

Mark Scheme Summer 2009

GCSE

GCSE English (1204)

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SECTION A: MODERN POETRY

In Such a Time as This

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

Where the Scattering Began

- **Earlier life and history**
Echoes of Africa

Memories of living close to the sea
Past heritage is in the blood

Differences in communication
- **Reactions to current situation**
Great contrast of past with life in London
Identity/faces

Lack of clear memory of how things were

Textual Evidence

'call of the Ghanaian drum', 'wail of the mbira from Zimbabwe'
 'we come with the blue of the sea so close'
 'some of us come with the memory of/forest sounds that we have never known'
 'in ways the tongue has forgotten'

'here, on the streets of London' (repeated)
 'come to find our faces again'; many references to faces
 'hands that speak in ways the tongue has

and of ability to tell stories

Feels nostalgic for the roots of an African past

Is aware of differences in how the language is spoken

‘forgotten’; ‘eyes that tell a story/the brain cannot recall’

‘lift our eyes with yearning’

‘intonations that reshape languages we have been given’

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

Imagery: music

Gestures

Enjambement

Repetition

Internal rhyme

Contrast

Wherever I Hang

- **Earlier life and history**

Memories of former life in Caribbean

She still feels nostalgia for her old home

She starts to feel further away from her roots

Textual Evidence

‘de sun...de humming-bird spendour’; ‘leave me people, me land, me home’; ‘big rats in de floorboard’

‘I still miss back-home side’

‘little by little...change my calypso ways’

- **Reactions to current situation**

She experiences life in the crowded city

She finds England very cold

She realises she has to come to terms with the change

She feels that society is more isolated/less friendly

Loses her sense of belonging

Accepts the new way of living

‘people pouring... Underground’

‘de snow...de cold’; ‘de misty greyness’

‘I get accustom to de English life’

‘Never visiting nobody... clear warning’

‘I don’t know really where I belong’

‘Wherever I hang...that’s my home’

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

dialect forms

humorous expression

contrast

colour

simile

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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

Half-past Two

- **The reactions of the child to the passing of time**

Is puzzled at being left alone by the school teacher

Confused by the idea of time: only recognises times from his own routine
 Clockface is imagined in human terms, but he cannot tell the time from it
 Escapes into imaginary world because of being left alone so long

Senses are built up in the silence: imagines smells

Imagines exaggerated sounds

Imagines himself in a different place

- **What happens to the child at the end**

Teacher returns, embarrassed, having forgotten him

Textual Evidence

'Did Something Very Wrong';
 'Must stay... till half-past two.'
 'Gettinguptime', etc

'little eyes and two long legs'
 'he couldn't click its language'
 'he knew he'd escaped for ever'... 'out of reach of all the timefors'

'old chrysanthemums'

'silent noise his hangnail made'
 'into the air outside the window, into ever'

'My goodness... I forgot all about you'

Returns to normality from his imaginary world
 He never forgot the experience of being outside 'schooltime'

'she slotted him back into schooltime'
 '...how once by not knowing time/he escaped into the clockless land of ever'

• **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

- use of compound words
- use of capital letters for emphasis
- words evoking senses (sight, sound) personification
- use of direct speech
- 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 can be justified.

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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"> • the nature of the writers' depiction of the events and decisions • why these had so strong an impact on the characters • the poets' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other</p>	<p>Total for Section A: 25 Marks for Reading</p>

	responses on their merits, being alert to unusual comments which are well explained and substantiated:	
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An Unknown Girl

- **Each decision taken**
Excitement of the bazaar

Fascination with having hand painted in traditional way
Reflects on the strange mixture of East and West
Sees that she can change her appearance for very little money

- **The characters' feelings about these decisions**
Feels the magic of the different, traditional customs, to which she relates
Is intrigued by the girl's skill
Desire to relate to heritage
Yearning for what she has experienced in India

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
imagery: similes, metaphors
repetition
colour
light
enjambement
contrast

Textual Evidence

'evening bazaar/studded with neon';
'colours leave the street/float up in balloons'
'hennaing my hand'; 'wet brown line from a nozzle'; 'icing my hand'
'kameez'; 'dummies...with their Western perms'
'for a few rupees'

'I have new brown veins'

'unknown girl' (repeated); 'deftly'
'I am clinging to these firm peacock lines'
'when India appears and reappears/I'll lean across a country'; 'hands outstretched/longing for the unknown girl'

The Road Not Taken

- **Each decision taken**
He comes to a fork in his route through the wood
He sees a path disappearing into the mass of greenery
One path is less worn and covered with grass
Fallen leaves had not been walked on
Chooses the one not so well trodden
Feels this gives it the better reason for choosing it
But then realises there is really very little difference in wear
Thinks he will go along the other path later

- **The characters' feelings about these decisions**

Textual Evidence

'two roads diverged'

'where it bent in the undergrowth'

'grassy and wanted wear'

'leaves no step had trodden black'

'Because it was grassy...'

'As having perhaps the better claim'

'Had worn them really about the same'

'Oh, I kept the first for another day'

But then realises the unlikelihood of being able to retrace his steps or return
 Looks back on the experience with sadness/regret
 The choice has had a great effect on his life
 Reflection on the journey becomes a metaphor for crucial choices on life's journey

'I doubted if I should ever come back...'
 'Telling this with a sigh'
 'That has made all the difference' throughout poem

• **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:
 use of rhyme
 descriptive words
 exclamation
 repetition ('took the other... took the one')
 conversational tone

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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

I Shall Paint my Nails Red

Textual Evidence

- **The actions performed and why**
She is painting her nails (one line per nail - ten)
Claims she is performing a great civic act
Something to look at when stuck in traffic
Finds it amusing that she will be able to shock her daughter
A simple, almost magical way of changing her appearance
Makes a short break in life
After all her large claims and protestations, we find that it can all be undone in a moment
- **What this shows about the woman**
She has a strikingly independent attitude
She feels she is striking a blow for women's rights
She deliberately uses exaggeration and dramatic effects to shock others
The colour red has strong connotations for the reader, who understands that this choice of colour is making a bold statement
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
words which are particularly striking
imagery
use of colour
repetition
incomplete sentences

Title

'...a public service'
'I can admire them in traffic jams'
'...will say ugh'

'Quicker than dyeing...'

'Ten-minute moratorium'
'It is reversible'

'Look like a survivor'
'My lover will be surprised'

'Public service... moratorium'

'I shall paint my nails red'

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

Please refer to the common grid at the end of the poetry section when decidingg 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	Assessment Objectives: <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.	Total for Section A: 25 Marks for Reading

	<p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • in 'The Stag', evaluating the writer's feelings and impressions about the animal being hunted • in 'Iguana Memory', considering how the writer recreates a child's impressions of the creature • the poet's 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>	
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The Stag

- **The writer's feelings/impressions about the stag**

The regal quality and majesty of the stag on his initial appearance

The way the stag is at ease in his country

He feels growing unease as the stag is driven by the hounds into unfamiliar territory and becomes exhausted

He feels the build-up of the stag's panic as he tries in vain to get back on home ground and is thwarted by the woodland

He seems appalled by the anguish of the capture and savagery of the hounds

He greatly pities the stag, feeling that humans show themselves barbaric/less human than the animals

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

alliteration

repetition

contrast

sound

colour

Textual Evidence

'Ran through his private forest'

'Loped through his favourite valley...'

'Dropped in to strange country'; 'his limbs all cried different directions to his lungs,/ which only wanted to rest'

'Looking for home up a valley';

'Strange earth came galloping after him...';

'strange trees struck him...brambles lashed'

'Loll-tongued hounds to fling all over him';

'heart became... club beating his ribs'; 'own

hooves shouted with hound's voices'

'Pulled aside the camouflage of their terrible planet'

Iguana Memory

- **The writer's feelings/impressions about the iguana**

Curiosity and excitement of the young child

Textual Evidence

'saw an iguana... when I was very small'

recalled
Excitement of the sudden sound
Remembers the intensity of the colour

'came rustling across my path'
'green like moving newleaf sunlight'; 'for
the green of its life'
'rustling... moving...hurrying'

Is aware of its movement and sense of
purpose
Wonders at (admires? fears?) the creature's
size and the appearance of its legs
Feels united with the creature momentarily

'Big like big big lizard'
'More legs than centipede...'
'iguana and child locked in a brief split
moment...'

• **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:
description of animal's appearance
compression/ellipse/lack of complete sentences
unusual vocabulary (backdam)
simile
onomatopoeia
repetition (childish)

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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

The Storm

- **The events which affect the people**

Build-up of the waves
Sound of wind (alliterative)
Movement (onomatopoeic and alliterative)
Rain

Increase of wind

Thunder

- **The people's fear and helplessness**

Writer dramatises the absence of people through rhetorical question and exclamation

People retreat to houses

Anticipation/dread as storm approaches

Listen to storm, hoping it will soon be over

Aware of the storm's moods

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:
ominous build-up
descriptions of sea
sound: wind, thunder
onomatopoeia
alliteration and assonance
dramatic verbs
rhetorical question
words expressing feelings

Textual Evidence

'Ominous lapping'

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

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

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

'Flicking the foam'

'A crack of thunder'

'Where have the people gone?' 'A time to go home!-'

'The last watcher indoors... Card players closer to their cards'

'Creep to our bed... we wait; we listen'

'We lie close... breathing heavily, hoping

'Lulls off, then redoubles'

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

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

READING MARK SCHEME

The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
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	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

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"> • bringing out the writers' characterisation of the women • exploring the women's beliefs and attitudes to their sons • examining the way the women act because of these beliefs and attitudes • using textual evidence to substantiate points made. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</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>The Schoolteacher's Guest</u></p> <ul style="list-style-type: none"> • The character of Ines She is able to announce that she has committed a murder in a very casual way She has had a child from a 'fleeting affair' She is the village's only schoolteacher, which gives her pride ('proud shoulders') She has a highly respected place in the community ('she was counsellor, arbiter and judge') She is a figure of great authority: 'her authority, in fact, was mightier than that of the priest, the doctor, or the police' The community feels that she can do no wrong - 'she 	<p>Total for Section B: 25 Marks for Reading</p>

had taught the town's children for several decades...'

- **Her attitude to her son**

She was devoted to him ('cares for her son with unswerving devotion').

She brought him up with strict discipline, not wishing to spoil him: 'applied to him the same norms of discipline she demanded of the other schoolchildren'.

She wanted everyone to believe that she brought him up well: 'She did not want anyone to be able to say she had brought him up badly'.

She was strongly affected by his death - he had picked up a fallen mango and had been accidentally shot by the owner who was trying to scare him off his land.

After she retired from teaching, she felt she was in a dazed state, with nothing in her life, as if she were dying: 'I go around in a daze...I am dying and don't even know it'.

- **The actions she carries out because of her beliefs**

She is determined to avenge her son's death, believing that she is destined to do this: 'I had to do it. It was fate.'

She subscribes to the South American culture of vengeance ('an eye for an eye'): 'I'm in the right. He killed my boy'.

When the killer unintentionally returns, she is prepared to murder him in cold blood: 'She just cut off the head'.

She believes that the killer was bound to return so that she could exact vengeance: 'I've been waiting all these years; I knew he would come sooner or later.'

She believes in taking the law into her own hands and that she is above the law.

A Stench of Kerosene

- **Manak's mother's character**

She follows the traditional role of women in her society.

She is a determined and strong-minded woman.

She is ruthless in her ambitions - eventually causing the suicide of Guleri.

She is not interested in the fact that Manak and Guleri love each other: the need for descendants is the overriding concern.

- **Her attitude to her son, Manak**

She exerts strong control over him, and he acknowledges this: 'My mother...'

She encourages him to act in a 'manly' way: 'Be a man.'

She adheres to traditional customs and insists that

	<p>Manak does so too, by having a son.</p> <p>She is delighted when he produces a grandson for her through his second wife ('rejoicing... bathed the boy... dressed him in fine clothes and put him in Manak's lap').</p> <ul style="list-style-type: none"> • The actions she carries out because of her beliefs <p>She will do anything because of her belief that she should have a grandson to continue the line.</p> <p>She believes that if his wife is barren her son should take a new wife: 'Manak's mother had made a secret resolve that she would not let it go beyond the eighth year.'</p> <p>She is prepared to buy a second wife, regardless of cost or love: 'five hundred rupees'.</p> <p>She is 'pleased' that her new daughter-in-law becomes pregnant, since this justifies her decision.</p> <p>Even though she knows Manak is numb to his second wife ('his eyes were still empty'), she determinedly persuades her to 'bear with her husband's moods'.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grid, bear in mind the need for the 'best fit' approach.</p>	
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READING MARK SCHEME

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			examples/ references
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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

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to offer a clear explanation about their job interests, showing their response to different kinds of job opportunity and environment. No set format is specified, but candidates may think of themselves as preparing to talk to a careers teacher or adviser.</p> <p>An appropriate <u>written register</u> will need to be adopted to suit such as explanation, with <u>language</u> suitable to the task. The tone and style are likely to be reasonably informal.</p> <p>Likely approaches</p> <ul style="list-style-type: none"> reasons for preferring to work indoors might include: comfort, liking company, preferring jobs in office environment, working with equipment, machinery or computers to hand reasons for working outside might include: sense of adventure, not being confined, greater freedom, love of nature, hating the idea of being stuck behind a desk, dislike of boring routine there will be a variety of responses; some reasons given may be: 	Total for Section C: 25 Marks for Writing

	<p>liking to work with people: sociability/teamwork, desire to help, stimulus of other people's ideas, enjoy encouraging, healing or helping to educate others</p> <p>working with animals might include: desire to make sick animals better, interest in farming, love of wildlife</p> <p>working alone: solitary disposition, independent attitudes, individualist (e.g. entrepreneur)</p> <p>working with technology: that's where the future lies, society depends on technology, it is exciting (and often solitary), you can work anywhere in the world</p> <p>working with materials: sense of achievement, learning a craft</p> <ul style="list-style-type: none"> • things that create job satisfaction might include: a job that is interesting, enjoyable; a sense that one is doing something worthwhile; good financial rewards; variety; challenge; opportunity to travel; meeting different people, the number of hours worked, the amount of holiday. <p>Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial suggestions why they are interested in particular jobs.</p> <p>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 areas of interest, motivation and job satisfaction in a focused and thoughtful way, drawing relevantly on personal experience and avoiding an inappropriate tone for such a writing task.</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 to the task.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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Question Number	Indicative content	Mark
9	Candidates are required to produce the script of a talk on the subject of money and what it means to them.	Total for Section C: 25 Marks

	<p>An appropriate <u>written register</u> will need to be adopted to suit such a talk to students, with <u>language</u> suitable to the task. This could be either formal or informal.</p> <p>Likely approaches</p> <ul style="list-style-type: none"> • what money allows you to do buy essentials (food, clothing, travel) buy items to support hobbies or interests spend on entertainment (e.g., tickets for sports, dance, cinema, concerts) (if enough to spare) buy luxury items, or holidays abroad help others through charity give a sense of security • using money sensibly/saving for the future work out a budget for not overspending keep spending within the limits determined decide how much to spend on each kind of expenditure plan for special events (birthdays, festivals, holidays, e.g.) having an emergency fund/float opening savings accounts/investing • what money cannot buy health love happiness friends or family respect. <p>Lower band answers will probably be limited to a few undeveloped points under each heading, and may not offer any substantial suggestions about their attitude to money.</p> <p>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 security, planning, budgeting and saving in a focused and thoughtful way. Good answers will show appreciation of the limits to what money can buy and will draw relevantly on personal experience, avoiding an inappropriate tone for such a talk.</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 talk.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p>	for Writing
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	In applying the grids, bear in mind the need for the 'best fit' approach.	
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WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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

SECTION A: UNPREPARED NON-FICTION

Question Number	Indicative content	Mark
1	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight • develop and sustain interpretations of texts • select material appropriate to purpose • understand and evaluate how writers use linguistic and structural devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • evaluating how the writer brings out the experience in an amusing way • using evidence to substantiate the points made • the passage's techniques, including the use of language. <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p>	Total for Section A: 25 Marks for Reading

the kinds of films that were shown

films that adults would not approve of	<i>the movies that my mother didn't take me to</i>
ridiculous titles	<i>Zombies from the Stratosphere</i>
horror films - full of monsters - and science fiction	<i>'Half-man, half-beast, but ALL MONSTER'</i>
poorly made, cheap films	<i>jerkily animated dinosaurs</i>
melodramas	<i>just ahead of a large wave or trampling foot</i>
comedies	<i>a couple of short comedy films</i>

the behaviour of the children and the things they did

they hadn't come to watch films	<i>(matinees) weren't about watching movies. They were about racing about wildly, making noise, having pitched battles</i>
wild and unruly	<i>matinees were an invitation to four thousand children to riot</i>
very messy	<i>making sure that every horizontal surface was buried at least three inches deep in spilled popcorn and empty containers</i>
had food fights	<i>having pitched battles involving thrown candy</i>
cheated to get prizes	<i>Many were making seven or eight extra trips to</i>

	<i>the stage under lightly assumed identities</i>
took no notice of adults in authority	<i>Then the lights would dim and up to twenty thousand pieces of flying candy would rain down on him and the stage around him.</i>
took every opportunity to cause havoc	<i>the joyous privilege of being able to tip wet and sticky substances on to the helpless swarms below Birdseed...soaked in Coca-Cola and expelled through a straw</i>

the behaviour of the managers and how well they coped

parents kept away	<i>all the movies that my mother didn't take me to</i>
some had little experience of dealing with children...	<i>(a manager) who had never dealt with children before</i>
...adopted poor methods of control and management	<i>the manager so inexperienced that the upstairs balcony would be opened</i>
... were too confrontational	<i>Would announce...in a threatening manner that if any child - any child at all - was caught throwing candy, or seemed to be about to throw candy, he would be seized by the collar and frogmarched into the waiting arms of the police.</i>
...introduced misguided promotional schemes	<i>Can you imagine giving birdseed to five hundred unsupervised children who are about to run into a darkened auditorium?</i>
...had no control	<i>up to twenty thousand pieces of flying candy would rain down on him and the stage around him</i>
Some lost their jobs or soon left	<i>Both the manager and the free gifts were gone by the third week. Managers...had nervous breakdowns or left town.</i>

the use of language especially for comic effect

words that indicate violent movement, warfare	<i>racing about wildly, making noise, having pitched battles... being able to tip wet and sticky substances on to the helpless swarms below</i>
words that suggest mess	<i>every horizontal surface was buried at least three inches deep in spilled popcorn and empty containers...tip wet and sticky substances... left behind four dollars in costs for repairs, cleaning and gum removal</i>
words (adverbs/adjectives) that suggest how bad the films were	<i>cheaply made and badly acted</i>

ridiculous film titles	<i>Zombies from the Stratosphere</i>
hyperbole, comic exaggeration	<i>eleven thousand children had filled out birthday cards...</i>
rule of three	<i>abandoned the practice, had nervous breakdowns or left town.</i>
lists of increasing absurdity	<i>walls, ceilings, cinema screens, soft fabrics, the back of the manager's suit, anything.</i>
precise details give a degree of authenticity	<i>A little-known fact about birdseed is that when soaked in Coca-Cola and expelled through a straw it can travel at up to two hundred feet</i>
generic characterisation of managers adds to the absurdity	<i>who was nearly always a bad-tempered guy with a bow tie and a very red face</i>
use of rhetorical questions to engage reader	<i>Can you imagine giving birdseed to five hundred unsupervised children who are about to run into a darkened auditorium?</i>
colloquial tone and Americanisms make for easy reading	<i>Kids...candy just to make sure we were fired up</i>

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

NOW REFER TO PAGE 5 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	Fair understanding of language	Mostly clear points Some reasonable

	Reasonably secure interpretation	Reasonably sound evaluation of the use of language	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	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

SECTION B: WRITING TO ARGUE, PERSUADE, ADVISE

Question Number	Indicative content	Mark
2	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> communicate clearly and imaginatively, using and adapting forms for different readers and purposes organise ideas into sentences, paragraphs and whole texts use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner's focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet 	Total for Section B: 25 Marks for Writing

relevant way, and reward these positively.

In this question, the clear and persuasive development of **argument** against or in support of the ban is the key discriminator.

- The answer needs to show a sense of an appropriate letter form and audience, though there is no single approved way of setting out a letter. The opening should be addressed to the manager (e.g. Dear Madam, or use a name) and have an appropriate conclusion (Yours sincerely/faithfully). Heading addresses are not required.
- The tone and style should reflect the context and be reasonably formal.
- As the triplet focus is on persuasion, the merit of an answer may well be defined by the effectiveness and appropriateness with which verbal techniques of persuasion are used. The use of insulting, vituperative or street language is likely to limit the success of an answer.
- The argument should be developed in a logical, clear style, with ideas linked by verbal devices. It should also be clearly in favour of or opposed to the ban. Candidates should use examples and evidence to support their ideas.
- The argument is likely to be based on the points raised by the mythical manager in the question and will reflect the individual experiences of the candidates.
- Examiners need to be particularly open-minded in their approach to the content.
- Points for the ban may include references to the need for more discipline for teenagers, noise issues, and how teenagers may spoil the enjoyment of other customers.
- Points against the ban may include discrimination, different codes of behaviour, loss of custom for the cinema, and the unfairness of the majority suffering because of a badly-behaved minority.

Less developed responses are likely to show little sense of audience; be brief and undeveloped in argument; over assertive in tone or not clearly in support of or against the ban; loose and casual in style. More **developed responses** will show a confident awareness of context and purpose, with a clear sense of audience; adopt an appropriate tone; develop a clear and persuasive argument in favour of or against the ban.

REFER TO THE ASSESSMENT OBJECTIVE GRID.

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

Question Number	Indicative content	Mark
3	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. • Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. • Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. <p>In this question, the clarity and detail of the advice are key discriminators.</p> <ul style="list-style-type: none"> • The form is left to the candidate, but an essay is likely to be the most common response. • The tone and style could be either informal or formal. • A structure of paragraphs is likely to organise the advice in a way that draws attention to the key points. A bullet point structure would not be appropriate. • Candidates can be expected to explain their ideas in some detail. A degree of persuasion is likely (and acceptable) but better answers will give the advice in a way that suggests the recipient has a choice. An approach which merely asserts a viewpoint is likely to be less convincing. • Typical content may include references to: contact and communication; time and geographical limits; transport; internet; relationships; places; people including strangers. • The points of advice should be clear so that the recipient will have guidelines to follow. Good advice may include warnings of problems, and suggestions on how these should be addressed. <p>Less developed responses are likely to be straightforward and give brief, assertive points of advice in a loose structure and an over-casual style. More developed responses will show a more appropriate sense of audience and make a good range of aptly chosen and clearly reasoned points of advice, in a cohesive structure.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the ‘best fit’ approach.</p>	<p>Total for Section B: 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

SECTION C: WRITING TO ANALYSE, REVIEW, COMMENT

Question Number	Indicative content	Mark
4	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner's focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. • Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the 	<p>Total for Section C: 25 Marks for Writing</p>

	<p>question.</p> <ul style="list-style-type: none"> • Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. <p>In this question, the depth and clarity of the commentary are likely to be the key discriminators.</p> <ul style="list-style-type: none"> • No form or audience is specified. Most answers are likely to be in essay form, but some candidates may write their commentary as a letter or a report. • A commentary requires a balanced, objective consideration of the topic and the first bullet point asks for comment on both the advantages and the disadvantages. The extent to which candidates are able to make points on both sides for the first bullet point is likely to be a discriminator. • The bullet points provide a stimulus to comment. Though candidates are asked to comment on all bullet points, they are not expected to write an equal amount on each. Comment on the third bullet point may be minimal. Judge each answer on the overall impact. • Candidates should support their points with evidence or examples. • Typical content may include references to: money - loss of income/monetary assistance; relevance and effectiveness of courses - the importance of the right kind of training; diversity of options to reflect differing needs; problems of drop out/truancy; cost of expanding education - whether government money could be better spent. <p>Less developed responses are likely to be assertive and brief expressions of personal opinion, with little attempt to balance the pros and cons, whereas more developed responses will be developed and balanced, and attempt to provide an overview as well as a personal insight.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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Question Number	Indicative content	Mark
5	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. • Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. • Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. <p>In this question, the key discriminators are the detail and clarity of the analysis.</p> <ul style="list-style-type: none"> • Most answers will have some narrative or descriptive content but a strong analytical section is essential if the question’s requirements are correctly addressed. The analysis could be integrated into the account. • Tone and style are likely to be informal. • The effectiveness of the analysis is likely to depend on the extent to which the candidate is able to balance and evaluate the key aspects of the experience. This may entail the use of more complex sentences and language. • The interpretation of “memorable” will depend on the individual candidate. • Stronger answers will focus on a particular day or visit rather than an entire holiday. <p>Less developed responses will tend to be over reliant on description or narrative, with little analysis. More developed responses will present both an engaging account of the visit or trip and a clear analysis of why it was memorable.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</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 (e.g. 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

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"> • exploring how the writer presents the response of the daughter in 'Lucozade' to her mother's illness and attitude to this • showing how the narrator in 'Where the Scattering Began' thinks about his current and former situation • reflecting on the feelings and concerns of the two characters • the poets' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	Total for Section A: 25 Marks for Reading

Lucozade

- **The daughter's feelings**
She is mostly placed in the role of a listener, receiving her mother's instructions
At the end, she feels reassured, it appears, by the appearance of her mother and the removal of the things she hated
She is struck by her mother's beauty
Some readers feel she has a premonition of her mother's death

Textual Evidence

Throughout poem - daughter only reports what her mother says
'Her face is light and radiant'

'She is beautiful'
'divine'

- **Her concerns**
 She is initially concerned that her mother is going to die
 Her sadness is projected on to the flowers (transferred epithet)
 She is puzzled as to what to make of some of what her mother says
 She feels she must do as her mother says
 She thinks her mother is stuck in an anonymous ward
 'I am scared my mum is going to die'
 'Sad chrysanthemums'
 'I am sixteen; I've never tasted a Bloody Mary'
 'I clear her cupboard'
 'ward 10B, Stobhill Hospital'
- **The use of language**
 Reward all relevant examples of language and comments on its effectiveness, e.g.:
 use of contrast
 tone
 direct speech
 imagery
 exaggerated language

Where the Scattering Began

- **Feelings and concerns of narrator (about the present situation)**
 Great contrast between past and his present life in London
 Seeking a new identity
 Has face and name that do not fit
 Is aware of differences in how the language is spoken
 Finds the climate/culture strange

 Cannot express/convey thoughts/ideas
 Idea of being dispersed, separated, cast adrift
- **Feelings and concerns of narrator (about his past life)**
 Echoes of Africa

 Memories of living close to the sea
 Past heritage is in the blood

 Lack of clear memory of how things were and of ability to tell stories

 Feels nostalgic for the roots of an African past
- **The use of language**
 Reward all relevant examples of language and comments on its effectiveness, eg:
 Imagery: music

Textual Evidence

- "here, on the streets of London" (repeated)
- "come to find our faces again"
- We come with faces denying names
- "intonations that reshape languages we have been given"
- "lift our eyes with yearning to the emptiness of the skies"
- "tongue can find no word for asking"
- "scattering (title)"
- "call of the Ghanaian drum", "wail of the mbira from Zimbabwe"
- "we come with the blue of the sea so close"
- "some of us come with the memory of/forest sounds that we have never known"
- "hands that speak in ways the tongue has forgotten"; "eyes that tell a story/the brain cannot recall"
- "lift our eyes with yearning"

Gestures
 Enjambement
 Repetition

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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

From *War Music*

NB Candidates may choose to write about either Ajax or Hector or both

- The characters

Ajax

Shown surrounded by weapons
 His huge strength against Trojans is emphasised
 He was battered remorselessly by the

Textual Evidence

'air... thick with arrows'
 '... and simply *pushed*'

'... slapped his cheeks to soft red pulp...';

Trojans

'...head reached back and forth like a clapper...'

Doomed to lose to Hector
Clumsy in face of Hector's onslaught

'God stood by Hector's elbow, not his'
'Blundering about...'

Slow-witted

'a minute went before he noticed it had gone.'

Decides discretion is the better part of valour

'And, sensibly enough, he fled'

Hector

Determined to burn Greek ship

'meant to burn that ship'

Nimbly comes towards Ajax

'...skipped within range'

Deft attack on Ajax

'...jived on his right heel'

Presented as God's favourite

'God was pleased to let him'

- **Their situation**

Heroic confrontation

'Big Ajax... Prince Hector'

Importance of events (divine involvement)

'God was pleased with Hector, not with Ajax'

Helplessness of Ajax against Hector and this divine help

'Oh, a minute went before he noticed it had gone'

Detail of the personal duel

'snicked the haft...'; 'pruning the bronze nose'

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

metaphor

onomatopoeia

alliteration

simile

tone

use of the dash (punctuation)

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. **Again, this may be a poem in which they discuss a single central character or one in which they write about more than one character (e.g. 'Not My Best Side').**

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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 writer gives the reader a clear impression of the labourer in 'Miracle on St David's Day' • the reader's response to the writer's descriptions of his father and grandfather in 'Digging' • the poets' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	Total for Section A: 25 Marks for Reading

Miracle on St David's Day

- **The impression of the labourer**
Needs to be led
Silent
Rocks to and fro
Mentally apparently absent, but retains physical strength of his past life
He is seen to change as he suddenly stands, a towering, gentle figure
Listening to poetry releases his ability to recite 'The Daffodils'
Brings back his earlier life
Recalls that he could speak/the power of communication

Textual Evidence

- '...is tenderly led to his chair'
- '...has never spoken'
- 'rocks gently to the rhythms...'
- 'Labourer's hands on his knees'
- 'Standing, silently, huge and mild'
- 'The labourer's voice recites...'
- 'Learnt at school...'
- 'He has remembered there was a music of speech... once he had something to say'

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

use of contrast (silence and speech)
 tone
 physical description of man
 natural imagery

Digging

Textual Evidence

- **The impression of the father**
 Liked to work on the land
 Worked very hard
 Had skilful technique
 Liked the feel of freshly dug potatoes
 A very skilled digger like his own father (the grandfather)
- **The impression of the grandfather**
 Grandfather was also a very skilled digger
 Was an expert cutter of turf
 The boy was attached to grandfather and took him a drink
 He hardly paused to drink, being so keen to get back to work
 He was a neat worker, proud of his skill
 Determined to get to the best turf
- **The use of language**
 Reward all relevant examples of language and comments on its effectiveness, e.g.:
 imagery - metaphors
 diction
 sound (onomatopoeia)
 movement

'Among the flowerbeds'
 'Straining rump'
 'Stooping in rhythm...nestled on the lug'
 'Loving their cool hardness'
 'By God, the old man could handle a spade...'

 '...just like his old man'
 'cut more turf in a day...Toner's bog'
 'Once I carried him milk'

 '...fell to right away'

 'nicking and slicing neatly'
 'down and down/for the good turf'

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

Question Number	Indicative content	Mark
4	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • in 'Old Man, Old Man', the mixed feelings of the daughter (the narrator) about her father • in both poems, an exploration of the context of family relationships 	<p>Total for Section A: 25 Marks for Reading</p>

	<ul style="list-style-type: none"> the poets' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p> <p>The following section illustrates <u>some</u> points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated:</p>	
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Old Man, Old Man

- Daughter/father: past and present**
 Title - regret, irony
 Father loved such things as bottles with labels
 She reflects in an exaggerated way that he was keen on DIY
 Used to be a man who loved his shed
 Knew all about the nuts and bolts, etc
 Excellent at drilling
 Used to have sense of humour
 Used to smoke regularly
 She criticises his poor fathering skills
 She reflects on how his life has now changed
 Daughter worried that he has no-one else to fend for him/is lonely
 Feels he has become uninterested/apathetic

 Is afraid he is now disconnected from family
 Is upset that he has become helpless (which he hates)
 Is concerned at his poor sight and inability to locate places

 Feels he has lost physical control of movement
 Daughter's desire, despite herself and himself, to help him and be his eyes

 Complex relationship evident: mixed feelings indeed - some bitterness and resentment coupled with sympathy for his current state and desire to build bridges and become a daughter again

Textual Evidence

- 'Old Man, Old Man' (title)
- 'Things in bottles... labels'
- 'A man who did-it-himself'
- 'lord once of shed...'
- 'Connoisseur...world authority'
- 'Dab hand with the Black and Decker'
- 'The jokes you no longer tell'
- 'timetabled cigarette'
- 'Not good with daughters'
- 'self-demoted... to washing up'
- 'contracted world'
- 'When I left, you tried not to cry'
- 'television has no power... surliness'
- 'pictures of disinherited children'
- 'Your helplessness...you who hate being helpless'
- 'When he saw better'; 'contracted world'; 'living in almost-dark'; 'And where is Drury Lane?'
- 'hands shamble'
- 'I've lost the hammer'; 'Let me find your hammer'; 'Love your helplessness..'; 'Let me... Let me...'
- Throughout poem

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

- enjambement
- use of direct speech
- second person address by narrator
- tone and mood
- metaphor and similes

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

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

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

The Horses

- **The effects war has on human lives**

First few days of war: stillness causes fear

The lethal effects of war

Long spells of watching and listening

Silence caused by radio blackout

Forced to abandon farms

Horror at what war can do

- **How war affects animals**

The place of the horses in the poem:

The announcement of the horses' arrival

Mysterious nature of their appearance

The horses' arrival shows their capacity to survive despite being turned loose earlier by humans

Dramatic, awe-inspiring nature of their appearance

Unfamiliarity - horses a thing of past/legend

What used to be commonplace is now remote because of war

- **The changes to landscape**

Description of farmland

Decaying farm machinery

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:

focus on sound and silence

wartime mood

physical description

onomatopoeia and simile

Textual Evidence

'We listened to our breathing and were afraid'

'Dead bodies piled on the deck'

'covenant with silence.... We listened'

'The radios failed... dumb'

'The tractors lie about...'

'That bad old world that swallowed its children quick/at one great gulp'; 'we would not have it again'

'Barely a twelvemonth after the...war'

'Strange horses...'

'And then, that evening...'

'Distant tapping... deepening

drumming...'; 'hollow thunder... wild wave';

'charging...were afraid'

'We had sold our horses...'

fabulous steeds'

'Strange to us...'

'The tractors lie about our fields'

'Rusty ploughs'

Break of Day in the Trenches

- **The effects war has on human lives**

Fear of death in men's eyes

Fit young men doomed to die

- **How war affects animals**

Rat can laugh at humans

Textual Evidence

'In our eyes...what quaver...? '

'Strong eyes, fine limbs, haughty athletes/less chance than you for life'

'Inwardly grin'; 'pleasure'

Rat is seen as having better prospects of life than humans
Rat is free to go where it wants

'... less chanced than you for life'

'a live thing leaps my hand'; you have touched this English hand... German'

Poppies die, like the men's bodies in which they have their roots

'Poppies whose roots...'

- **The changes to landscape**

No man's land
Fields changed/destroyed

'the sleeping green'

'sprawled in the bowels of the earth, /the torn fields of France'

Poppies - flower of beauty, now of blood
Upsetting natural order

'poppies whose roots are in man's veins'
'shrieking iron and flame/hurled through still heavens'

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g. :
apostrophe
rhetorical questions
imagery of death/contrasted with life
irony
personification
natural/unnatural actions

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

Question Number	Indicative content	Mark
6	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic, structural and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the way the natural objects are presented • the ideas and emotions which they generate • the poets' language. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point, and may be rewarded for a comparatively small number of points if these are effectively developed and supported by well-chosen textual evidence.</p>	<p>Total for Section A: 25 Marks for Reading</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>	
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The Flowers

- **The way the flowers are presented**

Daughter picks flowers for her grandfather's grave
Simplicity of the ritual
Mother and daughter go to grave, daughter in front
Mother looks on at a distance at daughter
Girl placed them in special hole by the grave
Carefully arranged them
Tending site as mark of love

- **The ideas and emotions generated**

Daughter's devotion
Idea that the daughter showed more care than her mother
Mother's hesitancy approaching father's grave
Mother does not know when/how to leave

Daughter takes charge throughout (role reversal)

- **The use of language**

Reward all relevant examples of language and comments on its effectiveness, e.g.:
religious imagery
direct speech
tone and mood
active verbs for tending grave

Textual Evidence

'Handfuls of the wild flowers... grandfather liked best'
'Piled... in basket... empty jamjar'
'Like a little dog I followed her'

'She cleared... she arranged...scraped'
'Cleared the grave... dug a shallow hole'

'...to look their best'
'Scraped the moss from the stone'

Throughout
'Scraped the moss... see whose grave'

'like a little dog, I followed her'

'Not knowing how to leave him, how to say goodbye, I hesitated'
'Come on....it's finished now'

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

Please refer to the common grid at the end of the poetry section when deciding the marks to be awarded for the chosen poetry question.

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

READING MARK SCHEME

The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	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	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

SECTION B: NON-FICTION

Question Number	Indicative content	Mark
7	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight and engagement, making appropriate references to texts and developing and sustaining interpretations of them. • understand and evaluate how writers use linguistic and presentational devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • the evidence from the stories that people’s lives are affected by prejudice, whether racial (‘Gold Cadillac’ and others) or other (sexual stereotyping, for example) • an exploration of the ways in which encountering prejudice makes a significant difference to how people act • using textual evidence to substantiate points made. <p>Reward all reasonable, valid points and comments which show a sound grasp of the text and of the requirements of the question.</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>The Gold Cadillac</u></p> <ul style="list-style-type: none"> • How the people’s lives (Wilbert and family) were affected by prejudice <p>The story demonstrates the deeply divided society at the time of writing, with black people subjected to all forms of discrimination, including segregation (more marked in the Southern states) ‘WHITE ONLY, COLOURED NOT ALLOWED’; ‘I felt as if I were in a foreign land’</p> <p>There is an implicit assumption among the whites that being black equates with being poor and criminal: ‘You stole this car’</p> <p>The central character, Wilbert, hopes that by demonstrating that black people can have material possessions he will help to overcome these deep-seated attitudes (‘I paid good money for that car...</p>	<p>Total for Section B: 25 Marks for Reading</p>

	<p>that gives me a right to drive it where I please. Even down to Mississippi.') - he shows naïveté in this respect</p> <p>The children came across examples of blatant prejudice for the first time: 'Neither of us knew what <i>lynch</i> meant, but the word sent a shiver through us.' 'I couldn't understand why the signs were there'</p> <p>They also became aware of the need to protect themselves: 'I figured I had to help protect us too, in case the police came back and tried to take my father away again... long, sharp knife in the picnic basket'</p> <p>All learnt how deep-seated prejudice was in the South: One uncle: 'It's too dangerous. It's like putting a loaded gun to your head.' Another uncle: 'We're not free here! Man, those white folk down South'll lynch you soon as look at you'</p> <p>Deeply-rooted attitudes of the police in the South: 'Whose car is this, boy?'</p> <ul style="list-style-type: none">• What impact this had on the family's lives and actions <p>Wilbert learnt: that he should put his family first that he should pay more heed to his wife's wishes that owning a gold car was not so important</p> <p>Wilbert sold the car and bought a more modest one</p> <p>The family was brought closer together, with more understanding</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grid, bear in mind the need for the 'best fit' approach.</p>	
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READING MARK SCHEME

The 'Best Fit' Approach

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

Mark Range	Understanding and interpretation of text	Understanding and evaluation of writer's use of language	Selection and development of appropriate material/textual references
8-10	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	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

SECTION C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to try to evoke in words a picture (which might be cityscape, rural scene, coastal/seaside view, other houses, or an enclosed garden, for example). It is not important whether they select a view which the examiner feels is unlikely to be 'real', since the use of the imagination is encouraged by the words of the question. The choice of subject-matter is entirely up to the candidate, and no particular choices should be more highly regarded than others. Candidates may well include an element of the 'cinematic', rather than an absolutely frozen scene, by including events leading up to or following the immediate view.</p> <p>An appropriate <u>written register</u> will need to be adopted to suit either a magazine or a website competition entry, with <u>language</u> suitable to the task: there should be some ambition in the attempted description, since it is to be expected that the candidate would wish to do well in the competition.</p> <p>Likely approaches:</p> <ul style="list-style-type: none"> • a rural view Likely to be a popular choice - candidates may well focus on both a near and a distant view, paying attention to sky (for example, a storm, sunrise or sunset) as well as to land. They may or may not choose to include humans or animals • a cityscape This is likely to be altogether busier and noisier, with movement and sound incorporated to give a strong feel of city life on the move. However, a quieter approach is equally valid: it might be a night-time view, or a time when the world stands still for some reason. The view may again be either a near or distant one, and may focus on ground level or look up and across rooftops, for example • a seaside scene Candidates may well look out onto the beach and sea, either as a home or holiday vista. In this case, examiners may expect the inclusion of sunbathers, swimmers or aquatic sports (boats, surfers, parascenders and such) • an enclosed view Here the view may be very restricted by the presence of high walls, fences or hedges, with the effect of forcing a close-up view that may 	Total for Section C: 25 Marks for Writing

	<p>be dominated by small garden or domestic objects, or where the viewer is able to focus minutely on the cracks in walls or the plants in the borders.</p> <p>Lower band answers will probably be limited to a few undeveloped points, and may not offer a picture that is developed with interest or detail.</p> <p>Higher band answers should convey a much more vivid scene which shows a clear awareness of the task and the ability to reflect on the topic. These responses are likely to look inside the scene for the emotions it depicts or arouses, drawing relevantly on imagination or personal experience and using language in a subtle and flexible way to create a view to which the reader can respond with understanding and feeling.</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 magazine or website competition entry.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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Question Number	Indicative content	Mark
9	<p>Candidates are required to focus on an experience they have had of education or training that has worked well for them.</p> <p>An appropriate <u>written register</u> will need to be adopted, with <u>language</u> suitable to the task. As no particular audience is specified, the examiner takes on the role of audience. The style of writing may be relatively formal or informal.</p> <p>Likely approaches:</p> <ul style="list-style-type: none"> • the candidate may refer to a particular subject or course studied at school or college, and refer to the quality of teaching, the good relationship with the teacher/tutor, and the effectiveness of the teaching and learning methods employed • candidates may choose to focus on a 'one-off' event such as a project, a piece of coursework, a fieldwork assignment or an educational visit. They may therefore be particularly interested in discussing the social as well as the purely educational aspects, or to focus on their individual research methods or findings • they may also select an 'out-of-school' activity either connected with or entirely separate from an educational institution, such as a training course, involvement in a Combined Cadet Force or other brigade activity, or a session in music, sport or dance - or in a skill such as computing or art. If so, they may well focus on the improvement which they felt they were able to make over the course of the training • they may refer to a 'production' (dance or drama, for example), or an exhibition or portfolio of their work (painting or technology, for instance). <p>Lower band answers will probably be limited to a few undeveloped points under the chosen experience, and may not offer any substantial comment on how this was successful for them.</p> <p>Higher band answers should convey more detailed comment, 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 teaching, learning and personal development in a focused and thoughtful way, drawing relevantly on</p>	<p>Total for Section C: 25 Marks for Writing</p>

	<p>personal experience and avoiding an inappropriate tone for such comment.</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 explanation.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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

SECTION A: UNPREPARED NON-FICTION

You must answer the question in this section.

You should spend about 40 minutes on this question.

Question Number	Indicative content	Mark
1	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • read with insight • develop and sustain interpretations of texts • select material appropriate to purpose • understand and evaluate how writers use linguistic and structural devices to achieve their effects. <p>A successful answer will focus on:</p> <ul style="list-style-type: none"> • evaluating the passage in terms of how the writer conveys the nature and power of tornadoes • using textual evidence to substantiate the points made • the passage's techniques, including the use of language. <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p>	Total for Section A: 25 Marks for Reading

the features of tornadoes shown in his grandfather's story of the tornado

nocturnal and short lived	<i>they tend to be fleeting and localized and often they come at night Almost at once the noise receded</i>
very noisy	<i>a great roaring, like a billion hornets</i>
unpredictable, frightening and violent	<i>(they) could dip down at any moment and blow you and your cosy tranquillity to pieces</i>
His grandfather could hear but not see the tornado	<i>they heard a great roaring... he couldn't see anything and went back to bed</i>
he was unaware what was happening	<i>and was surprised to find his car standing in the open air</i>
the way in which the tornado could destroy some things but leave others untouched	<i>... the garage was gone. The car was standing on its concrete floor. It didn't have a scratch on it</i>
the narrowness of the dividing line between destruction and safety	<i>he realized that the blackness he had peered into the night before was a wall of tornado passing on the other side of the glass just an inch or two beyond his nose</i>

his own experience of a tornado and reaction to it

has seen only one tornado	<i>Just once I saw a tornado when I was growing up</i>
the sky became strangely dark and threatening	<i>The sky everywhere was wildly, unnaturally dark and heavy and low</i>
sensed its terrible power	<i>it was unimaginably powerful</i>
seems almost cosmic in its power...	<i>every wisp of cloud in it, from every point in the compass, was being sucked into the central vortex as if being pulled into a black hole</i>
..even apocalyptic	<i>It was like being present for the end of the world</i>
it seems to break the normal rules of nature	<i>felt oddly as if it was not pushing from behind, but pulling from the front... For a minute or two the tornado paused in its progress and seemed to stand on one spot</i>
very powerful	<i>You had to fight not to be pulled forward</i>
Is shocked by the contrast between its appearance and reality	<i>All that energy was being focused on a single finger of whirring destruction. We didn't know it at the time, but it was killing people as it went</i>

the contrast between his own response and that of his grandfather and father

the writer is anxious to escape the tornado	<i>and drive like hell in a contrary direction</i>
he is astonished by the reaction of his father and grandfather	<i>I stared at him in amazement</i>
his father/grandfather are very unconcerned	<i>"Yup. Could be," and looked completely undisturbed</i>
They are objective, knowledgeable, realistic	<i>"it's very easy to flee from one tornado and drive straight into another. Do you know, more people die trying to get out of the way of tornadoes than from any other cause"</i>
the writer is uncomfortable, but coming to terms with the facts	<i>I asked in a pained manner, knowing I was not going to enjoy the answer</i>
His father and grandfather, in their detached cynicism, become strange, almost sinister	<i>smiling weirdly... looking slightly disappointed</i>
he provides an ironic comment on their lack of concern, bringing out the horrific reality	<i>Six people died in the neighbouring county. I expect none of them were worried about the tornado either</i>

the use of language

use of superlatives to convey extreme power	<i>The greatest fury in Iowa is tornadoes. Tornadoes are not often seen because they tend to be fleeting and localized and often they come at night</i>
Use of straightforward figurative language including similes to convey (a) sound (b) visual image (innocuous appearance contrasted with deadly power) and(c) its relentless power	<i>(a) like a billion hornets (b) like a killer apostrophe (c) like the insistent draw of a magnet</i>
Simple words and sentences convey the appearance and effects of the tornado	<i>a wall of tornado the blackness unnaturally dark and heavy and low nothing of the garage was ever seen again</i>
Also metaphor (again contrast between appearance and reality)	<i>on a single finger of whirring destruction</i>
Words conveying huge destructive force	<i>devastation everywhere barns blown to splinters</i>
Adverb + adjective phrases to emphasise strangeness/power	<i>wildly, unnaturally dark unimaginably powerful</i>
contrasting phrases (adjective + noun) to provide shock	<i>wild frenzy/cosy tranquillity</i>
Use of scientific language suggests authority	<i>being sucked into the central vortex as if being pulled into a black hole. like the pull of a magnet</i>
facts used to reinforce points	<i>Six people died in the neighbouring county</i>
use of dialogue adds humour/directness	<i>'Did they ever find that leg?' 'Nope. Never found Mabel either.'</i>
suggestion of cosmic force	<i>was being sucked into the central vortex as if being pulled into a black hole</i>
bathos	<i>'Especially with Bud's wooden leg.'</i>

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

NOW REFER TO PAGE 5 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	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

SECTION B: WRITING TO ARGUE, PERSUADE, ADVISE

*There are two questions in this section. You should answer ONE of them.
You should spend about 40 minutes on this question.*

Question Number	Indicative content	Mark
2	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. • Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. • Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. <p>The effective and logical development of argument in support of one of the viewpoints is a key discriminator.</p> <ul style="list-style-type: none"> • No specific audience or context is given. Candidates are free to approach the subject as they wish; this applies both to the expression of ideas and the choice of form, though most will probably opt for an essay. • The language used is likely to be formal in terms of choice of words and sentence structures. Candidates, however, may quite legitimately try to enhance the impact of their views by adopting a more informal kind of expression. Emotive language may also be used for particular effect. • The argument should be developed in a logical, clear style, with ideas linked by verbal devices. Sentences are likely to be complex, but structures may be varied to maximise the impact of the writer’s opinions. • Candidates should use examples and evidence to support their ideas. • The merit of the answer will largely be determined by the cohesiveness and clarity of the argument in support of one or other of the statements. This could be done in a variety of ways, including looking at both sides of the argument, but, ultimately, the response should make clear which side of the argument the candidate favours. 	<p>Total for Section B: 25 Marks for Writing</p>

	<ul style="list-style-type: none"> • Typical content may include the following points for the first statement: <ul style="list-style-type: none"> ○ climate changes triggered by carbon dioxide emissions/greenhouse gases caused by pollution - industrial, travel (cars, planes) ○ global warming - melting of polar ice caps - radical changes in country's climates ○ increasing incidence of freak weather - floods, drought, storms ○ poorest countries will suffer most ○ need to adapt our behaviour - travel, recycling. <p>Points for the second statement may include:</p> <ul style="list-style-type: none"> ○ no real evidence that global warming is happening ○ climate changes may relate to weather cycles, not to man's activities ○ there are far more immediate problems facing mankind, eg inefficient healthcare and poor education/educational resources ○ improved transport will provide international links ○ modern technological development can reduce pollution ○ if we stop technological development, we deprive the poorest people of modern improvements ○ cost and inconvenience of adapting our lifestyles ○ those in favour are following the herd. <p>Less developed responses are likely to be brief and undeveloped in argument, perhaps merely assertions of opinion, and unclear in support of either statement; more developed responses will develop a convincing argument in support of one side of the argument and be effectively expressed and structured.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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Question Number	Indicative content	Mark
3	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner's focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. 	<p>Total for Section B: 25 Marks for Writing</p>

- Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question.
- Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.

In this question, the clarity and detail of the advice are key discriminators.

- The question provides a specific context and form, but, as an informal letter, this should not be interpreted too rigidly. An appropriate salutation and subscription should be used but these may be in casual style.
- Tone and style are likely to be informal, perhaps very informal. However, the advice needs to come through clearly. The use of over colloquial or street language will limit attainment.
- Content is likely to be very specific to the sender and his or her experience. It may cover the following aspects: the importance of not travelling alone; modes and times of travel; communication - keeping in touch, leaving details of travel; being wary of strangers; mobile phones; personal alarms; insurance; how to carry money; what to do in emergencies; research into dangerous areas.
- Accept 'travel' on the candidate's terms. Content could relate to a local journey or, linking to the Question 1 passage, what to do in areas affected by tornadoes.

Less developed responses are likely to be straightforward and give brief points of advice in an uncertain structure. More developed responses will make a good range of aptly chosen points of advice, with clear explanations, and show an effective command of letter structure. Better answers will also tailor the advice to the recipient.

REFER TO THE ASSESSMENT OBJECTIVE GRID.

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 (e.g. 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

SECTION C: WRITING TO ANALYSE, REVIEW, COMMENT

Question Number	Indicative content	Mark
4	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> communicate clearly and imaginatively, using and adapting forms for different readers and purposes organise ideas into sentences, paragraphs and whole texts use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner's focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. 	<p>Total for Section C: 25 Marks for Writing</p>

- Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question.
- Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.

In this question, the key discriminators are the clarity and depth with which candidates comment on their experiences and analyse their feelings and thoughts.

- There are three possible parts to an answer - the account of the incident, the analysis of thoughts and feelings and the comment on how the situation was dealt with. A clear response may have a narrative (or descriptive) sequence, an analytical element, and a third evaluative section. A key factor in awarding marks may well be the candidate's ability to integrate all these aspects, but more successful answers are likely to be weighted towards the analysis and evaluation.
- The three components could be approached separately and in different ways. Language could be used imaginatively and expressively, when describing the incident or occasion. A more objective style of writing will be necessary for analysis and (especially) evaluation. On the other hand it is possible to present an imaginative account which incorporates all these elements, but such subtlety of approach would involve sophisticated usage of syntax and vocabulary.
- The same is true of structure. A looser, more expressive style might be used for the account, whilst complex sentences and precise expression might be a feature of the more analytical and evaluative parts of the answer. The consistency and effectiveness with which the candidate sustains the chosen style and structure will be important.
- The veracity or validity of the "time" should not be questioned. Accept the interpretation of what is "strange" or "unexpected" on the candidate's terms.

Less developed responses will be brief, loosely structured and more heavily weighted towards the account of the occasion, whereas more developed responses will convey the experience vividly, and provide a thorough analysis of thoughts and feelings and a clear evaluation of how the challenge was met.

REFER TO THE ASSESSMENT OBJECTIVE GRID.

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

Question Number	Indicative content	Mark
5	<p>Assessment Objectives:</p> <ul style="list-style-type: none"> • communicate clearly and imaginatively, using and adapting forms for different readers and purposes. • organise ideas into sentences, paragraphs and whole texts • use a range of sentence structures effectively, with accurate punctuation and spelling. <p>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</p> <ul style="list-style-type: none"> • It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them. • Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. • Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. <p>In this question, the key discriminators are the clarity and effectiveness with which the analysis and commentary on the topic of success are presented.</p> <ul style="list-style-type: none"> • The choice of magazine and audience is left to the candidate, but this will entail consideration of form, style and tone. Responses may be relatively informal (a light-hearted response might be very effective) but more formal approaches are equally valid. • The topic implies a degree of objective analysis, but this could be presented within a very personal framework. Some definition or evaluation of the meaning of the word “success” is likely to be a feature of better answers. • The degree to which the candidate engages the reader may also be a discriminator. • The interpretation of success is deliberately left open to the candidate, who could write about it in relation to any area of life - career, examinations, personal relationships, sport, pastimes, individual happiness, religion etc. • A review implies an approach which is both analytical and objective. Some narrative and description will be necessary, but stronger answers will attempt to balance the pros and cons. Comments should also be supported by evidence and reasons. 	<p>Total for Section C: 25 Marks for Writing</p>

	<p>Less developed responses are likely to be brief, simplistic and unstructured, perhaps over weighted towards anecdote, with little sense of a magazine context, whereas more developed responses will show a strong grasp of context and audience and provide a clear analysis of success and what produces it.</p> <p>REFER TO THE ASSESSMENT OBJECTIVE GRID.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	
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WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

Mark Range	General Characteristics	Purpose and Audience	Communicative Effectiveness	Organisation
Mark band one 0-3	The writing achieves limited success at a basic level	There is little awareness of the purpose of the writing	The writing uses a limited vocabulary and shows little variety of sentence structure	Organisation of the material is simple with limited success in introducing and developing a response
Mark band two 4-7	The writing expresses ideas which are broadly appropriate	There is some grasp of the purpose of the writing	The writing shows some evidence of control in the choice of vocabulary and sentence structure	Organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing
Mark band three 8-11	The writing expresses and develops ideas in a clear, organised way	There is a generally clear sense of the purpose of the writing	The writing includes well-chosen vocabulary and shows some evidence of crafting in the construction of sentences	Organisation of the material is mostly sound , with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with secure use of cohesive devices
Mark band four 12-15	The writing presents effective and sustained ideas	There is a secure, sustained realisation of the purpose of the writing	The writing has aptly chosen vocabulary and well-controlled variety in the construction of sentences	Organisation of the material is fully secure , with a well-judged text structure, effective paragraphing and successful use of a range of cohesive devices between and within paragraphs

Mark band five 16-17	The writing achieves precision and clarity in presenting compelling and fully-developed ideas	There is strong, consistent fulfilment of the writing task, sharply focused on the writer's purpose	The writing has an extensive vocabulary and mature control in the construction of varied sentence forms	Organisation of material is assured , with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of a wide range of markers of textual cohesion
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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 (e.g. 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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