or other strong feelings
- 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 Barn**

• **Feelings**

Childhood fear of:

- dark
- creatures/rats
- cobwebs
- farm implements
- nightmares

Tried to hide from fearful objects

• **Reasons for the feelings**

Interior of barn

Unknown, unfamiliar noises/sights

**Textual Evidence**

Musty dark... no windows... gulfed like a roof-space

Bats... bright eyes...

Cobwebs clogging up your lungs

Bright objects formed

I was chaff to be pecked up

Lay face-down to shun the fear

[throughout the poem...]

[throughout the poem...]



- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:

Graphic imagery

Movement words

Similes

Alliteration

**NB:** for the other poem, candidates may choose any **ONE** from the section *Identity*, as long as a choice is 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 *Roe-Deer* (page 38) and *The Five Students* (page 44).

How does the writer of each poem describe the effects of particular seasons of the year?

For each poem you should comment on:

- the descriptions of the season or seasons
- how animals and humans are affected by the season or seasons
- the use of language.

Support your answer with examples from the texts.

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**(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:**

- accurate description of the seasonal characteristics
- the effects which these have on the animals/people
- the poet's 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:**

## Roe-Deer

- **Seasonal characteristics**

Winter  
Wintry dawn  
Snow building up

- **Effects on animal/people**

Creates scene of isolation  
Deer in the snow impede cars  
Snow obliterated evidence of deer

Special moment  
Moment gone

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
Movement and stillness contrasted  
Alliteration

## The Five Students

- **Seasonal characteristics**

Description of all four seasons:  
...spring/summer

...autumn/winter

- **Effects on animals/people**

...Spring/summer:  
sparrows take bath  
cattle rest  
the 5 students continue their journey

One drops out

...Autumn/winter:  
Earthworms use the fallen leaves  
One more drops out, then another; the others  
continue the journey  
People wrap up warm against snow  
Only one left  
Seasons represent ageing process, applied to  
human life (metaphor for stages of life)

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:  
Compound words  
Alliteration  
Movement words  
Imagery  
Repetition

## Textual Evidence

Biggest snow of the year  
Dawn-dirty light  
Boil of big flakes

Snow-lonely field  
Snow-screen vision of the abnormal  
Took them and soon their nearby hoofprints  
as well  
The deer had come for me...  
Back to the ordinary

## Textual Evidence

[Throughout the poem...]  
Sun grows passionate-eyed... boils the  
dew... air is shaken... high-road hot...  
shadowless swoons

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

Sparrow dips in his wheel-rut bath  
Cattle at rest  
Strenuously we stride ... we on our urgent  
way  
But one - elsewhere  
...  
Earthworms draw it in...  
Fallen one more ... two of us  
Forward we press... on the beat  
Home-bound foot-folk wrap  
One of us... I still stalk  
[Throughout the poem...]

**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 *The Stag* (page 37) and **ONE** other poem from *Nature* in which the writer describes the natural setting and weather.

How does each writer show the importance of the setting and the weather?

For each poem you should comment on:

- the description and effect of the setting
- the description and effect of the weather
- the use of language.

Support your answer with examples from the texts.

**(Total for Section A: 25 marks for Reading)**

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**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:**

- how clearly the setting and weather are described
- the ways in which these are significant for the subject-matter or development of the poem
- 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:**

**Stag**

• **The description of the setting and weather**

View of Exmoor  
Heavy rain  
Trees  
Woods  
River

• **Their importance in the poem**

Country setting/ hunting territory  
The land of the stag – his country  
Stag forced out of his own land

**Textual Evidence**

November woodland shoulder of Exmoor  
Rain fell... drummed  
Tree-fringe which was leafless  
Private forest  
Brown impassable river

[Throughout the poem...]  
Loped through his favourite valley...  
Dropped in to strange country

Stag's movements impeded by woods  
Unfamiliarity builds up the stag's panic

Strange trees struck him  
Looking for home up a valley  
Strange earth came galloping after him...

Sense of damp anti-climax for people after  
stag's death – returning home from country

Got back into their cars wet-through and  
disappeared

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:

Alliteration

Repetition

Contrast

Sound

Colour

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

<b>Mark Range</b>	<b>Understanding and interpretation of text</b>	<b>Understanding and evaluation of writer’s use of language</b>	<b>Selection and development of appropriate material/textual references</b>
<b>0-1</b>	rudimentary understanding	minimal grasp of language	extremely limited content
<b>2-4</b>	basic understanding	little awareness of language	unclear and/or undeveloped points
<b>5-7</b>	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development
<b>8-10</b>	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
<b>11-13</b>	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
<b>14-16</b>	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references

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

<b>17-19</b>	<i>Thorough understanding of the text thoughtful interpretation</i>	<i>good analysis of language thoughtful evaluation of the use of language</i>	<i>a good range of well-focused points sustained development apt use of examples/references</i>
<b>20-22</b>	<i>assured understanding of the text perceptive interpretation</i>	<i>confident analysis of language sensitive evaluation of the use of language</i>	<i>a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references</i>
<b>23-25</b>	<i>impressive command of the text cogent interpretation</i>	<i>penetrating analysis of language sophisticated evaluation of the use of language</i>	<i>a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references</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 at the short story *A Stench of Kerosene* (pages 86-88) and **ONE** other story from *The Edexcel Anthology* in which a death occurs.

What do we learn about the characters' attitudes towards the deaths which take place in these stories?

For each story write about:

- events leading up to the death
- the way death is viewed by characters in different societies
- how the death affects other people.

Support your answer with examples from the texts.

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**(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 and presentational devices to achieve their effects.

### **A successful answer will focus on:**

- explaining the events leading up to the death
- how the various characters **in different societies** feel about death
- what happens as a result of the death.

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:**



## *A Stench of Kerosene*

- **Events leading up to the death**

Strong cultural tradition for children to be produced from marriage.

Despite loving marriage between Manak and Guleri, lack of children after eighth year leads M's mother to pay for him to have a second wife, in order to ensure heirs.

Manak feels obliged to agree: 'obedient to his mother and to custom'.

Marriage takes place when G visits her parents.

When she learns of marriage, G commits suicide (kerosene).

- **The way characters in different societies feel about the death**

Most important point: M's mother is pragmatic, insensitive, concerned more about future heir than present life and Manak's grief. M's mother exemplifies view of her society – to ensure continuation of the bloodline.

M's mother – no reaction to the death – aware of M's moods, but her concern is with the pregnancy rather than the well-being of her son: felt M would change when he saw his new son.

M: shocked/appalled/stunned: 'mute with pain; he could 'feel his own life burning out'. His love for his first wife takes precedence when he hears of her death over cultural traditions.

Bhavani: reacts against cultural expectations. Reports her death 'in a flat voice' – also shocked – face is 'sad and grey as a cinder'.

- **What happens afterwards**

M's feelings of bitter remorse.

M cannot accept his son: 'he stinks of kerosene'.

M's second wife: realised M's continuing love for G, because he was himself 'like a dead man'. She feels she is not really his wife – 'just someone he happened to marry'.

**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
0-1	rudimentary understanding	minimal grasp of language	extremely limited content
2-4	basic understanding	little awareness of language	unclear and/or undeveloped points
5-7	some understanding an attempt at interpretation	limited awareness of language	some relevant points little development
8-10	fair understanding of the text some interpretative comment	some understanding of language an attempt to evaluate use of language	valid points some development some relevant textual support
11-13	generally sound grasp of the text reasonably secure interpretation	fair understanding of language reasonably sound evaluation of the use of language	mostly clear points some reasonable development generally appropriate examples/ references
14-16	sound grasp of the text secure interpretation	clear understanding of language sound evaluation of the use of language	a range of relevant points reasonable development appropriate examples/references

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

17-19	<i>Thorough understanding of the text thoughtful interpretation</i>	<i>good analysis of language thoughtful evaluation of the use of language</i>	<i>a good range of well-focused points sustained development apt use of examples/references</i>
20-22	<i>assured understanding of the text perceptive interpretation</i>	<i>confident analysis of language sensitive evaluation of the use of language</i>	<i>a variety of perceptive points coherent and fully developed ideas effective use of apposite examples/references</i>
23-25	<i>impressive command of the text cogent interpretation</i>	<i>penetrating analysis of language sophisticated evaluation of the use of language</i>	<i>a variety of astute and discriminating points commanding exploration of ideas deft use of apposite examples/references</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. Explain a difficult choice you have had to make.

You should write about:

- the circumstances or events that led up to the choice
- the things you had to think about
- the choice you made, and why.

**(Total for Section C: 25 marks for Writing)**

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Candidates are required to set down their thoughts and feelings about a difficult choice which they have had to make. An appropriate personal register will need to be adopted.

### Likely approaches:

- The points made will of course reflect individuals' choice of subject-matter, so no particular content can be prescribed. A range of topics may be selected, but it is likely that most candidates will opt for typical choices made by young people, in fields such as relationships, education or taking up or dropping particular leisure activities. Whatever subject is selected, the answer should be judged principally on the extent to which the **reasoning** about the choice is developed.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any comments on the choice.

Higher band answers should convey more detailed suggestions under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will bring out the significance of the choice in their lives in a focused and thoughtful way, drawing relevantly on personal experience.

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 explanation.

**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. Write a letter to a possible employer, explaining why you would like to work for that person or organisation.

You should:

- give information about your qualifications and relevant experience
- describe your skills and qualities
- explain why you are interested in this type of work.

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**(Total for Section C: 25 marks for Writing)**

Candidates are required to give clear **explanation** concerned with their interest in a particular form of work, accompanied by relevant **information** and **description**. An appropriate written register will need to be adopted to suit a letter to someone who, it is hoped, may choose to employ the letter-writer, with language suitable to the task.

**Likely approaches:**

- **Information**

This may include details of examinations being taken, or already taken, as well as other forms of qualification obtained in contexts other than education (such as judo black belts, scouting badges or typing proficiency).

- **Description**

Skills and qualities will depend on the individual, but skills referred to may well include: IT skills, communication, numeracy. Qualities may include: efficiency, punctuality, sympathetic nature, industrious character, or many others.

- **Explanation**

Reasons will relate to the nature of the work chosen, but general points made are likely to include such things as: 'it's what I've always wanted to do'; 'I love working with (people, animals, machines...); 'I prefer an office/outdoor/laboratory environment'.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial explanations of why they have chosen this particular kind of work.

Higher band answers should convey more detailed points under each heading in a way which shows a clear awareness of the task and the ability to reflect on the topic. These responses will bring out the significance of such matters as how to use evidence, for example on personal aptitude for the particular kind of work, in a focused and thoughtful way, drawing relevantly as appropriate on personal experience and choosing an appropriate tone for such a letter.

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.

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

### Assessment Objective 3

<b>Mark Range</b>	<b>Punctuation</b>	<b>Grammar</b>	<b>Spelling</b>
mark band one <b>0-1</b>	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 <b>2-3</b>	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 <b>4-5</b>	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 <b>6-7</b>	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 <b>8</b>	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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