

Mark Scheme (Results)

Summer 2007

GCSE

GCSE English B (1204/2F)

1204/2F: The Craft of the Writer

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 'Hide and Seek' (page 1) and 'Electricity comes to Cocoa Bottom' (page 9).

How does each writer create a particular atmosphere and reveal the feelings of a child or children waiting for something exciting to happen?

For each poem you should comment on:

- the way the writer describes the atmosphere of the place where the child or children wait
- their feelings **both** as they wait **and** after it is all over
- the use of language to show atmosphere and feelings.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- how each poet conveys atmosphere and feelings, for example through use of the senses
- the build-up of expectation to a climax/anti-climax
- the poets' use of 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:

Hide and Seek

- **The description of the atmosphere and feelings**
Evokes the smell of the shed
Sense of a cold, damp, dark place
Child's thoughts create atmosphere
Is aware of his body's feelings/discomfort
- **The build-up of expectation and the ending**
Child initially excited/challenging others
Believes he is bound to win
Is aware of need for caution
Hears every sound

Sense of triumph...
... Followed by let-down, disappointment, loneliness
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
words which use the senses (taste, touch, sight, hearing, smell)
rhetorical question
child's direct speech

Electricity comes to Cocoa Bottom

- **The description of the atmosphere and feelings**

Electricity cable like a thin silhouette
Movement

Sound
Suspension of time
- **The build-up of expectation and the ending**
Expectancy and anticipation of the setting
sun
Nature waiting
Children: gathering
 waiting
 watching
 dispersing

Textual Evidence

Sacks... smell
Floor is cold... salty dark
(Throughout)
Legs are stiff... cold bites

Call out... 'I'm ready'
They'll never find you
Be careful...
Someone... mutters... words and
laughter
'I've won!'
Where are they...

Textual Evidence

Cable drawn like a pencil line across the sun
A breeze ... evening came as soft as chiffon
curtains
Tweet-a-whit... whispered
Waiting... watching... waited... stopped

Waiting for sunset...watching the sky turn
yellow, orange
Fireflies...kling-klings
Went to see Mr Samuel's lights
Camped on the grass bank...
Watching the sky turn yellow...
Already... had lit their lamps

- **The use of language**

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

Imagery: music

Gestures

Enjambment

Repetition

Contrast

Alliteration

Rhetorical questions

Please refer to the common grid 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 'Refugee Blues' (page 15) and **ONE** other poem from *In Such a Time as This* which shows how cruel or unkind people can be to each other.

How do the writers show the effects of cruelty or unkindness on the people described in these poems?

For each poem you should comment on:

- the way the writer describes the cruel or unkind actions
- how the people affected react to the cruelty or unkindness
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- how the poet shows people to be acting cruelly or unkindly
- the ways in which these actions had an impact on those experiencing them
- 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:

Refugee Blues

The cruelty of people

Officials acting
bureaucratically/coldly/officiously
Openly tell them they do not really exist
Committee polite but rejected them and
told them to return next year

People show strong feelings against new
arrivals
They are a persecuted minority

• **Its effects**

Realisation that they are hated/feel
worthless
Nowhere for them
Sense of being hunted
Even animals were let in/free

they feel excluded from material wealth

• **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
Use of repetition/echo
Strong, song-like rhythm/rhyme scheme
Wistful tone
direct speech
address to 'my dear'
references to animals

Textual Evidence

The consul banged...

...you're officially dead
Went to a committee...

"If we let them in..."

ten thousand soldiers...looking

Talking of you and me... we
were in his mind
Not one of them was ours
Looking for you and me
fish swimming... free, birds in
the trees
dreamed I saw...

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 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 'Not My Best Side' (pages 25-26) and 'Warning' (page 29)

How do the writers present the central character or characters in these poems?

For each poem you should comment on:

- how each writer shows the personality of the character or characters
- any surprising or unusual things about the character or characters
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- the way in which the poets bring out the personal qualities of those portrayed
- features of their attitudes or behaviour which they find unexpected
- 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:

Not My Best Side

- **The description of the characters**

- The dragon**

- obsessed with appearance and status
 - concerned about his image/vain
 - is scathing about St George's youth
 - is unimpressed by the horse's appearance
 - feels superior to and contemptuous of the maiden

- wants to be treated properly

- The maiden**

- modern, unlike an innocent maiden
 - given to strong physical attraction (the dragon, not George)
 - contemptuous towards George (worldly, superior)
 - judges by appearances
 - practical, realistic, self-centred
 - confident, independent

- chatty, using colloquialisms

- St George**

- boastful, about his qualifications
 - mad on gadgets/high tech
 - condescending manner
 - dismissive, selfish

- **Unexpected features**

- (Reward personal points)

- Dragon:** not fierce, able to speak, has a 'human' character, is media/image-conscious

- Maiden:** lack of innocence, modern style of speaking, does not fancy George, does not want to be rescued, not in distress

- George:** not heroic, modern-day, uninterested in the girl, aware of expected 'roles'

- **The use of language**

- Reward all relevant examples of language and comments on its effectiveness, eg:
colloquialisms
contrast
tone
imagery

Textual Evidence

the artist didn't give me a chance
I was sorry for the bad publicity
so ostentatiously beardless
deformed neck and square hooves
...unattractive as to be inedible

should have liked... taking me seriously

You could see all his equipment, etc
Sexy tail", "he was so nicely physical"

I didn't much fancy him

acne, blackheads... bad breath
a girl's got to think of her future
it's hard for a girl to be sure if she wants
to be rescued
if you know what I mean

I have diplomas...
automatic transmission....prototype armour
why be difficult?
in my way... what does it matter

Evidence as above

Evidence as above

Evidence as above

Warning

- **The description of the character**
 - Defiant/rebellious/unconventional
 - Determined to grow old disgracefully/not to accept stereotypes of old age
 - Frustrated by current expectations on her
 - Aware people may be shocked/needs to soften the blow
 - Unusual clothing
 - Eccentric spending patterns

 - Unconventional actions

 - Unusual diet
 - Hoarding objects
- **Unexpected features**
 - (Reward personal points)
 - Unlike typical old woman

 - Unconventional behaviour
 - Very unusual in appearance, tastes, odd colour combinations

- **The use of language**
 - Reward all relevant examples of language and comments on its effectiveness, eg:
 - words which are particularly striking
 - tone
 - imagery
 - tenses and modes of verbs (shall, can, must, ought)
 - colour
 - contrast

Textual Evidence

- (Throughout poem)
- (Throughout poem)

- But now we must...
- Maybe I ought to practise...

- Wear purple with a red hat
- Pension on brandy and summer gloves...
- Sit down on the pavement...
- gobble up samples
- Three pounds of sausages... bread and pickle
- Pens and pencils...

- Above examples; ...make up for the sobriety of my youth
- Above examples; run my stick...
- (Throughout poem)

Please refer to the common grid 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 'Follower' (page 20) and **ONE** other poem from *Identity* which deals with childhood memories.

How do the writers show the ways in which these memories have affected the person who is looking back?

For each poem you should comment on:

- how the events and/or places are described
- the feelings of the person who is looking back
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- the detailed description of place or events
- how the person looking back feels about these
- 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:

Follower

- **Description of place/events**

clear, detailed memories (which have stayed in his mind over the years) of his father ploughing

vivid picture of these actions

technical details described clearly

Textual Evidence

'worked with a horse-plough'

'shoulders globed like a full sail...'

'set the wing', 'fit the bright....'

- **The writer's feelings about these**

Son very proud of his father's skill

son remembers wish to follow father

recollection of desire to emulate father

now realises that he was only a 'follower'
now has awareness of his inability to help when young

recognises role reversal - father now the helpless one

'an expert'

'follow in his broad shadow'

'I wanted to grow up and plough'

'All I ever did was follow...'

'a nuisance, tripping...'

'it is my father who keeps stumbling...'

- **The use of language**

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

Description of countryside/ploughing

Technical language

Rhythmic pattern

Onomatopoeia

Words expressing boy's feelings

Reflective tone

Contrast: past/present

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 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 'Thistles' (page 43) and 'Trout' (page 45).

How do the writers give a detailed impression of the object or objects they are describing?

For each poem you should comment on:

- how the imagery helps you to picture the object or objects
- what the writer makes you think or feel about the object or objects
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- the visual images used in the poems
- the reader's response to these images, in relation to the object(s)
- 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:

Thistles

- **Visual images**
The growing thistles have great strength
Warlike imagery to show sharpness
Viking imagery to describe growing from underground
Ageing process
Natural cycle continues: new soldiers
- **Reader's response**
Allow for personal interpretation
The thistles are extremely powerful
They are difficult to destroy
Their strength and resilience inspire awe
They spring back to new life
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Onomatopoeia
Similes and metaphors
Alliteration

Textual Evidence

Spike the summer air... crackle open
Splintered weapons... plume of blood
Decayed Viking... pale hair

Grow grey like men
Their sons appear...

Evidence as above
Evidence as above
Evidence as above
Evidence as above

Trout

- **Visual images**
Trout still...And in motion

Deep river... Shallow river
Catching his prey
Detailed description of appearance

Colour
Ease of movement
- **Reader's response**
(Reward all reasonable reactions to/personal interpretation of the description of the trout)
Impressed by hunting skill
Admires appearance
Sees as surprisingly quick
Awesome power/stealth
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Concrete language
Dramatic words
Images of power
Military language
One line last stanza

Textual Evidence

Hangs... Slips like butter...darts like a tracer-bullet
Depths smooth-skinned... Water unravels...
Muzzle gets bull's eye...
White belly...heavy, solid... fat gun-barrel
smooth-skinned as plums
white belly
slips like butter...

Evidence as above
Evidence as above
Evidence as above
Evidence as above

Please refer to the common grid 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 'Wind' (page 35) and **ONE** other poem from *Nature* which shows how natural events or objects can affect people strongly.

How do the writers show the feelings which people have about these events or objects?

For each poem you should comment on:

- the way in which the events or objects are described
- what we learn about people's feelings or reactions
- the use of language.

Support your answer with examples from the texts.

(Total for Section A: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- accurate description of the events or objects
- how people in the poems react to these
- 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:

Wind

- **Description of the events**

Power of nature to change all before it
Sound of wind in the countryside

Effect on houses
Rushing across fields
Effect on birds

- **The effect on the people witnessing them**

Caused fear
Inability to concentrate

Sense of powerful threat

Physical impact

- **The use of language**

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

Use of sight language
Similes (visual again)
Metaphors
Enjambement
Alliteration
Onomatopoeia
Personification

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 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

House out at sea... hills had new places
Woods crashing... booming hills stampeding
the fields...(other examples throughout)...
House rang like some fine green goblet
Winds stampeding the fields
The wind flung a magpie away...
A black-backed gull bent like an iron bar
slowly

Grip our hearts...
cannot entertain book, thought or each
other
Feel the roots of the house move...
window tremble to come in...
Dented the balls of my eyes

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 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 'Veronica' (pages 72-74) and ONE other story from *The Edexcel Anthology* which deals with men and women living in a particular society.

What do you learn from these stories about the differences in the lives of men and women in the societies which are described?

Write about:

- the opportunities available to men
- the lives of the women
- the differences between attitudes to men and women
- the use of language.

Support your answer with examples from the texts.

(Total for Section B: 25 marks for Reading)

Assessment Objectives:

- 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.

A successful answer will focus on:

- examining what possibilities were open to men rather than to women
- the ways in which women's lives were lived and affected by culture and tradition
- evidence that men and women were or were not always treated and regarded equally
- 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:

Veronica

- **Opportunities for men**

Education
travel
career advancement
training
material success from qualifications

- **The life of Veronica**

She is expected to be the carer from an early age, and to deal with her father's cruelty
She is unprepared to move from her village and does not wish for material possessions
She has a strong sense of family duty and responsibility, and love for husband and baby
She shows strength of character and resolve
Humble village life: 'her family had been even poorer than mine'.
V never jealous: 'never seemed to envy me mine'
V accepted her role: 'fatalism': 'There is nothing left for me in this world' (after death of husband and son)
V was passed from her father to her husband on marriage: seen as a 'possession'
Patriarchal society: 'her father was a brute' (Okeke's father - unwillingness to become involved)
Limitations of staying in the village for making a good marriage: 'not that she was likely to meet anyone'
Hard life with poverty and disease

NB: for the other story, candidates may choose any **ONE** from the section *Different Cultures and Traditions*, as long as a choice can be justified.

NOW REFER TO 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. 'How to live a long and happy life.'

Write an article for a magazine, setting out your thoughts on this subject:

You could write about:

- activities, health and exercise
- relationships
- things that are important to you
- things to avoid
- any other points.

(Total for Section C: 25 marks for Writing)

Candidates are required to offer their explanations and descriptions of the kinds of activity and style of life which they think important for a long and healthy life, giving this information in the form of a magazine article (no specific age specified). An appropriate written register will need to be adopted to suit a magazine, with language suitable to the task.

Likely approaches:

- **Activities, health and exercise**

There is no single viewpoint which is to be looked for, but candidates are likely to give views about the importance of physical recreation, including sport and dance. They will also often refer to questions of diet, not necessarily adopting the currently approved wisdom on what to eat. Candidates may adduce evidence that keeping physically and mentally agile can help prolong life.

- **Relationships**

Candidates may be expected to talk about how relationships within the family, including relationships with a 'partner', are significant factors in living a long and happy life; they may also write about the importance of friendship, security and mutual care.

- **Things that are important and things to avoid**

Clearly no particular topics can be prescribed here, and examiners should be alert to the possibility of very wide-ranging views of what is important to the candidates, who may not necessarily take a long view in what they nominate. Such subjects as friends, money, jobs, hobbies, home and location, and entertainment (of various kinds) are likely to feature frequently. The key thing is not what is selected, but the clarity of the explanation of reasons for the selection.

Things to avoid are likely to be things taken to excess - drink or drugs, for example - or too sedentary or inactive a lifestyle.

Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial suggestions for improvement.

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 such matters as making choices, determining priorities and thinking about the future; candidates should be rewarded for evidence of careful thought about the nature of happiness and considering non-materialistic aspects, as well as for drawing relevantly on personal experience and avoiding an inappropriate tone for such an article.

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 magazine article.

NOW REFER TO THE ASSESSMENT OBJECTIVE GRIDS.

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

9. Write a detailed description of a lonely person. This may be a person known to you, a person you have seen, or an imaginary figure.

You could write about:

- the person's appearance
- the way the person behaves and acts
- how the person lives
- any other points.

(Total for Section C: 25 marks for Writing)

Candidates are required to offer a detailed description of the appearance, actions and lifestyle of a lonely individual, drawing their account from either a real or imaginary/fictional source. An appropriate written register will need to be adopted to convey the writer's impression of the character, with language suitable to the task.

Likely approaches:

- **Appearance**
Candidates may well opt for describing social outcasts, such as down-and-outs, beggars or tramps, and hence describe a dishevelled appearance with poor clothing. However, others will realise that loneliness can exist in all strata of society, and describe someone well-dressed and in all outward respects perfectly 'normal' but who is a misfit and isolated from or out of step with those around.
- **Behaviour and actions**
Again, there is no formula, but some possible scenarios include those who have opted for a highly solitary life, who keep themselves far from society and shun company. Others may focus on psychological aspects of loneliness, perhaps pointing out that people can be lonely in the midst of crowds, for example.
- **Way of life**
Examiners should expect many candidates to focus on people who live an unconventional life on the fringes of society, perhaps unemployed, drifting, sleeping rough. Again, however, the person's loneliness may be expressed within a strong social context, with the person's loneliness expressed through a failure to connect well with other people. Some may be shy, isolated individuals who adopt hobbies associated with 'loners' (train spotting, for example) or who tend to stay in and read rather than socialising at parties. As with the question as a whole, there is no single formula which candidates are expected to choose, and those who explore less obvious forms of loneliness should receive credit for a personal response which is more individual.

Lower band answers will probably be limited to a few undeveloped points under each heading.

Higher band answers should convey more detailed observations 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 characteristics of the lonely figure, with perceptive observations on actions, behaviour and lifestyle.

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.

NOW REFER TO 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