

Mark Scheme (Results) November 2009

GCSE

GCSE English B (1204) Paper 2F The Craft of the Writer

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SECTION A: MODERN POETRY

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"> • explaining clearly where the child is and what is going on • showing how the child thinks and feels about what is taking place, the people who are involved, and where he/she is • 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>

Hide and Seek

- **The situation and surroundings**
child is playing the game of 'hide and seek'
hiding in toolshed among the sacks
trying to avoid being seen if seekers come in
tries to remain silent
tries to remain still
worried about the long wait
emerges triumphantly
finds himself alone
- **The child's feelings**
child initially excited/challenging others
believes he is bound to win/outwit the others
is aware of need for caution
hears every sound

sense of triumph...
... followed by let-down, disappointment,
loneliness
has a sense of betrayal by those who have
abandoned him
- **The use of language**
words which use the senses (taste, touch, sight, hearing, smell)
rhetorical question
child's direct speech to himself (imperatives: Don't breathe....)

Textual Evidence

Title
The sacks in the toolshed ...
... be careful that your feet ...
... you mustn't sneeze ...
Don't move
It seems a long time ...
'I've won!'
Nothing stirs

Call out... 'I'm ready'
They'll never find you

Be careful...
Someone... mutters... words and
laughter
'I've won!'
Where are they...

[sense of anti-climax at end]

Yellow

- **The situation and surroundings**
the child is at home
separated from neighbours' house by hedge
mother: crying
mother: is sick when grandmother comes
when grandmother goes, Mother is relieved,
can eat
father: speaking fiercely on phone/remote
brother: is playing flute and ignoring others
Aunt Peggy: tries to take over
discordant, non-communicative
relationships/ dysfunctional family
- **The child's feelings**
worried - about bird flying
aware of problems in family
having to eat egg against will
has vivid imagination

notices significant details
appears rather detached

Textual Evidence

[throughout]
The hedge has its hair cut ...
weeps into it (tea-towel)
throws up in the bathroom
Shall we make a plate? Cheer ourselves up?

barks at cowardly comrades
flute... chirping *Not listening*
Don't be fussy! Get that down ...
[examples as above]

it flies alarmingly ... I dream of budgies
[throughout]
shoves my head ...
I dream of budgies ...
... passionate beetroot ... happy yellow
pineapple ...
... never cries into ... New Zealand
[throughout]

- **The use of language**

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

words evoking feelings

descriptive language (including colour words)

personification

changes in tone and mood

use of direct speech

simile and metaphor

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

Refugee Blues

- **The character's predicament**
refugees from Hitler's Germany
displaced from home
encounter officials acting
bureaucratically/coldly/officiously
openly say he/she does not really exist
committee polite but rejected refugees and
told them to return next year
people show strong feelings against new
arrivals
refugees are a persecuted minority
- **The character's worries**
realisation that refugees are hated/feel
worthless
afraid there is nowhere for refugees
sense of being hunted
even animals were let in/free

feel excluded from material wealth
see others with comfort, warmth,
community
- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
use of repetition/echo
strong, song-like rhythm/rhyme scheme
wistful tone
direct speech
address to 'my dear'
references to animals

Textual Evidence

[title] ... Hitler over Europe ...
Once we had a country ...
the consul banged ...

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

"If we let them in ..."

ten thousand soldiers...looking

talking of you and me ... we
were in his mind
not one of them was ours
looking for you and me
fish swimming ... free, birds in
the trees
dreamed I saw ...
[throughout]

NB: for the other poem, candidates may choose any **ONE** from the section *In Such a Time as This*, as long as a choice can be justified by reference to the characters' current situation and concerns about the future.

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

Death of a Naturalist

- **The thoughts about childhood**
had a sense of awe and wonder at sight
was a passionate naturalist at first
loved watching frogspawn develop
boy's feelings turn to horror and threat
[sound and sight of bullfrogs]
boy felt that nature was taking its revenge
on him

- **The effect of the pictures and images**
scene at the dam at the start
effect of the heat on the scene
sense of heavy, steaming hot summer day
sound of bluebottles
sight of frogspawn
sight of spawn developing into tadpoles
sight of the frogs

sound of frogs

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g.:
description of scene
vivid language for frogs - sight/sound
onomatopoeia
words expressing boy's observations (childlike language)
imagery
heavy monosyllabic words
alliteration (flax-dam festered ... coarse croaking)

Warning

- **The thoughts about growing old**
determined to grow old disgracefully/not
to accept stereotypes of old age
feels old people can do as they like
frustrated by current expectations on her
aware people may be shocked/needs to
soften the blow
- **The effect of the pictures and images**
unusual, vividly coloured clothing
striking summer outfit
sees herself performing unconventional
actions
imagines what she will eat

pictures herself hoarding objects

Textual Evidence

[descriptions] ... best of all ...
I would fill jam-potfuls ...
...wait and watch ...
obscene threat...
I sickened, turned, and ran ...
...gathered there for vengeance

flax-dam festered
sweltered in the punishing sun
festered... heavy-headed... sweltered
wove strong gauze of sound
warm thick slobber of frogspawn
fattening dots burst
gross-bellied frogs... loose necks pulsed
...great slime kings
slap and plop ... blunt heads farting

Textual Evidence

[throughout poem]

You can wear terrible shirts ...
but now we must ...
maybe I ought to practise ...

wear purple with a red hat
summer gloves and satin sandals
sit down on the pavement...

gobble up samples...
three pounds of sausages ... bread and pickle
pens and pencils ...

- **The use of language**

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

- words which are particularly striking
- tone
- imagery
- tenses and modes of verbs (shall, can, must, ought)
- colour
- contrast

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

Mirror

- **The person's thoughts**
imagines the mirror's thoughts
finds the mirror frighteningly truthful
upsetting to look into it
it starkly emphasises the loss of youth
thinks it lacks emotion or bias

- **Growing older**
she sees the gradual onset of age
has a horror of being old

- **The use of language**
Reward all relevant examples of language and comments on its effectiveness, e.g. :
repetition
light and dark contrast
metaphor of water (sustained)
imagery
personification of the mirror (speaking; 'swallowing')

Textual Evidence

[throughout]
... silver and exact ... harsh reality
rewards me with tears...
... drowned a young girl
unmistaken by love... no preconceptions

in me an old woman...
an old woman rises... like a terrible fish

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

The Flowers

- **The description of the events or situation**
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
- **Behaviour and feelings**
mother notes the child's devotion
feels her daughter is caring for the grave as she had not been doing
records the detail of each painstaking act
feels it is her daughter who is in the lead
mother finds it difficult to leave or how to speak of him
daughter matter-of-fact, still giving the orders
- **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

The Storm

- **The description of the events or situation**
build-up of the waves
sound of wind
movement

rain

increase of wind
thunder
increased rain

hurricane

Behaviour of the people:
take to their houses
stay indoors
play cards
take to their beds

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

[throughout]
... like a little dog, I followed her...
Not knowing how ...

Come on ... it's finished now

Textual Evidence

ominous lapping
whines... whistling... whine of wires
rattling of leaves... Street-lamp swinging and slamming
fine fume... driving in from the sea
flicking the foam
a crack of thunder
coming down in gusts, beating the wall
last leap of the wave...jutting sea-cliff collapses

[see below for how the people react (there will be overlap)]

- **Behaviour and feelings**

fear at start of poem
people retreat to houses
try to take their minds off storm by playing cards
anticipation/dread as storm approaches

listen to storm, hoping it will soon be over
aware of the storm's moods
hopeful that at last it will stop

where have the people gone?
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
hoping - for the last great leap ...

- **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

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

Break of Day in the Trenches

- **The appearance of the rat**
appears as day dispels darkness
jumps over his hand
seems strange and mocking
- **The thoughts and feelings this evokes**
speaks to rat - imagines it being shot for its
internationalism/neutrality
rat can laugh at humans, because it can
cross no man's land and has better
chances of surviving
the rat can see the fear of death in men's
eyes
- **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

Textual Evidence

The darkness crumbles away
leaps my hand
a queer sardonic rat

cosmopolitan sympathies... English hand...
German
... cross the sleeping green...
between...inwardly grin... less chanced than
you for life
... in our eyes...what quaver...?

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	Question	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 account of the deaths • what happens as a result • the attitudes shown by characters • 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><i>Vendetta</i></p> <ul style="list-style-type: none"> • the deaths of the widow's son and the revenge killing The widow Saverini's son is murdered in a quarrel There is a lack of any apparent attempt to bring the killer to justice She trains a dog and with its help carries out the revenge killing • the consequences After death of son, widow felt bound to avenge the killing because of traditional code of honour/revenge Lack of other males in family left the responsibility on her The moral standard was that of 'an eye for an eye, a tooth for a tooth' Legal systems did not come into it - it was for the individual to act • attitudes of the characters The widow feels profound grief and wants revenge 	<p>Total for Section B: 25 Marks for Reading</p>

	<p>She feels no emotion at the idea of revenge If not avenged, the son's body could not rest in peace She saw her act as an act of piety, of religious duty Prayed to God for help in the act No remorse at all after the revenge killing: justice had been done after her meticulous and ingenious planning</p> <p>NOW REFER TO PAGE 20 FOR 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
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 C: WRITING TO INFORM, EXPLAIN, DESCRIBE

Question Number	Indicative content	Mark
8	<p>Candidates are required to describe a home they have visited and to explain how they feel about the home, the person/people and what makes it special for them. No audience is specified, so the examiner should be assumed to be the audience. Register is not specified, but a personal voice is expected, which combines reference to familiar details or objects in the home with details about the person or people who lived there and the special characteristics.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> • whether the home is a house or flat, in the city, suburbs or country, near or far away, new or old, tidy or untidy. Candidates may describe the arrangement of a particular room, or items of furniture within it. They may comment on the style of kitchen or bathrooms, or refer to what it was like to sleep there. They may talk about gardens or neighbouring flats/houses. • candidates may talk about how they felt about the person/people and the home visited (close, warm, fascinated, curious, amused), what they did when they visited, the food they ate, the games they played. <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of what the home and visits to it were like, perhaps with little to relate the writing to the title and a limited range of description or explanation.</p> <p>Higher band answers should convey more detailed description and explanation, which gives the reader a real sense of the home and the person/people who lived there. These responses will relate clearly to the title; candidates should be rewarded for evidence of a response which explores their relationship with this person or these people and feelings about him, her or them, then or now.</p> <p>The above points are possible indicators of content and approach, but examiners are asked to be open-minded and to accept any relevant and/or unusual examples, approaches or viewpoints. The focus of assessment is on the quality of the writing and on the clarity and effectiveness of the response.</p> <p>NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p>Total for Section C: 25 Marks for Writing</p>

Question Number	Indicative content	Mark
9	<p>Candidates are required to select a single character and describe him/her with explanation justifying their choice. An appropriate written register will need to be adopted for a magazine article, with language suitable to the task and an appropriate heading/start. They may select a wide range of characters, including ones which may appear to the examiner unsympathetic or puzzling choices as well as more conventionally heroic types who might be considered good role models.</p> <p>Candidates are likely to focus on such points as the following:</p> <ul style="list-style-type: none"> • a description of the character, physical description, job/role, characterisation, significant or distinctive features. • an explanation which gives the reader a sense of why this character has been chosen and hence why the writer believes this was a good choice to select. <p>Lower band answers will probably be limited to a few undeveloped points, giving only a brief sense of the chosen character, perhaps with little to relate the writing to the title and limited explanation as to why this character was chosen.</p> <p>Higher band answers should convey more detailed description and explanation, which gives the reader a real sense of the chosen character as an individual. These responses will relate clearly to the title; candidates should be rewarded for evidence of careful thought and explanation about why the particular character has been selected, as well as for using an appropriate tone for a magazine contribution.</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 description.</p> <p>NOW REFER TO PAGES 23-24 FOR THE ASSESSMENT OBJECTIVE GRIDS.</p> <p>In applying the grids, bear in mind the need for the 'best fit' approach.</p>	<p>Total for Section C: 25 Marks for Writing</p>

WRITING MARK SCHEME

The 'Best Fit' Approach

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

Assessment Objectives 1 and 2

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

Assessment Objective 3

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