

Mark Scheme (Results)

Summer 2008

GCSE

GCSE English B (1204/4H)

SECTION A: MODERN POETRY

In Such a Time as This

Question Number	Indicative content	Mark
1	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the physical setting of each poem • how the writers use these settings to present particular moods • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Dulce et Decorum Est

- **Setting**

Soldiers marching through muddy fields
Sounds of battle all around
Soldiers exhausted by relentless conditions
Sudden immediate horror of gas attack - urgent response
All a blur
Dying man thrown into wagon

- **Mood**

Bleakness of the battlefield and its terrible effect on soldiers
Experience is like a nightmare
Unable to control events
Constantly relives horror in his dreams
Bitter ironic language, against the noble ideal of war

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, eg:
words evoking senses (sight, sound)
unusual words (bloodshod)
alliteration and assonance
metaphor and similes
direct speech (Gas!)
language expressing horror
tone (irony/cynicism) and mood.
Use of first/second person pronouns
Dramatic verbs (present participles)

The Darkling Thrush

- **Setting**

Narrator leaning on gate, reflecting
Bleak winter's scene

Angular silhouettes in landscape

New Year's Eve at end of nineteenth century
Dusk and gloom
People huddling by fire to avoid cold

Arid, lifeless
Thrush's song contrasts with scene

- **Mood**

Sense of pale/ghostly foreboding
Ending of year and century
Imagery of age and death

Thrush's sound had a note of hope and joy amidst the desolate setting

Textual Evidence

Through sludge...
Haunting flares... hoots of gas-shells
Like old beggars...
'Gas! Gas! Quick, boys!

Misty panes... thick green light...
The wagon that we flung him in

(Throughout)

Smothering dreams...
Stumbling... floundering
In all my dreams...
The old Lie...

Textual Evidence

I leant upon a coppice gate...
Frost... spectre-gray... winter's dregs made desolate
Tangled bine-stems scored the sky... land's sharp features
Century's corpse outleant

Weakening eye of day...
All mankind... had sought their household fires
Hard and dry
Fling his soul upon the growing gloom

Haunted ... fervourless
Century's corpse outleant
Death-lament... shrunken hard and dry...aged thrush
Blessed Hope...Joy illimited

- **The use of language**

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

Alliteration

Imagery

Metaphor

Simile

Please refer to the common grid on page 16 when deciding the marks to be awarded for the chosen poetry question.

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

Question Number	Indicative content	Mark
2	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the way in which the writers focus on the passage of time • how time is important as a vehicle for the writers' themes and ideas • the writers' use of language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Electricity Comes to Cocoa Bottom

Textual Evidence

- **The passage of time**
Expectancy and anticipation of the setting sun
Children gathering
Time seems to stand still, suspended, with everyone and everything waiting

Suddenness of the light - instantaneous
Wish to 'freeze' the moment before it passes
Over all too soon - sense of anti-climax
- **The poem's themes and ideas**
Anticipation can be more exciting than the actual event
Impossible to make a moment last for ever
Nature and human action - electricity not eternal, but transient
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Single words/short lines
Repetition
Onomatopoeia
Sound and movement
Imagery

Watching the sky turn yellow, orange

They camped...
Waiting for sunset... fireflies waited...
breeze... held its breath... bamboo... stopped
its swaying
Light!
Is there one among us

Too late - the moment

(Throughout)

(Throughout)

(Throughout)

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 16 when deciding the marks to be awarded for the chosen poetry question.

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

Identity

Question Number	Indicative content	Mark
3	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • how the writers explore the display of emotions • how they explore the concealment of emotions • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	Total for Section A: 25 Marks for Reading

Mid-Term Break

- **The emotions shown**
 Father showing emotions although normally conceals them
 Big Jim Evans attempts to show sympathy (but speaks in cliché)
 Old men shake boy's hand, again with cliché expressions of sorrow
 Baby unaware of tragedy, so happy
 Mother shows grief through sighing

Textual Evidence

I met my father crying. He had always taken funerals in his stride
 ...it was a hard blow

'sorry for my trouble'

...cooed and laughed
 angry tearless sighs

- **The emotions concealed**
 Mother does not show grief by crying
 Boy himself - no emotion shown at any stage: describes a catalogue of events, impersonally
 Strangers and friends go through the motions of sympathising, but do not show the boy any deeper feelings

(As above)
 (Throughout)

(As above)

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Time
Colour
Tone
Direct speech
Symbolism/imagery (flowers)
Monosyllables (childlike language)

Once Upon a Time

Textual Evidence

- **The emotions shown**
In the past, people (of Britain) used to show him sincere feelings
He used to be greeted with genuine warmth
He used to laugh when he was young

The son still shows genuine emotions
He wishes to be like him again

They used to laugh with their hearts and
laugh with their eyes
...shake hands with their hearts
I want to be what I used to be... relearn how
to laugh
Show me, son, how to laugh
...when I was like you

The emotions concealed

- Now they are cold
They do not mean their greetings
The father has learned how to conceal his feelings
Now he says things he does not really mean

...laugh with their teeth...ice-block cold eyes
... I find doors shut on me
To wear many faces

To say 'goodbye', when I mean 'Good-
riddance'

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Compound words
Direct speech
Imagery
Repetition
Constant direct reference to his son (father/son relationship/contrast)

Please refer to the common grid on page 16 when deciding the marks to be awarded for the chosen poetry question.

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

Question Number	Indicative content	Mark
4	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the stereotypical views which are challenged • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Warning

- **The stereotypes challenged**
Conventional picture of old age and respectability
Determined to act differently/unconventionally

Shows herself defiant, rebellious, unconventional
Current expectations are frustrating
Wants to shock
Wants to assert individuality and non-conformity
Does not wish to be saving and sensible (has eccentric spending patterns)
Wishes to be young again
Outrageous eating habits
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, eg:
Words which are particularly striking/unconventional
Humour
Colour
Contrast (of expectations)
Tone
Tenses and modes of verbs (shall, can, must, ought)

Textual Evidence

Throughout poem, eg: set a good example... must have friends...
Throughout poem: sit down on the pavement... gobble up samples... run my stick
Throughout poem - many examples

But now we must have clothes...
Learn to spit...
Wear purple with a red hat

Spend my pension on brandy and summer gloves
Make up for the sobriety of my youth...
Eat three pounds of sausages at a go... bread and pickle for a week

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 16 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

Question Number	Indicative content	Mark
5	<p>Assessment Objectives:</p> <ul style="list-style-type: none">• read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them.• understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none">• the imagery and effects used in depicting nature• the impact of these• the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	Total for Section A: 25 Marks for Reading

Wind

Creation of vivid natural scene

Imagery of displacement of objects by power of wind: metaphors showing force of nature

Wind's sounds and their powerful effects on the countryside

Fragility of the brick house emphasised

Wind personified (like animals out of control)

Images of birds affected by wind

Hills as vulnerable as canvas tents

Images of dark and light

The impact of the scene

Caused fear

Inability to concentrate

Sense of powerful threat

Physical impact

Impact on non-humans
integrated)

The use of language

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

Use of sight language

Colour images

Similes (visual again)

Metaphors

Alliteration

Onomatopoeia

Personification

The Thought-Fox

• Creation of vivid natural scene

Atmosphere/time

Isolation/personification

Weather/simile

Appearance of fox

Footprints in snow

Woodland scene

• The impact of the scene

Writer is waiting for inspiration

Becomes aware of fox

Textual Evidence

House out at sea... hills had new places

Woods crashing... booming hills (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

The tent of the hill drummed and strained its guyrope

Winds... floundering black astride

Wind wielded blade-light... luminous, black and emerald

Flexing like the lens of a mad eye

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

As above (*these points could be*

Textual Evidence

Midnight moment's forest

Clock's loneliness

Cold, delicately as the dark snow...

Nose... two eyes...

Sets neat prints

Between trees

Blank page

Something else is alive

A widening, deepening greenness

Develops creative thoughts on fox: green:
poetic creativity blossoming
Ideas come into focus
Writer's block overcome by fox/inspiration
Strong image of fox entering his
head/burrowing deep into his mind

Brilliantly... concentratedly
The page is printed
Sudden sharp hot stink of fox.... Dark hole of
the head

- **The use of language**

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

Images which are particularly striking

Descriptive language

Personification

Tone

Extended (military) metaphor and terminology

Onomatopoeia

Alliteration

Monosyllabic words

Hyperbole

Please refer to the common grid on page 16 when deciding the marks to be awarded for the chosen poetry question.

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

Question Number	Indicative content	Mark
6	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the natural objects or scenes presented • the relationship between human beings and nature • the writers' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	<p>Total for Section A: 25 Marks for Reading</p>

Thistles

- **The natural objects**
The growing thistles are seen as having great strength, as a fighting force
They have a character as aggressive soldiers, generating warlike imagery to show sharpness
Likened to warriors of an ancient period: Vikings
Ageing process
Natural cycle continues: new soldiers
- **The relationship**
Allow for personal interpretation, and accept an **integrated approach**
The thistles are extremely powerful
They are difficult to destroy, even when humans think they have killed them
Their strength and resilience inspire awe
The humans are thwarted, as the thistles spring back to new life. They are personified as vengeful and able to continue a feud through successive generations: indestructible

The use of language

- Reward all relevant examples of language and comments on its effectiveness, eg:
Onomatopoeia
Similes and metaphors
Alliteration
Concrete language
Dramatic, violent words
Images of power
Language of rebirth
Military images

Textual Evidence

Spike the summer air... crackle open

Splintered weapons... plume of blood

Decayed Viking... pale hair

Grow grey like men
Their sons appear...

Spike...plume of blood
Mown down... their sons...

It is a feud
Their sons... fighting back over the same ground... revengeful burst of resurrection

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 16 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

Question Number	Indicative content	Mark
7	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them • understand and evaluate how writers use linguistic and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the nature of the moral issues explored • the actions of the characters and the reasons for these • the insight the stories give into the attitudes in particular cultural contexts • using textual evidence to substantiate points made. <p>Reward all reasonable, valid points and comments which show a sound grasp of the texts and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p> <p><u>Vendetta</u></p> <ul style="list-style-type: none"> • The issues The fact that the woman's son was murdered in a quarrel The difficulty of bringing the killer to legal justice, because of his escape to Sardinia The lack of men who could do anything about it. • The woman's actions and reasons The mother, widow Saverini, decided she had to take revenge She trained the dog to kill, using a dummy She went to Sardinia to find the killer, Nicolas As the law could not help her, she felt she had to take the law into her own hands Since she was an elderly woman, she needed help in order to kill Nicolas Nobody would suspect that the dog had become a trained killer. • Attitudes in the society A murder could not be allowed to go unavenged: an eye for an eye Once the revenge has been taken, she could rest, satisfied. 	<p>Total for Section B: 25 Marks for Reading</p>

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 PAGE 19 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

Question Number	Indicative content	Mark
8	<p>Candidates are required to interpret the quotation in an appropriate manner. Although no specific content is prescribed or recommended, an appropriate <u>register</u> will need to be adopted for a magazine article, with <u>language</u> suitable to the task.</p> <p>Likely approaches: They are likely to treat it figuratively, referring to such situations as an opportunity which arose after another had disappeared, or a new direction in life as a result of a disappointment. However, some may deliberately choose to focus on the literal opening and closing of doors - perhaps with metaphorical connotations, as in the film 'Sliding Doors'. The key point to look for is the quality of writing which conveys clear description of events, people or circumstances.</p> <p>Lower band answers will probably be limited to a few undeveloped points, and may not offer any detailed description.</p> <p>Higher band answers should convey their explanation in a way which shows a clear awareness of the task and the ability to present the chosen topic in an interesting and personal way.</p> <p>The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the response.</p> <p>NOW REFER TO PAGES 22-23 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p>Total for Section C: 25 Marks for Writing</p>

Question Number	Indicative content	Mark
9	<p>Candidates are required to produce a reflective diary entry (the time period covered by this is not specified). An appropriate <u>written register</u> will need to be adopted for a personal account of this type, with <u>language</u> suitable to the task. Especially if writers adopt the style of a 'blog', a certain amount of informality of style and diction is to be expected and accepted as valid, provided that it is clearly intelligible.</p> <p>Likely approaches: Candidates are likely to focus on explaining their likes and dislikes about modern life. They may well look ahead, with views on how the century is likely to evolve - for example, looking at effects of climate change, pollution, war; or, more positively, technological advances, material prosperity, leisure and travel opportunities. Note that they are invited to give both thoughts and feelings, so matters of personal taste and preference may well be included.</p> <p>Lower band answers will probably be limited to a few undeveloped points, and may lack detail, giving only a general explanation of what they think and feel.</p> <p>Higher band answers will offer a thoughtful exploration of their present and future lives. These responses will provide the reader with insight into what they take seriously and what they are concerned about. They may interpret social trends in a sophisticated way, and should offer clear explanations for their views and the reasons for these. They may also respond to the opportunity to offer a highly personal account with humour, happiness or pessimism, and may employ trademark conventions or idiomatic expressions characteristic of teenage bloggers. Be prepared for the valid, off-the-wall approach which demonstrates a confident capacity to manipulate language to achieve the stated purpose.</p> <p>The above points are possible indicators of content and approach; examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the description.</p> <p>NOW REFER TO PAGES 22-23 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p>Total for Section C: 25 Marks for Writing</p>

WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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