

Edexcel GCSE

Specimen Examination Papers with Mark Schemes

**Edexcel GCSE in
English A (1203) and B (1204)**
First examination 2004
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Marking the Writing Questions

This guidance applies to the following questions in GCSE English A and B:

Papers 2F and 4H

Question 3, writing to inform, explain, describe.

Papers 3F and 5H

Question 2, writing to argue, persuade, advise

Question 3, writing to analyse, review, comment

The writing questions in the examinations are marked according to the revised English Subject Criteria for Writing:

A specification must include objectives for writing which require candidates to demonstrate their ability to:

(i) communicate clearly and imaginatively, using and adapting forms for different readers and purposes;

(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features;

(iii) use a range of sentence structures effectively with accurate punctuation and spelling.

In mark schemes for writing the weighting of marks for assessment objectives (i) and (ii) combined should be twice that for assessment objective (iii).

Notes

- The keyword in (i) is **communicate**. This assessment objective includes awareness of reader and purpose; clarity of expression; apt choice of vocabulary.
- The keyword in (ii) is **organise**. This assessment objective includes sentence, paragraph and whole-text structure; the overall cohesion of the piece; such features as openings and endings; apt use of imagery and other linguistic devices.
- The keywords in (iii) are **range** and **accurate**. The accuracy of spelling and punctuation should be assessed in relation to the range and ambition exhibited by the candidate. A piece of writing with a limited range of sentence structures and vocabulary may be free of errors, but will be rewarded less than a piece which demonstrates an ambitious range of sentence structures and vocabulary, albeit with some errors.

Procedure

- 1) Read the answer carefully, indicating strengths and weaknesses in the margins and the body of the answer.
- 2) Apply the question-specific content/skills indicators to locate the answer broadly within the lower, middle or upper level of response.
- 3) Refine this judgement by considering to what extent the answer meets the criteria set out in each strand of the generic writing grid on pages 3 and 4. Answers provisionally placed in the lower, middle and upper levels should be judged against the four strands of the generic criteria as follows:

Lower Level: Bands 1 and 2

Middle Level: Band 3

Upper Level: bands 4 and 5

If necessary, examiners should move across these band boundaries in order to decide on a final mark which accurately reflects the overall quality of the answer according to the assessment criteria for AO3i and AO3ii. A best-fit approach should be applied so that the final mark reflects the quality of the answer across all strands of these criteria.

- 4) The AO3iii mark should be awarded according to the generic criteria on page 5.
- 5) The mark for AO3i and AO3ii (out of 17) should be written beneath the summative comment for the answer. The mark for AO3iii (out of 8) should be written immediately beneath the AO3i/AO3ii mark. These two marks should be totalled and the final mark (out of 25) should be placed in the right margin and circled.

WRITING MARK SCHEME

Assessment Objectives (i) and (ii)

Mark Band	Purpose and Audience	Communicative Effectiveness	Organisation	Genre Characteristics
Mark Band One 0-3	little awareness of the purpose of the writing and of the intended reader is shown	the writing communicates at a basic level, using a limited vocabulary and showing little variety of sentence structure	organisation of the material is simple with limited success in opening and development	the writing achieves limited success in addressing at least one of the key terms within the triplet
Mark Band Two 4-7	a basic grasp of the purpose of the writing and of the expectations/requirements of the intended reader is shown	the writing communicates in a broadly appropriate way, with some evidence of control in the choice of vocabulary and sentence structures.	organisation of the material shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing	the writing targets at least one of the key terms within the triplet with some success
Mark Band Three 8-11	a generally clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown	the writing communicates clearly, with a well-chosen vocabulary, and 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 successful use of cohesive devices (e.g. use of synonyms, repetition of words and structures, use of contrasts)	the writing shows sustained awareness of the stylistic conventions of the writing triplet

<p>Mark Band Four</p> <p>12-15</p>	<p>a secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</p>	<p>the writing communicates effectively, with an aptly chosen vocabulary and well controlled variety in the construction of sentences</p>	<p>organisation of the material is secure, with a well-judged text structure, effective paragraphing and a range of cohesive devices between and within paragraphs</p>	<p>the writing effectively addresses the stylistic conventions of the writing triplet</p>
<p>Mark Band Five</p> <p>16-17</p>	<p>a strong fulfilment of the writing task, sharply focused on the writer's purpose and the expectations/requirements of the intended reader is shown</p>	<p>the writing is compelling in its communicative impact, with an extensive vocabulary and mature control in the construction of varied sentence forms</p>	<p>organisation of material is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices</p>	<p>the writing achieves precision and clarity in addressing the stylistic conventions of the writing triplet</p>

Writing Mark Scheme

Assessment Objective (iii)

	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

Mark Schemes and Tiers of Entry

Foundation Tier questions (2F and 3F) and Higher Tier questions (4H and 5H) are marked out of 25.

The target range for Higher Tier is A* to D, the target range for Foundation Tier is C to G.

The relation of marks to grades is **notional and for guidance only**. It should not be taken as confirmation of a final grade. See the annual Chief Examiner's Report for the grade boundaries for a particular examination series.

Grade	Mark Range
U	0-1
G	2-4
F	5-7
E	8-10
D	11-13
C	14-16
B	17-19
A	20-22
A*	23-25

Specimen questions
GCSE English A (1203)

1203/2F

Edexcel GCSE

English A

Paper 2F – The Craft of the Writer

Foundation Tier

Time: 2 hours

Materials required for the examination

Answer Book (AB12)

The Edexcel Anthology.

Items included with these question papers:

Nil

Instructions to Candidates

You need your copy of the Edexcel Anthology to answer the questions.

In the boxes on the answer book, write the name of the Examining Body, (Edexcel) your Centre Number, Candidate Number, the Subject Title, the Paper Reference, your Surname, Other names and Signature.

Supplementary Answer Sheets may be used.

Answer one question from Section A, the question in Section B and one question from Section C.

Information for Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

Section A: Modern Poetry

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

1.

In Such a Time as This

Look again at *Hide and Seek* and **ONE** other poem from *In Such A Time As This* which describes a memorable incident. How do the writers of these two poems help you to understand the events or incidents they describe?

For each poem, you should write about:

- the details of the scene
- the use of vivid language
- the feelings of the people.

Support your answer with examples from the texts.

OR

2.

In Such a Time As This

Look again at *Half-Past Two* and *Electricity Comes to Cocoa Bottom*. What do you learn about the feelings of the children in these two poems?

For each poem, you should write about:

- how the children feel at the start of the poem
- how their feelings change through the poem
- the use of language.

Support your answer with examples from the texts.

OR

3.

Identity

Look again at *Warning* and *I Shall Paint My Nails Red*. What impressions have you formed of the characters in these two poems?

For each poem, you should write about:

- what you think of their views on life
- the ways they show their independence
- the use of language.

Support your answer with examples from the texts.

OR

4.

Identity

Look again at *Digging* and **ONE** other poem from *Identity*. Show how the descriptions enable you to picture the scenes.

For each poem, you should write about:

- particularly vivid language
- use of detail in description
- the way feelings or atmosphere are created.

Support your answer with examples from the texts.

OR

5.

Nature

Nature has often influenced writers. Write about *The Thought-Fox* and **ONE** other poem from *Nature* in which a writer has used nature as a starting-point for his or her ideas.

For each poem, you should write about:

- the scenes described
- the writer's thoughts and attitudes
- the use of language.

Support your answer with examples from the texts.

OR

6.

Nature

Look again at *Nettles* and *Thistles*. What do you learn from each poem about the writer's view of nature?

For each poem, you should write about:

- what each writer finds interesting in nature
- the writers' descriptions of natural objects
- the effects the natural scenes have on each writer.

Support your answer with examples from the texts.

Total for Section A: 25 marks

Section B: Non-fiction

**You must answer the question in this Section
You should spend about 40 minutes on this question.**

7. Look again in the Edexcel Anthology at Gervase Phinn's description of his visit to a school in the Yorkshire Dales.

What aspects of his visit would have pleased him as a school inspector?

You should consider:

- the setting and the atmosphere of the school
- the quality of the teaching
- the pupils' achievements and their use of language.

Total for Section B: 25 marks

Section C: Writing to inform, explain, describe

**Answer ONE question from this section
You should spend about 40 minutes on this question.**

EITHER

8. Describe in clear detail a place that has played an important part in your life and explain fully why it means so much to you.

OR

9. Your school is going to have a new building and the School Governors have decided it would be a good idea to bury a time capsule to be opened in the distant future. They have asked pupils to suggest **five objects** that might be included in the capsule to represent life in the twenty-first century.

Write a letter to the School Governors explaining which five objects that you think should be put in the time capsule, giving fully your reasons for choosing them.

Total for Section C: 25 marks

END

QCA approved specimen paper for examinations from June 2004

1203/3F

Edexcel GCSE

English A

Paper 3F – Media (Unseen)

Foundation Tier

Time: 2 hours

Materials required for the examination :

Answer Book (AB12)

Items included with these questions papers:

One insert

Instructions to Candidates

In the boxes on the answer book, write the name of the Examining Body, (Edexcel), your Centre Number, Candidate Number, the Subject Title, the Paper Reference, your Surname, Other names and Signature.

Supplementary Answer Sheets may be used.

Answer the question in Section A, one question from Section B and one question from Section C.

Information for Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

You should have a newspaper article from *The Daily Mail* before starting this paper.

Edexcel
Success through qualifications

Section A: Unseen Media

**You must answer the question in this section.
You should spend about 40 minutes on this question.**

1. Read the article from the Daily Mail “800ft fall girl back on her feet in two weeks”. How successful is the article in explaining Sarah’s accident and making her recovery seem remarkable? (Article included as an insert)

In your answer you should write about:

- the use of photographs and illustrations
- the use of headlines and captions
- the content of the article
- the use of language.

Total for Section A: 25 marks

Section B: Writing to argue, persuade, advise

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

2. Write an article for a newspaper arguing your point of view on the topic:

Should school pupils aged 14 years and above be made to take part in sport?

You may wish to consider:

- the amount of time available in school
- the range of team and individual sports offered
- possible health benefits
- any other relevant aspects.

OR

3. Your school has introduced a charity week. During this week, money will be raised to support the work of a local or national charity. You are free to select a charity of your own, for example a charity for the disabled or for disadvantaged children, or an animal charity or a charity that supports a particular cause.

Write a speech to be given during a school assembly to persuade students to give money to your charity.

You may wish to consider:

- the aim of your charity
- the work it does
- your reasons for supporting it.

Total for Section B: 25 marks

Section C: Writing to analyse, review, comment

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

4. At the end of the article Sarah Woodroffe says, “I know some people think it’s selfish but it’s something I just have to do”.

Write a letter to the *Daily Mail*, giving your views on whether it is selfish to take part in dangerous sports.

OR

5. Most people have a sport or interest which they follow in their spare time. Write about **one** of your interests, giving your reasons for taking it up and commenting on the benefits you have gained from it.

Total for Section C: 25 marks

END

QCA approved specimen paper for examinations from June 2004**1203/4H****Edexcel GCSE****English A**

Paper 4H - The Craft of the Writer

Higher Tier

Time: 2 hours

Materials required for the examination **Items included with these question papers:**

Answer Book (AB12)

Nil

The Edexcel Anthology.

Instructions to Candidates

You need your copy of The Edexcel Anthology to answer the questions.

In the boxes on the answer book, write the name of the Examining Body (Edexcel), your Centre Number, Candidate Number, the Subject Title, the Paper Reference, your Surname, other names and Signature.

Supplementary Answer Sheets may be used.

Answer one question from Section A, the question in Section B and one question from Section C.

Information for Candidates

You are reminded of the importance of clear English and careful presentation in your answers.

Section A: Reading Modern Poetry

Answer **ONE** question from this section.
You should spend about 40 minutes on this question.

EITHER

1.

In Such A Time As This

Look again at the poems *Dulce et Decorum Est* and *The Send-Off*. How does the writer's choice of words in these two poems convey the strength of his feelings about the atmosphere and events portrayed?

In your answer you should make close reference to the language.

OR

2.

In Such A Time As This

Look again at *Electricity Comes to Cocoa Bottom* and **ONE** other poem from ***In Such a Time as This*** which has a sense of drama and excitement. How does the writer in each poem convey strongly the feelings about the events described?

In your answer you should make close reference to the language.

OR

3.

Identity

Look again at *Miracle on St. David's Day* and at *Old Man, Old Man*. How do the writers show the differences between the present and the past lives of the two old men?

In your answer you should make close reference to the language.

OR

4.

Identity

Look again at *Still I Rise* and **ONE** other poem from ***Identity***. In what ways do the writers reveal an independent viewpoint?

In your answer you should make close reference to the language.

OR

5.

Nature

Look again at *Wind* and **AT LEAST ONE** other poem from ***Nature*** to show how the words used create powerful imagery involving sight, sound or movement.

In your answer you should make close reference to the language.

OR

6.

Nature

Look again at *Trout* and *The Stag*. In what ways does the writers' choice of words create powerful feelings in the reader about the natural scenes described?

In your answer you should make close reference to the language.

Total for Section A: 25 marks

Section B: Non-fiction

You must answer the question in this section.

You should spend about 40 minutes on this question.

7. Look again in the Edexcel Anthology at Stanley Stewart's account of a Mongolian wedding (from *In the Empire of Genghis Khan*).

How does Stewart use language in an entertaining way to convey the strangeness of his experience?

Give evidence from the text to support your views.

Total for Section B: 25 marks

Section C: Writing to inform, explain, describe

You should answer ONE question from this section.

You should spend about 40 minutes on this question.

EITHER

8. Your school is to be visited by a group of overseas students who speak good English.

You have been asked to contribute to a presentation for these students, describing an aspect of your area, school or community which they are likely to find different from their own. You can choose your own subject, for instance a sport, custom or activity.

Write the script for the talk that you are going to give.

OR

9. A new magazine is looking for feature articles for a section which will deal with strange and unusual events. The Editor wants each article to be a balance between a description of what happened, focusing on what was strange about the event, and an explanation of what might have been the causes.

Write an article, following these strict guidelines, that could be submitted for publication in this magazine.

Total for Section C: 25 marks

END

1203/5H

Edexcel GCSE

English A

Paper 5H – Media (Unseen)

HIGHER TIER

Time: 2 hours

Materials required for the examination

Answer Book (AB12).

Items included with these question papers:

One insert

Instructions to Candidates

In the boxes on the answer book, write the name of the Examining Body (Edexcel), your Centre Number, Candidate Number, the Subject Title, the Paper Reference, your Surname, Other names and Signature.

Supplementary Answer Sheets may be used.

Answer the question in Section A, one question from Section B and one question from Section C.

Information for Candidates

You are reminded of the importance of clear English and careful presentation in your answers. You should have a newspaper article from *The Mirror* before starting this paper.

Section A: Unseen Media

You must answer the question in this Section
You should spend about 40 minutes on this question.

1. Read Clare Raymond's article "Women in a Man's World" which was published in *The Mirror*. (Article included as an insert)

What impression does this double page spread give of women at work in male-dominated jobs?

In your answer you should comment on:

- the content of the article
- the use of headlines
- the use of photographs
- use of language in the first-hand accounts
- any other features of layout and design.

Total for Section A: 25 marks

Section B: Writing to argue, persuade, advise

Answer ONE question from this section.
You should spend about 40 minutes on this question.

EITHER

2. "Work experience should be compulsory for 14-16 year olds."

Write an article for a newspaper arguing either **for** or **against** work experience.

OR

3. "The school-leaving age should be raised from 16 to 18"

Write a speech to be given to members of your year group to persuade them to **support** or **oppose** this idea.

Total for Section B: 25 marks

Section C: Writing to analyse, review, comment

**You should answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

4. Write about the advantages and disadvantages of **one** occupation which you are considering as your future career.

OR

5. Consider a job which carries responsibility. What are the qualities a person would need to carry out the job effectively?

Total for Section C: 25 marks

END

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Every effort has been made to contact the copyright holders. Edexcel Foundation apologises for any omission and will be pleased to make the necessary arrangements at the first opportunity.

1203/5H

Edexcel GCSE

English A

Paper 5H -Media (Unseen)

HIGHER TIER

Insert: Article from *The Mirror*

WOMEN IN A MAN'S WORLD

Whether it's a top job in the army or getting a car back on the road you CAN still be feminine and succeed

PATRICIA Purves has just made history by being appointed the first Brigadier in the British army. She is just one of an increasing number of women who are determined to succeed in traditionally male industries. Like Tricia, they believe it is possible to reach the top by using their natural instincts as a woman.

Here Tricia and three other women tell CLARE RAYMOND what it's like to be a female working in a man's world.

TRICIA PURVES Brigadier

SHE is the army's first woman brigadier - and despite her high rank Patricia Purves is not afraid to bug the men under her command.

Tricia, 50, a full colonel at Nato HQ, beat four male officers to the £E4,900 post which she takes up next year.

She will become one of ten "arms and services directors" responsible for the infantry, armoured units and the artillery, and has served in Spain, Northern Ireland and Hong Kong.

Tricia, who drives a Lotus Elise, outranks her husband John, a Gurkha lieutenant-colonel.

She believes being a woman helps her do her job. Tricia says:

☛ SOMETIMES women think the way to be accepted is to behave like a man. Rubbish!

The way to be accepted is to be as good as you can be. I might never be as strong as a man, but I do other things better. I can bug a soldier if he's been something terrible. The army might not admit it, but it helps.



CAP THAT: Tricia's made it

It's also easier for soldiers to tell me that they need help or have done something wrong because there isn't that male competitiveness.

Sometimes I laugh and defuse situations. If you have a woman around, people act more normally. They don't get into this macho spiral.

It's still a problem, but more women do know now that they can be excellent women, not pretend men.

My husband gets his leg pulled. It's not so much in the service, but civilians that do it, I wish they wouldn't.

He thinks my promotion is great and goes around telling everyone about it. I've met women in civilian life who've asked me how I can bear to wear combat kit. I say that I'd be feminine even if I was in combat kit and covered in mud.

There's still a perception outside that the army is sexist, but I would like to show people all the great new women officers that we have.

In our army the integration of women has been gradual. It's happened without anyone



I'M IN CHARGE: Tricia Purves says she has no problems giving orders - and having them obeyed

MARY CARROLL Kwik Fit fitter

Teasing was hard to take

MARY Carroll, from Glasgow, is an assistant manager for Kwik Fit. She is married to John, 34.

☛ WE WERE teasing Ireland on honeymoon six weeks ago when we had a puncture.

John waited while I got out and changed the wheel, but several passing motorists stopped to see if I needed any help and frowned disapprovingly at John.

That's typical of the response I get. I've worked my way up through the ranks and I'm the best of 12 men.

But because I'm a woman, customers think I am the receptionist and ask to see one of the fitters. I have a



great feeling of satisfaction when I tell them that it's me.

They are surprised but women especially find it easier to talk to me.

When I first started out, I almost quit my apprenticeship on two occasions because of the teasing from male col-

leagues. But my friends and family encouraged me to stick at it.

I joined Kwik Fit five years ago and I love it. There is no pressure to be one of the guys and I am accepted for who I am - a woman who happens to be a mechanic. ☛

LUCY PUGH Engineer

LUCY, 30, from Newport, Gwent, works on buses, trucks and JCBs. She is in her fourth and final year as an apprentice with Lucas Heavy Building Systems in Corby, South Wales.

☛ I WAS 13 when I started messing around with cars and taking engines apart. When I was 18, before I learned to drive, I bought an Austin Metro and set about doing it up. I was fascinated by how things worked.

I wanted to do a job that involved physics and maths and engineering seemed to fit the bill. It never occurred to me that I shouldn't do it because I am a woman.

There are ten women at my factory and 13,000 men but there is so much generalised masculinity to help with lifting and handling parts that there is no reason why a woman couldn't do this job.

The men do make an effort to get to know us although not always for the right reasons.

But I've generally been treated as an equal. Anyway, you couldn't be a prude in this job because there is a fair bit of swearing and banter.

You get used to the banter

But being a woman has its own advantages in that often we are more patient at solving a problem and listening to what's needed.

This year three girl apprentices joined. We are not here as glamorous accessories, but as colleagues. ☛



DEB UPHAM Lorry Driver

don't want any favours

MUM-OF-SEVEN Deb, 48, from Taunton, Somerset, has a close relationship with her husband and works part-time driving a 44ft truck.

☛ IT'S brilliant to do something different from the norm.

I started driving a small van for agencies, then moved slowly to bigger vehicles.

On a typical day, I might drive from Moldenham to Cornwall. Usually I make deliveries - but week a concrete



day when I get home. Just

Mark Scheme
GCSE English A (1203)

English A 1203 2F

Section A: Modern Poetry

1.

In Such A Time As This

Look again at *Hide and Seek* and ONE other poem from *In Such A Time As This* which describes a memorable incident.

How do the writers of these two poems help you to understand the events or incidents they describe?

For each poem, you should write about:

- the details of the scene
- the use of vivid language
- the feelings of the people.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show:

- awareness of the detailed descriptions in each poem
- an ability to refer to appropriate examples of vivid language
- an ability to make apt comparisons between the poems and their treatment of the events or incidents.

Tick valid points and, where appropriate, indicate the number of the point in the margin.

Reward all reasonable examples of how the poets use language to create their effects, and in the margin indicate these with an **L**.

Answers may include such points as the following:

<i>Hide and Seek</i>		
	Details of the scene	Textual Evidence
1	description of the shed sacks	<i>smell like the seaside</i>
2.	darkness	<i>salty dark</i>
3.	boy's hiding-place	<i>he floor is cold</i>
4.	description of the surrounding area	<i>bushes near the swing</i>
5.	hears children approaching	<i>whispering at the door</i>
6.	alternative places to seek	<i>lane, greenhouse</i>

Use of vivid language		
7.	metaphors	<i>hide in your blindness</i>
8.	similes	<i>smell like the seaside</i>
9.	personification	<i>cold bites through your coat, darkening garden watches, bushes hold their breath</i>
10.	alliterative vocabulary	<i>sound so hushed, dark damp smell</i>
11.	language of the senses	<i>of smell, sound, taste, sight, touch</i>
Feelings of the people		
The boy		
12.	excited/anticipatory	<i>Call out</i>
13.	cautious	<i>be careful, don't breathe</i>
14.	anxious	<i>they're moving closer</i>
15.	wondering about them	<i>it seems a long time</i>
16.	cold and stiff	<i>your legs are stiff</i>
17.	triumphant	<i>I've won! They must be thinking...</i>
18.	cheated/disappointed	<i>where are they...?</i>
The others		
19.	enjoying the search	<i>words and laughter scuffle</i>
20.	becoming puzzled	<i>getting more puzzled</i>
21.	abandoned the game	<i>where are they?</i>

NB For the other poem, candidates may choose any ONE from the section ***In Such a Time as This***. Relevant points should be ticked for each of the three bullets. For the first example of each, mark with the appropriate letter: **D** for details/description of scene, **V** for vivid language and **F** for people's feelings.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the events in the two poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the events and feelings. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the events and feelings. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the events and feelings. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the events and feelings. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate vivid language.
14-16	The candidate shows a secure and sustained grasp of the impression given of the events and feelings. There is a clear understanding of the vivid language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the events and feelings. There is clear organisation of the material, with thoughtful interpretation of the poets' vivid language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the events and feelings. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' vivid language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the events and feelings. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' vivid language and its effects show considerable penetration and insight.

2.

In Such A Time As This

Look again at *Half-Past Two* and *Electricity comes to Cocoa Bottom*. What do we learn about the feelings of the children in these two poems?

For each poem, you should write about:

- how the children feel at the start of the poem
- how their feelings change through the poem
- the use of language

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the characters' feelings
- the changes as the poems progress
- the poet's language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Half-past Two</i>		Textual evidence
The boy's feelings		
1.	awareness of offence/being punished	<i>Something Very Wrong</i>
2.	his fear of the situation	<i>too scared</i>
3.	afraid of speaking to the teacher	<i>could not say 'She hadn't taught him time'</i>
4.	knew teacher was angry	<i>being cross</i>
5.	feeling he did not understand time	<i>couldn't click its language</i>
6.	feels that time is associated with his routines	<i>getting up time, etc</i>
7.	realises he can escape	<i>clockless land of ever</i>
8.	he realises he is being kept in till half-past two for his offence	<i>must stay in the school-room</i>
9.	he has a long wait for the teacher	<i>waits 'beyond once upon a'</i>
10.	he becomes absorbed by the sights and smells	<i>old chrysanthemums... silent noise</i>
11.	he is jolted back into 'real' world by her words	<i>slotted him back into time</i>
<i>Electricity</i>		Textual evidence
12.	all children eagerly await the electric lights	<i>camped on the grass</i>
13.	they are waiting for and watching sunset	<i>waiting... watching... turn yellow, orange</i>
14.	there is amazement at the sight	<i>arising such a gasp</i>

15.	a sense of awe and wonder	<i>Light! Marvellous light!</i>
16.	children felt it was all over	<i>already... lit their lamps for the journey</i>
17.	they feel the moment has gone too quickly	<i>the moment had passed</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of capitals for emphasis (Half-Past Two), words evoking fear, bewilderment (Half-Past Two), language of anticipation, use of exclamations, repetition of 'light' (Electricity), use of contrast, tone, imagery.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the children's feelings, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the children's feelings. There is little awareness of the poets' language. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the children's feelings. There is a limited awareness of the poets' language. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the children's feelings. There is some awareness of the poets' language. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the children's changing feelings. There is fair understanding of the language used by the poets, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the characters' views of life and their independent attitudes. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to Fanthorpe's writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the children's feelings as they change. There is clear organisation of the material, with thoughtful interpretation of the poets' language.
20-22	The candidate offers perceptive analysis and assured understanding of the children's feelings as they change. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language show insight.

23-25	The candidate shows a very assured grasp of the impression given of the children's feelings as they change. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language show considerable penetration and insight.
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3. **Identity**

Look again at *Warning* and at *I Shall Paint My Nails Red*. What impressions have you formed of the characters in these two poems?

For each poem, you should write about:

- what you think of their views on life
- the way they show their independence
- the use of language.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the characters' views about life
- the handling of the idea of independence
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Warning		Textual evidence
1.	unconventional/likes to shock/rebellious	<i>shall wear purple, pick the flowers</i>
2.	defiant	<i>I shall sit down</i>
3.	feels trapped by conformity/expectations/image	<i>now we must have clothes... friends to dinner</i>
4.	wishes to change her life	<i>make up for the sobriety</i>
5.	wants to do/wear/eat what she likes	<i>you can wear.... And eat</i>
6.	needs to prepare (others) for the change/make a statement	<i>I ought to practise</i>
Nails		
7.	defiant/making statement/resilient	<i>the title, a survivor</i>
8.	cheer up life/people	<i>public service</i>
9.	proud/ wishes to celebrate women	<i>proud of hands...I'm a woman</i>
10.	wants to shock daughter	<i>ugh</i>
11.	wants to surprise lover	<i>my lover will be surprised</i>
12.	wants quick but impermanent effect	<i>ten-minute, reversible</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone (humour, defiance, etc), vivid choice of vocabulary.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the characters, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the characters' views. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the characters' thoughts and feelings. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the characters' views of life. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably sustained grasp of the characters' views of life. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the characters' views of life and their independent attitudes. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem.
17-19	The candidate reveals good analysis, based on thorough understanding of the characters' views of life and their independent attitudes. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the characters' views of life and their independent attitudes. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the characters' views of life and their independent attitudes. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

4.

Identity

Look again at *Digging* and ONE other poem from **Identity**. Show how the descriptions enable you to picture the scenes.

For each poem, you should write about:

- particularly vivid language
- use of detail in description
- the way feelings or atmosphere are created.

Support your answer with examples from the text.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- The poets' handling of description
- The graphic quality of the language
- The effect on them as readers.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Digging</i>	Textual Evidence
1. presents clear, detailed memories of his father	<i>worked with a horse-plough' ploughing</i>
2. vivid picture of these actions	<i>shoulders globed like a full sail</i>
3. very proud for his father's skill	<i>an expert</i>
4. technical details still in his mind	<i>set the wing, fit the bright..., etc</i>
5. description of the toiling horses 'sweating team'	<i>mapping the furrow</i>
6. son remembers wish to follow father	<i>follow in his broad shadow</i>
7. recollection of desire to emulate father	<i>I wanted to grow up and plough</i>
8. awareness of his inability to help	<i>a nuisance, tripping....</i>

On (**L**), accept any relevant examples of specific features of writing: words which are particularly striking, imagery, diction, sound (eg 'clicking tongue'), vivid description/movement (eg 'stumbled', 'tripping'. 'falling'), technical detail of ploughing action.

Feature spotting is not enough to gain high marks: successful responses will explain the effect of the chosen examples.

NB For the other poem, candidates may choose any ONE from the section 'Identity'.

Relevant points should be ticked for each of the THREE bullets. For the first example of

each, mark with the appropriate letter: **L** for language, **D** for description and **F** for feelings or atmosphere.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the descriptions, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the descriptions. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the descriptions. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the descriptions. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the descriptions. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the descriptions. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the descriptions. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the descriptions. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the descriptions. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

5.

Nature

Nature has often influenced writers. Write about *The Thought-Fox* and ONE other poem from **Nature** in which a writer has used nature as a starting-point for his or her ideas.

For each poem, you should write about:

- the scenes described
- the writer's thoughts and attitudes
- the use of language.

Support your answer with examples from the text.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement,
- make appropriate references to text.

A successful answer will show an appreciation of:

- the natural scenes or the creatures described
- the ideas which the thought of Nature give rise to
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>The Thought-Fox</i>		
The scenes described		Textual evidence
1.	atmosphere initially: time of night, lack of stars	<i>midnight moment's forest, starless</i>
2.	isolation	<i>clock's loneliness</i>
3.	cold and snowy	<i>cold, delicately as the dark snow</i>
4.	appearance of the fox: its impact	<i>nose... two eyes, etc</i>
5.	woodland scene	<i>between trees, etc</i>
6.	footprints in snow	<i>sets neat prints...</i>
The poet's thoughts and attitudes		
7.	waiting, watching (for inspiration)	<i>blank page</i>
8.	aware of the dark	<i>I see no star</i>
9.	becomes aware	<i>something else is alive</i>
10.	observing the fox closely	<i>(detail of fox)</i>
11.	developing creative thoughts/image of fox	<i>a widening deepening greenness</i>
12.	ideas come into focus	<i>brilliantly, concentratedly</i>
13.	the poem is finished/writer's block overcome by fox	<i>it enters the dark hole of the head,</i>
14.	the source of inspiration	<i>the page is printed</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, metaphors, similes, detail, use of senses (sight, sound, smell), onomatopoeia.

Reward especially awareness of the way in which the fox's approach symbolically represents the process of literary creativity (thought-fox).

NB For the other poem, candidates may choose any **ONE** from the section 'Nature'. Relevant points should be ticked for each of the three bullets. For the first example of each, mark with the appropriate letter: **D** for details/description of scene, **A** for the poet's attitudes/thoughts triggered by Nature and **L** for language used.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems and ideas. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the poems and the ideas generated by Nature. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the the ideas generated by Nature. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the ideas generated by Nature. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the impression given of the ideas generated by Nature. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the ideas generated by Nature. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the ideas generated by Nature . Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.

23-25	The candidate shows a very assured grasp of the impression given of the ideas generated by Nature. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.
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6.

Nature

Look again at *Nettles* and *Thistles*. What do you learn from each poem about the writer's view of nature?

You should comment on:

- what each writer finds interesting in nature
- the writers' description of natural objects
- the effects the natural scenes have on each poet.

Support your answer with examples from the text.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the poets' treatment of nature and of the specific plants
- the poet's language in creating unusual images
- the way in which the scenes affect the poets and their view of nature.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Nettles		Textual evidence
1.	discussion of 'bed' as something not comforting	<i>'bed' seemed a curious name...</i>
2.	military language for nettles (sustained metaphor)	<i>green spears</i>
3.	harsh side of nature	<i>regiment of spite</i>
4.	angry attack on the nettles as the enemy soldiers	<i>fierce parade... slashed in fury</i>
5.	idea of burning the dead 'soldiers'	<i>funeral pyre</i>
6.	force of natural cycle	<i>the busy sun and rain</i>
7..	nettles would wound again	<i>reinforcements... tall recruits</i>
Thistles		Textual evidence
8.	the strength of the growing thistles	<i>spike the summer air... crackle open</i>
9.	the idea of re-birth, new life	<i>a revengeful burst of resurrection</i>
10.	warlike imagery to show 'sharpness'	<i>splintered weapons; plume of blood, etc</i>
11.	viking imagery to describe growth stages	<i>decayed Viking... pale hair</i>
12.	ageing process	<i>grow grey like men</i>
13.	resilience of natural cycle - always springing up	<i>fighting back</i>

Tick valid points which show a sound understanding of the poets' view of the resilience and impact of nature, and of the description and effects. Where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language, marking these with an **L** in the margin.

NB Candidates may be rewarded for a comparatively small number of points if these are developed and supported by examples from the text and if there is evidence of quality. Quotations or close reference (eg line references in brackets) are equally acceptable.

On (**L**), accept any relevant examples of specific features of writing: eg, unusual images, sustained metaphors, descriptive language showing the force of regrowth/natural cycle, tone.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the natural objects. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the treatment of the poets' views of nature. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the poets' views of nature. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the poets' views of nature. There is fair understanding of the language used and its effect in creating striking images. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the treatment of the poets' views of nature. There is a clear understanding of the language used and its effect in creating striking images. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.

17-19	The candidate reveals good analysis, based on thorough understanding of the treatment of the poets' views of nature. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect in presenting the poets' views.
20-22	The candidate offers perceptive analysis and assured understanding of the treatment of the poets' views of nature. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect in presenting the poets' views show insight.
23-25	The candidate shows a very assured grasp of the impression given of the treatment of the poets' views of nature. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect in presenting the poets' views show considerable penetration and insight.

Section B: Non-fiction

7.

Look again in the Edexcel Anthology at Gervase Phinn's description of his visit to a school in the Yorkshire Dales.

What aspects of his visit would have pleased him as a school inspector?

You should consider:

- the setting and the atmosphere of the school
- the quality of the teaching
- the pupils' achievements and their use of language.

Main Assessment Objective:

- read with insight and engagement.

Supporting Assessment Objectives:

- make appropriate references to text
- evaluate use of linguistic, structure and presentational devices
- select material appropriate to purpose.

A relevant answer will focus on:

- the features of the school that impressed the writer
- explaining and justifying a personal interpretation of the material
- using textual evidence to substantiate points made.

Candidates are free to select and comment on textual details in a variety of ways. The following section illustrates some of the possible points which candidates may make but examiners should 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.**

Tick valid points which show a sound grasp of the text and of the requirements of the question. Reward all reasonable points and relevant comments.

The setting and atmosphere of the school

- beautiful but bleak setting, close to nature
- friendly, welcoming teachers; good teacher/pupil relationships
- the "business-like noise and bustle"
- confident, enthusiastic, happy children
- attractive classrooms

The quality of the teaching

- "clear evidence of high quality work", the pupils read "confidently"
- and produce good written work
- Mrs Durden is a "very good teacher"
- able to motivate pupils e.g. in stimulating historical research and collecting artefacts,
- by providing a stimulating environment
- encourage all pupils to contribute but aware of needs of the ablest like Joseph
- consciously seeking to improve standards and proud of achievements

Pupils' achievements and use of language

- Joseph Barclay's historical knowledge and extent of reading
- the History of Barton Moor Parochial School
- pupils read and write with confidence
- use of computer
- Joseph's command of vocabulary e.g. "perished" etc
- the "richness" of the children's dialect
- the "poetic" use of the language in the display piece

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

The 'Best Fit'

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

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2-4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of what would have impressed the writer.
5-7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of what would have impressed the writer.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of what would have impressed the writer.
11-13	Shows generally sound understanding. Makes a range of relevant points develops some ideas and/or offers evaluation. Shows generally sound awareness of what would have impressed the writer.
14-16	Shows sound understanding. Makes a reasonable range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of what would have impressed the writer.
17-19	Shows good understanding. Makes a good range of well-focused points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on what would have impressed the writer.
20-22	Offers thoughtful analysis. Makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of what would have impressed the writer.
23-25	Offers an astute and assured analysis. Makes perceptive points with clarity and flair. Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into what would have impressed the writer.

Section C: Writing to inform, explain, describe

8.

Describe in clear detail a place that has played an important part in your life and explain fully why it means so much to you.

Mark Scheme

This question requires candidates to describe and to explain, though it is not necessary for candidates to devote equal space to each.

Because no specific audience is specified, candidates need to judge for themselves an appropriate style for communicating with an unknown readership. An effective response is unlikely to be at the extreme ends of a scale of formality.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies a place
- Makes undeveloped descriptive statements
- Perhaps neglects the “explain” part of question
- Lacks a coherent structure and/or is repetitious in its approach
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Describes place clearly and in some detail
- Developed comments explaining why the place is special
- Is clearly structured
- Provides developed comment which reflects the key terms of the question

Upper level response (Mark bands 4 and 5)

- Uses carefully chosen, detailed descriptive language, probably appealing to several senses.
- Engages with the question by detailed explanation and justification of choice of place
- Is skilfully structured, reflecting writer’s overall purpose

Now look at pages 1 to 5.

9.

Your school is going to have a new building and the School Governors have decided that it would be a good idea to bury a time capsule to be opened in the distant future.

They have asked pupils to suggest five objects that might be included in the capsule to represent life in the early twenty-first century.

Write a letter to the School Governors explaining which five objects that you think should be put in the time capsule, giving fully your reasons for choosing them.

Mark Scheme

This is an explanatory task with a specified form and audience. Although no marks are awarded for the setting out of addresses, candidates need to choose an appropriate salutation and ending, and to adopt a style appropriate to a formal letter. Please refer to page 5.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Adopts a letter format
- Lists appropriate objects for the capsule
- Perhaps neglects full justification of objects chosen
- Problems with structure and appropriate style
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Explains in some detail reasons for choice of objects
- Is clearly structured, showing awareness of a formal letter style and the intended audience
- Provides developed comment which reflects the key terms of the question

Upper level response (Mark bands 4 and 5)

- Uses carefully chosen explanatory language
- Engages fully with the question by detailed explanation and justification of choice of objects
- Is skilfully structured, showing control of register and a focus on the intended audience

Now look at pages 1 to 5.

English A 1203 3F

Section A: Unseen Media

1.

Read the article from the *Daily Mail* "800ft fall girl back on her feet in two weeks". How successful is the article in explaining Sarah's accident and making her recovery seem remarkable?

In your answer you should write about:

- the use of photographs and illustrations
- the use of headlines and captions
- the content of the article
- the use of language.

Main Assessment Objective:

- evaluate how information is presented.

Supporting Assessment Objectives:

- read with insight and engagement
- evaluate how information is presented
- identify implications; select material appropriate to purpose.

A relevant answer will focus on:

- evaluating the success of the article in explaining Sarah's accident and making her recovery seem remarkable
- considering the ways in which headlines, photographs, language and any other features of layout and design contribute to particular effects and impressions
- explaining and justifying a personal response to the material
- using textual evidence to substantiate points made.

Tick valid points which show a sound grasp of the text and of the requirements of the question. Reward all reasonable points and relevant comments. Coverage of the bullet point headings in candidates' answers should be identified by placing capital letters in the margin:

- **P** – photographs and illustrations
- **H** – use of headlines and captions
- **C** – content of the article
- **L** – use of language

Candidates are free to interpret textual details in a variety of ways. The following section illustrates some of the possible points which candidates may make but examiners should 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.**

The use of photographs and illustrations

The left side of the report consists of a montage of:

- a photograph of Sarah Woodroffe walking with a stick
- a head-and-shoulders photograph of Sarah wearing a neck brace
- X-ray photographs of Sarah's neck bones with titanium plate and screws and her damaged knee cap
- a photograph of the Bidean nam Bian ridge with a superimposed 800ft scale showing where Sarah fell

Headlines and captions

- the bold headline contrasts the *800ft fall* with Sarah's rapid recovery: *back on her feet in two weeks*
- a black-on-white headline introduces the photo-montage on the left side of the article
- captions alongside the photographs explain the nature of Sarah's injuries and recovery
- a quotation from Sarah is set out prominently in column 1: *Please let me stop soon*

Content of the article

- quotations from Sarah's doctors evaluate her recovery as *nothing short of miraculous* and *quite remarkable*
- Sarah herself is quoted (foot of column 1 and paragraphs 3, 4 and of column 2) to help dramatise the accident
- The scale of Sarah's fall is emphasised by a comparison with *Canary Wharf, Britain's tallest building*
- Lesley Roberts, the journalist, supplies explanatory background about what happened to Sarah
- she also supplies additional material to link the participants' first-person accounts: *Her companion Alex Bowden, 21, was hundreds of feet up the mountain...*

Use of language

- contrasting pairs: *Two weeks ago she broke her neck...*
- *Yesterday [she] walked out of hospital...*
- contracted structures used in captions: *More painful than neck operation*
- use of direct quotation helps readers to experience the drama and immediacy of the fall and Sarah's recovery
- single-word labels clarify significance of X-rays: STRAPS, PINS

The 'best fit' approach

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

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2 - 4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of how the article presents its account of Sarah's accident.
5 - 7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of how the article presents its account of Sarah's accident.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of how the article presents its account of Sarah's accident
11-13	Shows generally sound understanding. Makes a reasonable range of relevant points. Develops some ideas and/or offers evaluation. Shows generally sound awareness of how the article presents its account of Sarah's accident.
14-16	Shows sound understanding. Makes a range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of how the article presents its account of Sarah's accident.
17-19	Shows good understanding. Makes a good range of well-focused points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on how the article presents its account of Sarah's accident.
20-22	Offers thoughtful analysis. Makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of how the article presents its account of Sarah's accident.
23-25	Offers an astute and assured analysis. Makes perceptive points with clarity and flair. Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into how the article presents its account of Sarah's accident.

Section B: Writing to argue, persuade, advise

2.

Write an article for a newspaper arguing your point of view on the topic:

Should school pupils aged 14 years and above be made to take part in sport?

You may wish to consider:

- the amount of time available in school
- the range of team and individual sports offered
- possible health benefits
- any other relevant aspects.

Mark scheme

Candidates are required to argue a point of view with a specified form and audience. There are no marks for visual features of a newspaper article such as columns and font varieties, but candidates should show awareness of the form through a headline. Some candidates may choose to specify a newspaper by title or type; markers should be sensitive to candidates' attempts to imitate a certain journalistic style.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- May have headline or other feature of newspaper article format
- Gives straightforward point of view on topic
- May briefly address the prompts
- Perhaps problems with structure and appropriate style
- Offers a superficial response, lacking detailed engagement with the terms of the question

Middle level response (Mark band 3)

- Some attempt to write in style appropriate to newspaper article
- Offers a coherent argument, probably supported by anecdote or experience
- Is clearly structured, with awareness of intended readership

Upper level response (Mark bands 4 and 5)

- Arguments are fully developed, with appropriate rhetorical devices
- Engages with the key terms of the question, with full awareness of form and intended readership
- Is skilfully structured

Now look at pages 1 to 5.

3.

Your school has introduced a charity week. During this week, money will be raised to support the work of a local or national charity. You are free to select a charity of your own, for example a charity for the disabled or for disadvantaged children, or an animal charity or a charity that supports a particular cause.

Write a speech to be given during a school assembly to persuade students to give money to your charity.

You may wish to consider:

- the aim of your charity
- the work it does
- your reasons for supporting it.

Mark scheme

Candidates are required to write persuasively with a specified form and audience. Successful responses will show awareness that what they are producing is a written transcript of a speech to be delivered to an audience. Better responses will demonstrate an ability to involve the audience through persuasive techniques.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies a charity
- Gives at least one reason for supporting that charity
- May give brief response to each prompt, but ideas are undeveloped
- Perhaps lacks awareness of the speech form and the need to engage a live audience

Middle level response (Mark band 3)

- Gives some coherent reasons for supporting the chosen charity
- Shows some awareness of form and audience
- Is clearly structured
- Employs some persuasive devices

Upper level response (Mark bands 4 and 5)

- Uses carefully chosen persuasive language
- Engages fully with the key terms of the question, showing sensitive awareness of form and audience
- Is skilfully structured, reflecting writer's overall purpose

Now look at pages 1 to 5.

Section C: Writing to analyse, review, comment

4.

At the end of the article Sarah Woodroffe says, "I know some people think it's selfish but it's something I just have to do."

Write a letter to the *Daily Mail* commenting on whether you think it is selfish to take part in dangerous sports.

Mark scheme

This question requires candidates to comment with a specific form and audience. Although no marks are awarded for the setting out of addresses, candidates need to choose an appropriate salutation and ending, and to adopt a style appropriate to a formal letter.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Adopts a letter format
- Presents one or more straightforward view on "selfish", but lacks development
- Perhaps problems with structure and appropriate style
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Analyses the issue of dangerous sports, addressing impact on others and offers views on "selfish"
- Is clearly structured, showing awareness of form and public audience
- Provides developed comment which reflects the key terms of the question

Upper level response (Mark bands 4 and 5)

- Uses carefully chosen analytical language
- Engages fully with the task by thoughtful analysis of dangerous sports and their possible impact on participants and others.
- Comes to considered conclusion on "selfish"
- Is skilfully structured, showing control of register and awareness of newspaper readership

Now look at pages 1 to 5.

5.

Most people have a sport or interest which they follow in their spare time. Write about one of your interests, giving your reasons for taking it up and commenting on the benefits you have gained from it.

Mark Scheme

This is a task requiring candidates to analyse and comment, with no specified form or audience. Weaker responses will tend to be narrative; better responses will address the different sections of the question.

Contents/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies a sport or interest
- Makes undeveloped, mostly factual or narrative statements
- Perhaps neglects the “benefits” section of the question
- Lacks a coherent structure and/or is repetitious in approach
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Gives developed comments on the “reasons” and “benefits” sections of the question
- Is clearly structured
- Provides developed comments which reflect the key terms of the question

Upper level response (Mark bands 4 and 5)

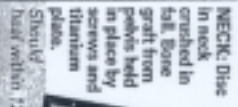
- Uses appropriate language to analyse “reasons” and to provide detailed comment on “benefits”
- Engages fully with the key terms of the question
- Is skilfully structured, reflecting writer’s overall purpose

Now look at pages 1 to 5.

RECOVERING FROM THE ORDEAL...



FACE: Sarah had removed helmet so she suffered multiple injuries to her face as she smashed down mountainside. Cleared up within few days



NECK: Disc in neck crushed in fall. Bone graft from pelvic held in place by screws and titanium plate. Spinal surgery within 12 months



HIP: One-inch square black plate taken for graft. More painful than neck operation



HAND: Fractured three-fingered hand in place by metal pins and thread straps. Wound perfectly healed



MAIL Graphic: Ute Fennes

800ft fall girl back on her feet in two weeks

By LESLEY ROBERTS

TWO weeks ago she broke her neck and shattered her knee in an 800ft mountain fall. Yesterday Sarah Woodroffe walked out of hospital after a recovery described by doctors as "nothing short of miraculous". Sarah, 39, slipped from the Hudson Falls ridge on the descent from a 2,300ft summit near Glenelg in the Scottish Highlands.

One day after rescue her helmet to save her from suffering compound fractures to both legs and a broken neck. She hurtled down for 800ft, the height of Canary Wharf, Britain's tallest building.

She lay for six hours waiting to be rescued, not realising the extent of her injuries and oblivious to the fact that strong movements could have left her paralysed.

Yesterday, wearing a neck brace and using walking sticks but smiling broadly, she walked from Glasgow's Southern General Hospital into the arms of her parents. Then spoke for the first time of her experience.

"I just kept falling and falling," said Sarah, a second-year geologist, rescued from Glenelg. "I was thankless. Please let me sleep soon". It was five years since a rock climber who had lost

"I was trying to catch on to thirties with my feet but it wouldn't stick and I eventually lost the grip."

When the family came to a halt, the silence engulfed her and she immediately began to thank survival.

Her companion Alex Bowden, 21, was hundreds of feet up the mountain behind Sarah and shouting dark news so she wriggled her way into a wickerproof survival bag, slipped the from a thack and ate cherry cake.

"I had no idea I had been my neck so I didn't know I was in trouble," said Sarah who climbs in the Highlands most weekends. "I knew I'd hurt my leg and if it wasn't for that I would have tried to walk off the mountain."

"Then I heard other climbers shouting to me that they were going for help and that I'd be fine. I knew I really not go to sleep but I never thought this was the end. I remember thinking 'I might get up going to die on the mountain'."

On the mountain rescue reached her at 6pm and carried her down to a point where a Sea King helicopter could pick her up and take her to hospital in Port William.

When her neck injury was discovered, she was transferred to Glasgow. Consultant Matthew Fraser said he would have expected to see extremely serious injuries after such a fall.

"For Sarah to be walking out of hospital after two weeks is quite remarkable," he said.

Sarah swears that as soon as her boots were taken off, she will be back on the mountain.

"I'm going to tell people that it's safe, but it's terrifying. I just have to do it," she said. "I have a lot more respect for the mountain now, though."

'Please let me stop soon'

English A 1203 4H

Section A: Modern Poetry

1.

In Such A Time As This

Look again at *Dulce et Decorum Est* and *The Send-off*.

How does the poet's choice of words in these two poems convey the strength of his feelings about the atmosphere and events portrayed?

In your answer make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the atmosphere and events
- the strength of the poet's feelings
- the poet's language and choice of words.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Dulce et Decorum Est</i>		Textual evidence
1.	description of exhaustion, fatigue	<i>hags, beggars, trudged</i>
2.	dreamlike quality of the marching men	<i>deaf even to the hoots</i>
3.	immediacy of description of soldiers' pain	<i>bloodshod</i>
4.	panic of the gas attack	<i>ecstasy of fumbling</i>
5.	portrayal of friends' helplessness (drowning in gas)	<i>floundering, like a man in fire or lime</i>
6.	nightmarish images	<i>as under a green sea, I saw</i>
7.	graphic account of death	<i>watch the white eyes writhing, etc</i>
8.	bitterly ironic statement about patriotism	<i>the old lie</i>
<i>The Send-off</i>		Textual evidence
9.	description of night-time/atmosphere	<i>close, darkening lanes</i>
10.	atmosphere of secrecy of departure	<i>siding-shed, secretly, like wrongs hushed up</i>
11.	soldiers' appearance/ imagery of death	<i>breasts were struck... white with wreaths...</i>
12.	soldiers' desperate attempts to be brave	<i>sang their way...grimly gay</i>
13.	description of the almost deserted scene	<i>dull porters... casual tramps</i>

14.	people's lack of care	<i>stood staring hard</i>
15.	description of signals and lamp (with personification)	<i>unmoved, signals nodded... lamp winked</i>
16.	scene of small numbers returning	<i>A few, too few (repetition)</i>
17.	description of soldiers' guilty feelings	<i>creep back, silent</i>
18.	sense of their arriving in a strange place	<i>Up half-known roads</i>
19.	no celebration to accompany their return	<i>No wild train-loads, no great bells</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone (ironic/sarcastic/pessimistic), metaphors.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poet's language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the poet's feelings. There is a limited awareness of his language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the poet's feelings. There is some awareness of his language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the strength of the poet's feelings about the atmosphere and events. There is fair understanding, and several clear points are made in a way which makes reasonable use of the poems to illustrate Owen's use of language to show his feelings.
14-16	The candidate shows a secure and sustained grasp of the strength of the poet's feelings about the atmosphere and events. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to Owen's writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the strength of the poet's feelings about the atmosphere and events. There is clear organisation of the material, with thoughtful interpretation of the poet's language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the strength of the poet's feelings about the atmosphere and events. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poet's language and how it shows his feelings show insight.

23-25	The candidate shows a very assured grasp of the strength of the poet's feelings about the atmosphere and events. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poet's language, and how it shows his feelings, reveal considerable penetration and insight.
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2.

In Such A Time As This

Look again at *Electricity comes to Cocoa Bottom* and **ONE** other poem from ***In Such a Time as This*** which has a sense of drama and excitement. How does the writer in each poem convey strongly the feelings about the events described?

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the sense of drama and excitement
- the effect of the writing in creating strong feelings

<i>Electricity</i>		Textual evidence
1.	description of all the children waiting	<i>camped on the grass</i>
2.	details of the oil lamps	<i>lamps filled with oil</i>
3.	the account of waiting for and watching sunset	<i>waiting...watching... turn yellow, orange</i>
4.	even Grannie Patterson is looking out through door	<i>peeped through the crack (not wanting to be seen)</i>
5.	Mr Samuel's pride at the lights	<i>Mr Samuel smiling</i>
6.	amazement at the sight	<i>arising such a gasp</i>
7.	the sense of awe and wonder	<i>Light! Marvellous light!</i>
8.	The anti-climactic ending	<i>lit their lamps for the dark journey, the moment had passed</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, tone, metaphors, exclamations, words showing light, movement, colour.

NB For the other poem, candidates may choose any ONE poem from the section 'In Such a Time as This'. Relevant points should be ticked for drama/excitement and for language. For the first example, mark with the appropriate letter: **DE** for drama/excitement and **L** for language.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the events/feelings. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the feelings of drama and excitement. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the feelings of drama and excitement contained in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the feelings of drama and excitement contained in the poems. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the feelings of drama and excitement contained in the poems. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the feelings of drama and excitement contained in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the feelings of drama and excitement contained in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the feelings of drama and excitement contained in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

3.

Identity

Look again at *Miracle on St David's Day* and at *Old Man, Old Man*. How do the writers show the differences between the present and the past lives of the two old men?

In your answer, you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of

- the present and past lives of the old men
- the differences between them
- the poets' language and choice of words.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Miracle on St David's Day</i>		Textual evidence
Present life		
1.	needs to be guided to his chair	<i>tenderly led... chair</i>
2.	completely silent (usually)	<i>he has never spoken</i>
3.	listens to poems, rocking (in a world of his own)	<i>he rocks gently to the rhythms</i>
4.	still resembles a strong labourer physically	<i>labourer's hands on his knees</i>
5.	shows he can still recite poems	<i>the labourer's voice recites</i>
Past Life		
6.	was a labourer	<i>big...labouring man</i>
7.	was at school forty years ago	<i>in a Valleys school</i>
8.	learnt to recite poetry by rote	<i>the class recited</i>
9.	liked to speak/felt he had something to say	<i>once he had something</i>
<i>Old Man, Old Man</i>		
Present life		
10.	his world is one of objects	<i>world of small... things</i>
11.	is losing his sight	<i>when he saw better</i>
12.	forgetful, confused	<i>'I've lost the hammer'. Where is Drury Lane?</i>
13.	has to do all jobs himself	<i>self-demoted... to washing up</i>
14.	uninterested/apathetic	<i>television has no power... surliness</i>
15.	disconnected from family	<i>pictures of disinherited children</i>
16.	his universe has shrunk	<i>contracted world</i>

17.	helpless (which he hates)	<i>your helplessness</i>
18.	not full control of hands	<i>his hands shamble</i>
Past life		
19.	was an expert at DIY	<i>world authority... connoisseur...dab hand...</i>
20.	was very self-reliant	<i>a man who did it himself</i>
21.	did not get on well with his daughters	<i>not good with daughters</i>
22.	got cross with/did not like television	<i>surliness... (with television)</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, imagery.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the old men's lives. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the old men's present and past lives. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the contrast between the old men's present and past lives. There is fair understanding of the language used and its effect. Several clear points are made.
14-16	The candidate shows a secure and sustained grasp of the contrast between the old men's present and past lives. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the contrast between the old men's present and past lives. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the contrast between the old men's present and past lives. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.

23-25	The candidate shows a very assured grasp of the impression given of the contrast between the old men's present and past lives. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.
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4.

Identity

Look again at *Still I Rise* and **ONE** other poem from **Identity**. In what ways do the poets reveal an independent viewpoint?

In your answer make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the ways in which independence is explored
- the effect of the writing in conveying this attitude.

<i>Still I Rise</i>		Textual evidence
1	able to rise above/transcend oppressive history	<i>trod me... still... I'll rise</i>
2	freedom of movement	<i>I walk like... pumping</i>
3.	finds hope in the seasonal cycle	<i>like moons... certainty of tides</i>
4.	refuses to accept a 'victim' role	<i>broken/Bowed head</i>
5.	independence of spirit	<i>laugh like I've got gold...</i>
6.	defiant/impervious to hostility	<i>shoot me with your words... cut me... kill</i>
7.	able to express herself in uninhibited movement sexiness,	<i>dance like ... diamonds</i>
8.	can triumph over a past of slavery	<i>black ocean... welling and swelling</i>
9.	movement from night to day	<i>leaving behind nights of terror and fear daybreak wondrously clear</i>
10.	her history has given her a spirit of hope	<i>dream and the hope</i>

On **(L)**, accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, imagery, dialect, repetition, rhetorical questions.

NB For the other poem, candidates may choose any ONE from the section 'In Such a Time as This'. Relevant points should be ticked for independent viewpoint and for language. For the first example, mark with the appropriate letter: **I** for independent viewpoint, and **L** for language.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a

minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the views of independence. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the depiction of independence. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the depiction of independence. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the depiction of independence. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the depiction of independence. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the depiction of independence. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the depiction of independence. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the depiction of independence. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

5.

Nature

Look again at *Wind* and AT LEAST ONE other poem from **Nature**, to show how the words used create powerful imagery involving sight, sound or movement.

In your answer, you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the imagery involving the senses
- apt reference to Nature
- the way the poets' language creates images.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Wind	
Sight imagery	
1.	<i>Out at sea all night</i> (metaphor)... <i>through darkness</i>
2.	<i>Floundering black astride</i> ...
3.	<i>Under an orange sky the hills had new places</i> (metaphor)
4.	<i>Blade-light</i> (metaphor), <i>luminous black and emerald</i>
5.	<i>Flexing like the lens of a mad eye</i> (effect of simile)
6.	<i>Skyline a grimace</i> (metaphor)
Sound imagery	
7.	<i>Woods crashing</i> (onomatopoeia)
8.	<i>Booming hills</i> (onomatopoeia)
9.	<i>The tent of the hills drummed</i> (metaphor + onomatopoeia)
10.	<i>To bang and vanish</i>
11.	<i>House rang like some fine green goblet</i> (simile)
12.	<i>The stones cry out</i> (personification)
Movement imagery	
13.	<i>Winds stampeding the fields</i> (metaphor)
14.	<i>Wind dented the balls of my eyes</i>
15.	<i>The tent... strained its guyrope</i>
16.	Fields quivering
17.	<i>The wind flung a magpie away</i>
18.	<i>A black-back gull bent like an iron bar slowly</i> (alliteration, assonance, simile)
19.	<i>Feel the roots of the house move</i> (metaphor)
20.	<i>The wind tremble to come in</i>

NB For the other poem, candidates may choose any ONE from the section 'Nature'. Relevant points on sight, sound and movement should be ticked. On each poem, mark

the first example of each with the appropriate letters: SI for sight, SO for sounds and M for movement.

NB

- **Candidates are NOT required to 'feature-spot' devices, using technical labels without explanation. They are asked to say HOW the use of words creates imagery of sight, sound and movement.**
- **Although points are listed under one heading, some language contains more than one of the three elements (sound, sight, movement), so may be accepted in more than one place.**

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the imagery involving the senses in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the imagery involving the senses in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the imagery involving the senses in the poems. There is fair understanding of the language used and its effect. Several clear points are made.
14-16	The candidate shows a secure and sustained grasp of imagery involving the senses in the poems. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of imagery involving the senses in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of imagery involving the senses in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of imagery involving the senses in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

6.

Nature

Look again at *Trout* and *The Stag*. In what ways does the writers' choice of words create powerful feelings in the reader about the natural scenes depicted?

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the treatment of the natural scenes
- the strong feelings aroused
- the effect of the poets' language in creating these.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Trout		Textual evidence
Striking close details of the trout's appearance:		
1.	heavy, solid	<i>fat gun-barrel</i>
2.	smooth skin	<i>smooth-skinned as plums</i>
3.	colour	<i>white belly</i>
The concentration on the trout's actions and movements in the water:		
4.	admiration of the ease of movement	<i>slips like butter</i>
5.	skilled catching of prey	<i>bull's eye; picks off</i>
6.	like deadly weapon	<i>torpedoed, fired, tracer-bullet, volley</i>
7.	tireless, unstoppable	<i>never burnt out</i>
8.	ruthless nature/clinical killing	<i>cold blood</i>
The Stag		
Admiration of the stag's majesty in its setting:		
9.	cold, wet autumn scene	<i>rain... November woodland... of Exmoor</i>
10.	sees stag as owner of territory	<i>ran through his private forest</i>
11.	admires his freedom of movement	<i>loped through his favourite valley</i>
12.	contrasts his isolation with the crowds/noise	<i>traffic jam, parked cars, men, hounds, etc</i>
13.	wonders how he will cope when out of his home territory	<i>dropped in to strange country</i>
14.	contrasts the stag's movement with that of the hounds (relentless, dogged, unstoppable)	<i>the hound-pack smashed the undergrowth</i>
15.	unable to move as he would like	<i>limbs all cried different directions to his lungs</i>

16.	sympathy for the cornered, exhausted creature	<i>only wanted to rest</i>
17.	observes with horror his mounting desperation	<i>weeping and looking for home</i>
18.	sees him trapped in the unfamiliar woods	<i>strange trees... brambles lashed</i>
19.	swamped by the hounds	<i>loll-tongued hounds... fling all over him</i>
20.	observes his body's failure at the kill and the crowd's callous reaction	<i>heart became just a club... the crowd... disappeared</i>

On (L), accept any relevant examples of specific features of writing: words which are particularly striking, nature and strength of images, ability to paint vivid word-pictures, words conveying intensity of feelings about the natural scenes depicted, use of contrast, tone. Feature spotting is not enough to gain high marks: successful responses will explain the effect of the chosen examples.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. [Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.]

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the strength of the poets' feelings about the natural scenes depicted. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the poets' feelings about the natural scenes depicted. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the poets' feelings about the natural scenes depicted. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the poets' feelings about the natural scenes depicted. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem, showing evidence of a personal response to the poets' writing.

17-19	The candidate reveals good analysis, based on thorough understanding of the poets' feelings about the natural scenes depicted. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the poets' feelings about the natural scenes depicted. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the poets' feelings about the natural scenes depicted. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

Section B: Non-fiction

7.

Look again in the Edexcel Anthology at Stanley Stewart's account of a Mongolian wedding (from *In the Empire of Gengis Khan*).

How does Stewart use language in an entertaining way to convey the strangeness of his experience?

Give evidence from the text to support your views.

Main Assessment Objective:

- read with insight and engagement.

Supporting Assessment Objectives:

- make appropriate references to text
- evaluate use of linguistic, structure and presentational devices;
- devices
- select material appropriate to purpose.

A relevant answer will focus on:

- the writer's intent to engage and entertain the reader
- the effects and impressions conveyed by particular aspects of language explaining and
- justifying a personal response to the material
- the use of textual evidence to substantiate points made.

Tick valid points which show a sound grasp of the text and of the requirements of the question. Reward all reasonable points and relevant comments.

Candidates are free to select and comment on textual details in a variety of ways. The following section illustrates some of the possible points which candidates may make but examiners should 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.**

Lexis

- mixture of formal and informal words e.g. "camaraderie" and "thumping" (para 22)
- words and phrases not usually associated with weddings e.g. military imagery - the bride and groom are described as coming from rival "camp(s)" that require "lookouts" (para 4); their families are "like opposing armies" (para 8); also other paradoxical phrasing e.g. "Mongolian weddings suffer from an excess of hospitality" (para 10)
- use of Mongolian words to give a sense of the unique context and place e.g. "ger" (para 2), "arkhi" (para 5)
- use of groups of word (usually nouns) sometimes with appropriate formal connotations – e.g. of wedding parties e.g. "wedding breakfast" (para 5), "reception" (para 22), sometimes with humorous overtones - e.g. words associated with food and drink e.g. "excess of hospitality", "blowout" "largesse" (para 10) -

and often with deliberate incongruity; e.g. the wide range of words associated with fighting, "brawl" (para 18), "laid into....floored...felling" (para 19), "warfare" (para 21), "punch-up", "thumping" (para 22)

- descriptive adjectives, often exaggerating size e.g. "a mountainous plate.....the favoured cut, the great fatty tail.." (para 3)
- giving characters identity by appropriate nicknames e.g. the groom's brother becomes Lenin (para 14), the bride's brother, Wyatt Earp (para 10)

Speech

- direct speech is used to convey character for comic detail e.g. "Have you a wife?.....We'll sort something out in the morning" and to emphasise traits "We will drink! We will feast! We will sing!"
- indirect speech is occasionally used for similar reasons e.g. the comic contrast in "She performed admirably, producing a story about a boy looking for his favourite horse." (para 12)
- Stewart's own thoughts provide an often wry interpretative commentary e.g. the final paragraph

Metaphorical Language

- incongruous imagery, including metaphor e.g. of warfare and fighting (previously noted)
- of religious confession e.g. "unburdening themselves with pre-emptive confessions" (para 1) and simile e.g. the "favoured cut" of lamb is "like a grey glacier"(para 3), the groom's brother's speech sounds "like a party directive." (para 13)
- antithesis e.g. "this mixture of camaraderie of camaraderie and violence" (para 22) "Throughout the happy day they behaved like disappointed parties on a blind date."
- euphemism e.g. "a state of dishevelled merriment" (i.e. drunkenness) (para 6)
- bathos e.g. "But no one was listening." (para 19)
- patterning of violent and softening language to emphasise the light-hearted tone e.g. " One of the...aunts ..had taken up a horsewhip and was merrily flailing in the direction of her new in-laws." (para 20), "The eldest sister...fell headfirst...bounced twice and came to rest, smiling, against a door post." (para 6)

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

The 'Best-fit' Approach

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

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2-4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of how Stewart engages and entertains the reader
5-7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of how Stewart engages and entertains the reader.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of how Stewart engages and entertains the reader.
11-13	Shows generally sound understanding. Makes a range of relevant points. Develops some ideas and/or offers evaluation. Shows generally sound awareness of how Stewart engages and entertains the reader.
14-16	Shows sound understanding. Makes a reasonable range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of how Stewart engages and entertains the reader.
17-19	Shows good understanding. Makes a good range of well-focused points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on how Stewart engages and entertains the reader.
20-22	Offers thoughtful analysis. Makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of how Stewart engages and entertains the reader.
23-25	Offers an astute and assured analysis. Makes perceptive points with clarity and flair. Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into how Stewart engages and entertains the reader.

Section C: Writing to inform, explain, describe

8.

Your school is to be visited by a group of overseas students who speak good English. You have been asked to contribute to a presentation for these students, describing an aspect of your area, school or community which they are likely to find different from their own. You can choose your own subject, for instance a sport, custom or activity.

Write the script for the talk that you are going to give.

Mark scheme

Candidates are required to write descriptively with a specified form and audience. Successful responses will show awareness that they are producing a written transcript of a talk to be delivered to a live audience. Better responses may skilfully involve the audience.

Content/skills descriptors

Lower level response (Mark bands 1 and 2)

- Identifies a topic for the talk
- Description is mostly factual or narrative
- Perhaps lacks awareness that this is a talk to a live audience

Middle level response

- The subject chosen is appropriate and described engagingly
- Shows some awareness of form and audience through describing the familiar for a foreign audience
- Is clearly structured

Upper level response

- Uses carefully chosen descriptive language
- Engages fully with the key terms of the question, showing sensitive awareness of form and audience
- Is skilfully structured

Now look at pages 1 to 5.

9.

A new magazine is looking for feature articles for a section which will deal with strange and unusual events. The Editor wants each article to be a balance between a description of what happened, focusing on what was strange about the event, and an explanation of what might have been the causes.

Write an article, following these strict guidelines, that could be submitted for publication in this magazine.

Mark scheme

Candidates are required to describe and explain in a specified form for an unspecified magazine readership. Some candidates may state a type of magazine. Successful answers will adopt a broadly appropriate style for a magazine, though examiners should be aware of the wide range of magazine styles which would be acceptable.

Content/skills descriptors

Lower level response (Mark bands 1 and 2)

- Identifies an event as a topic for the example
- May neglect a key area of the question, concentrating perhaps on a narrative response only
- Perhaps lacks awareness of appropriate style and notional readership

Middle level response (Mark band 3)

- Gives a balance between description/narrative and explanation of possible causes
- Shows some awareness of magazine style and readership
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Adopts a convincing magazine style, with awareness of how to shape the reaction of an audience
- Engages fully with the key terms of the question
- May employ tones such as humour/irony/scepticism in the description
- Is skilfully structured

Now look at pages 1 to 5.

English A 1203 5H

Section A: Unseen Media

1

Read Clare Raymond's article "Women in a Man's World" which was published in *The Mirror*.

What impression does this double page spread give of women at work in male-dominated jobs?

In your answer you should comment on:

- the content of the article
- the use of headlines
- the use of photographs
- use of language in the first-hand accounts
- any other features of layout and design

Main Assessment Objective:

- evaluate how information is presented

Supporting Assessment Objectives:

- read with insight and engagement
- evaluate how information is presented
- identify implications
- select material appropriate to purpose.

A relevant answer will focus on:

- the representation of women in male-dominated jobs
- the ways in which headlines, photographs, language and any other features of layout and design contribute to particular effects and impressions
- explaining and justifying a personal response to the material
- using textual evidence to substantiate points made

Tick valid points which show a sound grasp of the text and of the requirements of the question. Reward all reasonable points and relevant comments. Coverage of the bullet point headings in candidates' answers should be identified by placing capital letters in the margin:

H – headlines

P – photographs

C – content of the article

L – language

D – design and layout

Candidates are free to select and comment on textual details in a variety of ways. The following section illustrates some of the possible points which candidates may make but examiners should 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.

Impression given of women at work in male-dominated jobs

The journalist provides a brief general introduction which focuses on Patricia Purves as an example of a woman “determined to succeed in traditionally male industries”. Four individual introductions then provide a context for each woman’s first-person account. The individual introduction for Patricia Purves is longer than those used for the other women.

The first-person accounts focus on:

- the women’s backgrounds and attitudes to their chosen jobs
- the nature of their work
- their particular experiences as women in traditionally male industries, including their ways of coping with banter and other people’s sexist attitudes.

The best answers may address the question of the unstated values and assumptions behind the decision to give prominence to Tricia Purves, to tell us her salary, that she “drives a Lotus Elise and outranks her husband John, a Gurkha lieutenant-colonel”.

The best answers may also comment on effects created by juxtapositions between the main body of the text and the visual materials/headlines/sub-headlines.

Headlines

Bold headline, sub-headlines and captions focus readers’ initial perceptions by foregrounding particular values and ideas:

- WOMEN IN A MAN’S WORLD
- Whether it’s a top job in the army or getting a car back on the road you CAN still be feminine and succeed
- Teasing was hard to take
- Trust me, I tell them
- You get used to the banter
- I don’t want any favours
- CAP THAT: Tricia’s made it
- I’M IN CHARGE: Tricia Purves says she has no problems giving orders – and having them obeyed.

Photographs

Strong but varied human-interest photos of women are used, with Tricia Purves alone shown full length in civilian clothes and in close-up wearing her brigadier’s cap.

The use of language in the first hand accounts

The four women’s stories are told in the first person, in a representation of spoken language but hesitations, false starts, etc are edited out. There is some individual differentiation between the four speakers but all include colloquial language:

Tricia Purves

My husband gets his leg pulled.

Rubbish!

He thinks my promotion is great.

Mary Carroll

But my friends and family encourage me to stick at it.

There is no pressure to be one of the guys and I am accepted for who I am – a woman who happens to be a mechanic.

Lucy Pugh

The men do make an effort to get to know us although not always for the right reasons.

Deb Upham

I laugh off any funny remarks

More formal constructions and vocabulary are also sometimes used:

In our army the integration of women has been gradual. (Tricia Purves)

But being a woman has its own advantages in that often we are more patient at solving a problem and listening to what's needed. (Lucy Pugh)

It's brilliant to do something different from the norm. (Deb Upham)

Layout and design

White-on-black panels are used to give prominence to the names and occupations of the four women featured.

Three similar rectangular panels give equal prominence to three of the women featured but additional prominence is given to the fourth.

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

A 'best fit' approach

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

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2-4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of how women are represented.
5-7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of how women are represented.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of how women are represented.

11-13	Shows generally sound understanding. Makes a range of relevant points. Develops some ideas and/or offers evaluation. Shows generally sound awareness of how women are represented.
14-16	Shows sound understanding. Makes a reasonable range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of how women are represented.
17-19	Shows good understanding. Makes a good range of well-focused points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on how women are represented.
20-22	Offers thoughtful analysis . Makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of how women are represented. Offers an astute and assured analysis. Makes perceptive points with clarity and flair.
23-25	Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into how women are represented.

Section B: Writing to argue, persuade, advise

2.

“Work experience should be compulsory for 14 – 16 year olds.”

Write an article for a newspaper arguing either **for** or **against** work experience.

Mark scheme

Candidates are required to argue in a specified form for a notional readership. Some may choose to specify a newspaper or attempt to write in a particular journalistic style. Successful answers will adopt an appropriate style and tone for a piece of personal viewpoint writing for a newspaper readership.

Content/Skills descriptors

Lower level response (Mark bands 1 and 2)

- Expresses straightforward view about work experience
- Arguments are undeveloped, and perhaps listed without a coherent thread
- Lacks coherent structure
- Perhaps neglects the newspaper form and style

Middle level response (Mark band 3)

- Assembles several arguments to make a case, stressing benefits or drawbacks
- Is clearly structured
- Shows awareness of newspaper form and style

Upper level response (Mark bands 4 and 5)

- Arguments are developed, supported and perceptive
- Rhetorical devices are employed skilfully
- Is skilfully structured, with, for example, effective opening and ending
- A convincing case is made, fulfilling the requirements of the question

Now look to pages 1 to 5

3.

“The school-leaving age should be raised from 16 to 18.”

Write a speech to be given to members of your year group to persuade them to **support** or **oppose** this idea.

Mark scheme

Candidates are required to write persuasively in a given form for an audience of their year group. Successful candidates will see the task as the transcript of a speech to be delivered to a live audience, and will show awareness of that audience throughout, shaping their reaction.

Content/skills Indicators

Lower level response (Mark bands 1 and 2)

- Makes an undeveloped argument for or against the proposition
- Lacks coherent structure and/or is repetitious
- Perhaps lacks awareness of speech format and appropriate style

Middle level response (Mark band 3)

- Assembles ideas persuasively, using experience/anecdote in support
- Is clearly structured
- Shows awareness of form and audience

Upper level response (Mark bands 4 and 5)

- Is skilfully structured, with, for example, effective opening and ending
- Shows full awareness of the context, appealing to the audience with a variety of rhetorical devices
- Assembles a convincing case, fulfilling the requirements of the question

Now look at pages 1 to 5.

Section C: Writing to analyse, review, comment

4.

Write about the advantages and disadvantages of **one** occupation which you are considering as your future career.

Mark scheme

The question requires candidates to *write about* a career but does not include as a trigger any of the words within this triplet. Examiners must therefore accept as valid responses answers which convey *subjective comment* as well as those which attempt *objective analysis* of the advantages and disadvantages of a particular career.

Because no specific audience for this writing task is identified, candidates need to judge for themselves an appropriate style for communicating with an unknown readership. A highly colloquial style would not be appropriate, but effective writing within this triplet does not need to be at the other extreme of a scale of formality.

It is not necessary for candidates to devote equal space to advantages and disadvantages. Most candidates will, understandably, have more to say about the advantages of their prospective career but disadvantages should be referred to, even if only to explain that, in the writer's view, they are few in number or insignificant.

Content/skills Indicators

Lower level response (Mark bands 1 and 2)

- Identifies job
- Makes undeveloped comments about advantages/disadvantages
- Provides only a superficial account of writer's reasons for considering this career
- Lacks a coherent structure and/or is repetitious in its approach
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Mid level response (Mark band 3)

- Explains nature of job
- Makes a range of developed comments about its advantages/disadvantages
- Shows in some detail the writer's reasons for choice of career
- Is clearly structured
- Provides some developed comment and/or analysis which reflects the key terms of the question

Upper level response (mark bands 4 and 5)

- Provides insights into the nature of the job
- Engages in sharply focused comment about and/or analysis of advantages/disadvantages
- Engages fully with the question by providing sustained and penetrating consideration of the writer's reasons for choice of career
- Is skilfully structured, reflecting the writer's overall purpose
- Provides perceptive comment and/or analysis which fulfils the requirements of the question

Now look at pages 1 to 5.

5.

Consider a job which carries responsibility. What are the qualities a person would need to carry out the job effectively?

Mark scheme

Candidates are required to analyse the demands of a chosen job and comment on the qualities needed. There is no specified form or audience; candidates will need to choose an appropriate style and tone for analytical writing.

Content/skills Indicators

Lower level response (Mark bands 1 and 2)

- Identifies a job
- Makes undeveloped comments about “responsibility” and/or “qualities”
- Lacks coherent structure and/or is repetitious
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Analyses the “responsibility” attached to chosen job
- Makes a range of developed comments on the “qualities” required
- Is clearly structured
- Addresses the key terms of the question

Upper level response (Mark bands 4 and 5)

- Provides insights into the “responsibility” attaching to a job
- Makes sharply focused comments about the qualities required
- Is skilfully structured, with, for example, effective opening and ending
- Provides perceptive comment and analysis which fulfils the requirements of the question

Now look at pages 1-5.

Specimen questions
GCSE English B (1204)

1204/2F

Edexcel GCSE

English B

Paper 2F - The Craft of the Writer

Foundation Tier

Time: 2 hours

Materials required for the examination

Items included with these question papers

Answer Booklet (AB12)

NIL

Instructions to Candidates

You need your copy of the Edexcel Anthology to answer the questions.

In the boxes on the answer book, write your centre number, candidate number, subject titles, the paper reference, your signature, your surname and other names.

Answer ONE question from Section A, the question from Section B and ONE question from Section C.

Information for Candidates

Each question will be marked out of 25.

You are reminded of the importance of clear English and careful presentation for your answers. Supplementary answer sheets may be used.

Section A: Modern Poetry

Answer **ONE** question from this section.
You should spend about 40 minutes on this question.

EITHER

1.

In Such a Time as This

Look again at *Half Past Two* and **ONE** other poem from *In Such a Time as This*.

Write about how each writer has used language to help you to understand:

- the characters' feelings
- the events described.

Support your answer with examples from the text.

OR

2.

In Such A Time As This

Look again at *Hide and Seek* and *Electricity Comes to Cocoa Bottom*. How does each writer enable us to share in the experiences described?

For each poem, you should comment on:

- the way in which the story unfolds
- the use of words which help you to imagine the events
- the use of the senses, especially sight and sound.

Support your answer with examples from the texts.

OR

3.

Identity

Look again at *Digging* and **ONE** other poem from *Identity* in which the writer presents ideas on the past.

In these two poems, how do the writer(s):

- present their views of the past
- use language to express their ideas?

Support your answer with examples from the texts.

(The two poems can be by the same writer)

OR

4.

Identity

Look again at *Warning* and *I Shall Paint My Nails Red*.

How does each writer surprise the reader?

You should comment on:

- how the women's attitudes differ from those which might be expected
- surprising choices of words
- the pictures that are created by the words.

Support your answer with examples from the texts.

OR

5.

Nature

Look again at *Nettles* and *Thistles*.

How effectively do the writers use these everyday plants to present their ideas?

You should comment on:

- how each writer describes the plants
- the writers' thoughts about the plants.

Support your answer with examples from the texts.

OR

6.

Nature

Look again at *The Thought-Fox* and **ONE** other poem from *Nature* where the writer has taken a living creature as the starting-point of the poem.

How clear a picture is given of the appearance and movements of the creature in each poem?

You should comment on:

- the use of vivid language
- the detail in the description.

Support your answer with examples from the texts.

Total for Section A: 25 marks

Section B: Different Cultures and Traditions

You must answer the question in this section
You should spend about 40 minutes on this question.

Veronica and *Country Lovers*

7. The stories *Veronica* and *Country Lovers* look at relationships between men and women in Africa.

How are the women presented in these stories?

You may wish to consider:

- the women's backgrounds and education
- their relationships with men
- their relationships with children
- words and phrases used to describe the women and their lives.

Support your answer with examples from the texts.

Total for Section B: 25 marks

Section C: Writing to inform, explain, describe

Answer ONE question from this section.
You should spend about 40 minutes on this question.

EITHER

8. Consider a situation when you felt you were treated unfairly. Explain fully why you felt your treatment was unfair.

OR

9. You have been wrongly accused by a teacher of damaging equipment in a Science laboratory.

Write a letter to your headteacher explaining why you should not have to do a detention and what you know about the incident.

Total for Section C: 25 marks

END

QCA approved specimen paper for examinations from June 2004

1204/3F

Edexcel GCSE

English B

Paper 3F – Non-fiction (unseen)

Foundation Tier

Time: 2 Hours

Materials required for the examination **Items included with these Question papers**

Answer Booklet (AB12) **NIL**

Instructions to Candidates

In the boxes on the answer book, write your centre number, candidate number, subject titles, the paper reference, your signature, your surname and other names.

This paper contains three sections: Section A: Non-fiction, Section B: Write to argue, persuade, advise and Section C: Write to analyse, review, comment.

Answer the question in Section A, one question from Section B and one question from Section C.

Information for Candidates

Each question will be marked out of 25.

You are reminded of the importance of clear English and careful presentation for your answers.

Section A: Unprepared Non-fiction

You should spend about 40 minutes on this question.

1.

Read the passage called *Kidnapped*. What impression does Terry Waite give of the experience of being kidnapped?

You should write about:

- how Terry Waite begins to realise that he may himself become a kidnap victim
- the dialogue between Waite and the kidnappers
- the conditions in which Waite is held
- what Waite tells us about his own thoughts and feelings.

Support your answer with examples from the text.

Total marks for Section A: 25 marks

Section B: Writing to argue, persuade, advise

Answer ONE question from this section.

You should spend about 40 minutes on this question.

EITHER

2.

Your friend has been offered the chance to attend a school abroad for a year. He is undecided about what to do.

Write a letter to your friend advising him whether to accept or turn down this opportunity.

OR

3.

“It’s better to have a job that’s safe, secure but boring, rather than one which appears more exciting and glamorous”.

Write a speech for a classroom debate arguing either **for** or **against** this point of view.

Total marks for Section B: 25 marks

Section C: Writing to analyse, review, comment

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

4.

It has been suggested that for their safety, under seventeen year olds should be in their own homes by 9pm.

Consider the arguments for and against this suggestion.

OR

5.

Think about situations which have upset or embarrassed you. What do you think you learn from such experiences?

Total marks for Section C: 25 marks

END

Unprepared passage printed on the examination paper

Terry Waite was sent from England on missions to persuade kidnappers to set their hostages free. On his final mission, Terry Waite became aware that this meeting was not going to plan.

Kidnapped

Suddenly, without warning, the driver pulled the car to the side of the road.

“Why do we stop here?”

“You must get out – we have a puncture.”

I knew he was lying. It was obvious that we would change cars at some point.

Why tell such a stupid and pointless lie? There was another car in front of us now, with two men in police uniforms sitting inside.

“Get into the back quickly.”

The man in the suit sat beside me. “Now, I am sorry, I must blindfold you.”

It wasn't the change of car that worried me or the blindfold. I had expected both. It was the lie. From that point on I began to prepare myself for capture.

We drove for half an hour or so. My companions exchanged words. I said nothing. It was as though I had walked on to a track and all I could do now was to follow it wherever it led. I have no memory at all of my thoughts and feelings during that half-hour of darkness.

Suddenly the car slowed. We turned into a side road, lurched through water-filled potholes and stopped. The door opened. “Get out please.”

I stepped out of the car, guided by one of the party. From under my blindfold I could see an old apartment block. The southern suburbs? We walked a few paces towards the building and began to climb a flight of stairs. At the second floor, we stopped. A door was unlocked, and I was led through. I was conscious of other people in the room into which I was taken.

“Mr Waite, I must ask you to change your clothes.”

Again, I had expected this. It would probably be followed by another body search – even an examination of each of my teeth. They were looking for locator devices, minute electronic instruments which, I am told, can be implanted in the body to enable an individual to be tracked. I removed my clothes and subjected myself to a search. A long gown and a pair of slippers were then handed to me.

“You must now wait some time. You can sleep. You must not speak.”

Someone brought me a blanket. I slept fitfully. Throughout the night I was conscious of people coming and going. I spent the whole of the next day blindfolded, sitting or lying on the couch. In the evening the man in the suit returned.

“Mr Waite, how are you?”

“I am well. When will you take me to see the hostages?”

“Later.”

“How much later?”

“Not long now.”

He handed me a sandwich bought from a street trader.

“Eat, Mr Waite. It's good.”

It was good. Pieces of chicken wrapped in bread. I ate it all.

“Now, Mr Waite, we must go. Please stand up.”

I stood.

“You must do exactly what I tell you. You must not speak – understand?”

“Yes.”

Several people surrounded me, and someone tightened my blindfold and pulled it down over my nose. People on either side of me took hold of my arms and led me across the room. The apartment door was opened. I felt a cool draught of night air. It was very still – so still that I could hear the breathing of the people around me. We waited – one minute, two, longer. Someone whispered. I was guided forward, at first slowly and then faster as we crossed a corridor.

Within a moment we had entered another apartment. I was led to a couch and told to sit.

“You can sleep, Mr Waite.”

“How long do I wait here?”

“Not long.”

During the whole of the next day I dozed. More sandwiches were brought. Once I was given some hot tea. I tried to assess my position. When I had agreed to visit the hostages I knew that I was taking a very high risk. I took it because I felt I must do everything within my power to help them and their families. If anything went wrong, I would have to carry the full responsibility. Up to now everyone had been polite. I had suffered no violence. I had been blindfolded for a couple of days but had not been chained or secured in any other way. However, something was amiss.

QCA approved specimen paper for examinations from June 2004**1204/4H****Edexcel GCSE****English B****Paper 4H – The Craft of the Writer****Higher Tier****Time: 2 hours****Materials required for the examination:** **Items included with these question papers:****Answer Book (AB12) Nil****Instructions to Candidates**

You need your copy of the Edexcel Anthology to answer the questions.
In the boxes on the answer book, write your centre number, candidate number, subject titles, the paper reference, your signature, your surname and other names.

Answer ONE question from Section A, the question from Section B and ONE question from Section C.

Information for Candidates

Each question will be marked out of 25.

You are reminded of the importance of clear English and careful presentation for your answers.

Section A: Modern Poetry

Answer **ONE** question from this section.
You should spend about 40 minutes on this question.

EITHER

1.

In a Time Such as This

Look again at *Electricity comes to Cocoa Bottom* and at *The Darkling Thrush*.

Comment on the ways the poets convey the feelings and attitudes of the people involved as night approaches.

In your answer you should make close reference to the language.

OR

2.

In a Time Such as This

Look again at *Dulce et Decorum Est* and **ONE OTHER WAR POEM** from ***In Such a Time as This***. In what ways does the choice of words by the writer or writers suggest the tensions created in times of war?

In your answer you should make close reference to the language.

OR

3.

Identity

Look again at *Still I Rise*. Consider how this poem and **ONE OTHER** from ***Identity*** explore ideas of freedom or the lack of it.

In your answer you should make close reference to the language.

OR

4.

Identity

Look again at *Miracle on St David's Day* and *Old Man, Old Man*.

In what ways do the writers present the problems of old age, and how sympathetic do you find their portrayals?

In your answer you should make close reference to the language.

OR

5.

Nature

Look again at *Trout* and *The Stag*. How do the writers reveal a fascination with the appearance, action and movements of the subjects of their poems?

In your answer you should make close reference to the language.

OR

6.

Nature

Look again at *Wind* and **AT LEAST ONE** other poem from *Nature*.

In what ways do the writers show the force of nature and its effect on human lives?

In your answer you should make close reference to the language.

Total marks for Section A: 25 marks

Section B: Different Cultures and Traditions

**You must answer the question in this section.
You should spend about 40 minutes on this question.**

7. *Country Lovers* and *Veronica*

Relationships can be destroyed by circumstances and laws. How do the writers show the forces that lead to destruction in the two stories?

In your response you should refer closely to the texts.

Total for Section B: 25 marks

Section C: Writing to inform, explain, describe

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

8.

Your school's careers adviser has asked for information about your achievements, your ambitions and your immediate plans. Write a series of paragraphs that the adviser will find useful in guiding your future decisions.

OR

9.

The magazine section of a national newspaper is planning a series of articles under the title "Memorable Events". Write an article describing an event which has made a lasting impression on you, and explain how you were affected by it.

Total for Section C: 25 marks

END

QCA approved specimen paper for examinations from June 2004**1204/5H****Edexcel GCSE****English B****Paper 5H– Non-fiction (unseen)****Higher Tier****Time: 2 hours**

<u>Materials required for the examination:</u>	<u>Items included with these question papers:</u>
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Answer Booklet (AB12) insert	One
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Instructions to Candidates

In the boxes on the answer book, write your centre number, candidate number, subject titles, the paper reference, your signature, your surname and other names.

This paper contains three sections: Section A: Non-fiction, Section B: Write to argue, persuade, advise and Section C: Write to analyse, review, comment.

Answer the question in Section A, one question from Section B and one question from Section C.

Information for Candidates

Each question will be marked out of 25.

You are reminded of the importance of clear English and careful presentation for your answers.

Section A: Unprepared Non-fiction

**You must answer the question from this section.
You should spend about 40 minutes on this question.**

1.

Read *The Conquest of Everest*. How does the writer convey the importance of what the two climbers achieved?

You should comment on:

- the writer's choice of detail and language
- the actions and feelings of those waiting for news
- the reactions of Hillary and Tensing.

Support your answer with examples from the text.

Total for Section A: 25 marks

Section B: Writing to argue, persuade, advise

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

2.

Write a letter inviting a friend to join you on a physically demanding holiday or expedition. Your letter should convince your friend of the appeal of the trip.

OR

3.

“Taking part in dangerous activities is selfish and irresponsible.”

Write a speech for a classroom discussion **for** or **against** this point of view.

Total for Section B: 25 marks

Section C: Writing to analyse, review, comment

**Answer ONE question from this section.
You should spend about 40 minutes on this question.**

EITHER

4.

Think of an occasion when you felt a sense of achievement. Comment on the importance of this occasion, reflecting on the lessons you learnt from it.

OR

5.

It has been suggested that your school should offer a wider range of sports such as canoeing, rollerblading or horse-riding. Write an article for a school magazine in which you examine the advantages and disadvantages of broadening the curriculum in this way.

Total for Section C: 25 marks

END

Unprepared passage printed on the examination paper

The Conquest of Everest, 29 May 1953

James (Jan) Morris

The successful 1953 Everest expedition was led by Sir John Hunt and approached the 29,002-foot-high peak from Nepal. Previous climbers had approached from Tibet.

It was a day for great news. Here in the camp on the north side of the Cwm there was already yesterday morning a tension, nerve-racking and yet deliciously exciting. At 9 a.m. on the previous day, 29 May, the two summit climbers had been seen by their support group, Gregory, Lowe, and a Sherpa, already crossing the South Summit at about 28,500 feet, and going strongly up the final ridge.

The weather had been perfect, the gales of the preceding days which had so ravaged Cam VII on the South Col had died down. Hillary and Tensing were known to be two of the most powerful climbers in the world, and were using the well-tested open-circuit oxygen equipment.

Because of these several encouraging factors, hopes at Camp IV were dangerously high, and the feeling of taut nerves and suppressed wild convictions was immeasurably strengthened when, just before lunch, five tiny figures were seen making their way across the traverse at the top of the face of Lhotse. They could only be the summit team and their supporters from the South Col. They were moving fast, and in three hours they would be in the Cwm. The map was now alive with stinging expectation. Here in the camp Colonel Hunt sat on a wooden packing case, physically immobile, his waterproof hat jammed hard over his head, his face white with plastered glacier cream. Four or five of the climbers vacantly fingered newspapers in the big pyramid tent. One man sat outside with binoculars reporting the progress of the descending party.

“They must be getting to Camp VI,” the watchers said. “They are hidden behind that serac (ice-pinnacle) with the vertical crack in it – you know the one.” “Two of them are sitting down; now they are up again.” “Only another hour to wait. What are the odds?” At last, soon after 1.30, just as the radio was announcing the reported failure of the assault, the party emerged above a rise in the ground 300 yards or so above the camp, their blue windproof jackets sharp and cheerful against the glistening snow. Hillary and Tensing were leading. All at once it was through the camp by the magic wireless of excitement that Everest had been climbed.

There was a sudden rush up the snow slope in the sunshine to meet the assault party. Hillary, looking extraordinarily fresh, raised his ice axe in greeting. Tensing slipped sideways in the snow and smiled, and in a trice they were surrounded. Hands were wrung ecstatically, photographs taken, there was the whirr of the cine camera, and laughter interrupted congratulations.

Hillary and Tensing, by now old climbing colleagues, posed with arms interlocked, Hillary’s face aglow but controlled, Tensing’s split with a brilliant smile of pleasure. As the group moved down the hill into the camp a band of Sherpas came diffidently forward to pay tribute to the greatest climber of them all. Like a modest monarch,

Tensing received their greeting. Some bent their bodies forward, their hands clasped as in prayer. Some shook hands lightly and delicately, the fingers scarcely touching. One veteran, his pigtail flowing, bowed to touch Tensing's hand with his forehead.

In the pyramid tent, over an omelette served on an aluminium plate, Hillary told the story of the final climb. It was at 11.30 a.m., 29 May 1953, that they stepped at last on to the snow-covered final eminence of Everest.

Hillary describes this as “a symmetrical, beautiful snow-cone summit” – very different from the harsh rock ridge which is all that can be seen from below. The view was not spectacular. They were too high for good landscape, and all below looked flat and monotonous.

To the north the route to the summit on which pre-war Everest expeditions pinned their hopes looked in its upper reaches prohibitively steep. Tensing spent the fifteen minutes on the summit eating mint cake and taking photographs, for which purpose Hillary removed his oxygen mask without ill effects. Tensing produced a string of miscellaneous flags and held them high, while Hillary photographed them. They included the Union Jack, the Nepal flag, and that of the United Nations. Tensing, who is a devout Buddhist, also laid on the ground in offering some sweets, bars of chocolate, and packets of biscuits.

**Specimen Mark Scheme
GCSE English B (1204)**

English B 1204 2F

Section A: Modern Poetry

1.

In Such A Time As This

Look again at '*Half past Two*' and ONE other poem from ***In Such A Time As This***.

Write about how each writer has helped you to understand:

- the characters' feelings
- the events described.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the characters' feelings
- the description of events
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Half-past Two</i>		
The boy's feelings		Textual evidence
1.	awareness of offence/being punished	<i>Something Very Wrong</i>
2.	his fear of the situation	<i>too scared...</i>
3.	afraid of speaking to the teacher	<i>could not say 'She hadn't taught him time'</i>
4.	knew teacher was angry	<i>being cross</i>
5.	feeling he did not understand time	<i>couldn't click its language</i>
6.	feels that time is associated with his routines	<i>gettinguptime, etc</i>
7.	realises he can escape	<i>lockless land of ever</i>
The events described		
8.	he is kept in till half-past two for his offence	<i>must stay in the school-room...</i>
9.	he has a long wait for the teacher	<i>waits 'beyond once upon a'</i>
10.	he becomes absorbed by the sights and smells	<i>old chrysanthemums... silent noise</i>
11.	teacher's return, with surprise	<i>'My goodness... I forgot...'</i>
12.	tells him to go home	<i>run along or you'll be late</i>
13.	brings him back into 'real' world	<i>slotted him back into time</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, including 'portmanteau' words, use of contrast, tone, imagery.

NB For the other poem, candidates may choose any ONE from the section 'In Such a Time as This'. Relevant points should be ticked for each of the two bullets. For the first example of each, mark with the appropriate letter: **F** for feelings, and **E** for events.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the feelings and events in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the feelings and events in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the feelings and events in the poems. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the feelings and events in the poems. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the feelings and events in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the feelings and events in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the feelings and events in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

2.

In Such A Time As This

Look again at *Hide and Seek* and *Electricity comes to Cocoa Bottom*. How does each writer enable us to share in the experiences described?

For each poem, you should comment on:

- the way in which the story unfolds
- the use of words which help you to imagine the events
- the use of the senses, especially sight and sound.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show:

- awareness of the development of the narrative in each poem
- an ability to refer to appropriate examples of vivid language to involve the reader
- an ability to make apt comparisons between the poems and their treatment of the events or incidents.

Tick valid points and, where appropriate, indicate the number of the point in the margin. Reward all reasonable examples of how the poets use language to create their effects, and in the margin indicate these with an **L**.

Answers may include such points as the following:

<i>Hide and Seek</i>		Textual Evidence
Boys' feelings as the game develops		
1.	excited at hiding	<i>Call out...</i>
2.	cautious	<i>be careful... don't breathe</i>
3.	anxious	<i>they're moving closer</i>
4.	wondering whether he will be found	<i>it seems a long time</i>
5.	cold and stiff	<i>your legs are stiff</i>
6.	triumphant as he emerges	<i>I've won! They must be thinking</i>
7.	cheated/disappointed at their vanishing	<i>where are they...?</i>
Language evoking the scene and atmosphere		
8.	description of the shed	<i>sacks.... smell like the seaside</i>
9.	darkness	<i>salty dark</i>
10.	account of the boy's hiding-place	<i>the floor is cold</i>
11.	description of the surrounding area	<i>bushes near the swing</i>
12.	the sound of the children approaching	<i>whispering at the door</i>
13.	children go off to other places to seek	<i>lane, greenhouse</i>
Appeal to the senses of different types of language		
14.	metaphors	<i>hide in your blindness</i>

15.	similes	<i>smell like the seaside</i>
16.	personification	<i>cold bites through your coat, darkening garden watches, bushes hold their breath</i>
17.	alliterative vocabulary	<i>sound so hushed,, dark damp smell</i>
18.	language of the senses	<i>(egs of smell, sound, taste, sight, touch)</i>
Electricity The narrative structure and sequence of events		Textual evidence
19.	children waiting for the lights	<i>camped on the grass</i>
20.	with oil lamps	<i>lamps filled with oil</i>
21.	waiting for and watching sunset	<i>waiting...watching... turn yellow, orange</i>
22.	Grannie Patterson looking out through door	<i>peeped through the crack (not wanting to be seen)</i>
23.	Mr Samuel happy at the lights	<i>Mr Samuel smiling...</i>
24.	amazement at the sight	<i>arising such a gasp</i>
25.	sense of awe and wonder	<i>Light! Marvellous light!</i>
26.	the moment passed, unrecorded	<i>is there one among us...? is there one among us...?</i>
27.	children returned home immediately	<i>lit their lamps for the dark journey, the moment had passed</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, including senses: smell, sound, taste, sight, touch, movement, use of contrast, tone, vivid choice of vocabulary.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the experiences described. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the experiences described. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the experiences described. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.

11-13	The candidate shows a generally sound and reasonably-sustained grasp of the experiences described and some appreciation of their development. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the experiences described and their development. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem.
17-19	The candidate reveals good analysis, based on thorough understanding of the experiences described and their development. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the experiences described and their development. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the experiences described and their development. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

3.

Identity

Look again at *Digging* and ONE other poem from **Identity** in which the writer presents ideas on the past.

In these two poems, how do the writer(s):

- present their views of the past
- use language to express their ideas?

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the presentation of views of the past
- the language used in putting these views across.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Digging	Textual evidence
1. memories of his father digging potatoes	<i>Stooping in rhythm...</i>
2. vivid recollections of the spade's action	<i>shaft against the inside knee</i>
3. family traditions (father/grandfather)	<i>just like his old man</i>
4. pride in his ancestors' achievements	<i>My grandfather cut more turf...</i>
5. graphic account of rural life (social history)	<i>Nicking and slicing neatly</i>
6. digging reminds him of childhood	<i>comes up twenty years away</i>
7. digging is associated with creativity	<i>living roots awaken in my head</i>
8. family continuity	<i>... to follow men like them</i>

On (**L**), accept any relevant examples of specific features of writing: words which are particularly striking, imagery, diction, sound (eg, 'squelch and slap of soggy peat', 'clicking tongue'), vivid description/movement, technical detail.

Feature spotting is not enough to gain high marks: successful responses will explain the effect of the chosen examples.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The

'best-fit' approach should be used to determine the mark range which **corresponds most closely** to the overall quality of the response.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the use of language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of presentation of views of the past. There is a limited awareness of the use of language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of views of the past. There is some awareness of the use of language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of views of the past. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the use of language.
14-16	The candidate shows a secure and sustained grasp of views of the past. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of views of the past. There is clear organisation of the material, with thoughtful interpretation of the use of language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of views of the past. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the use of language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of views of the past. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the use of language and its effect show considerable penetration and insight.

4.

Identity

Look again at *Warning* and *I shall paint my nails red*. How does each poet surprise the reader?

You should comment on:

- how the women's attitudes differ from those which might be expected
- surprising choices of words
- the pictures that are created by the words.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the surprising nature of the characters' views about life
- the way their attitudes are explored
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Warning		Textual evidence
1.	likes to shock/rebellious	<i>shall wear purple, pick the flowers</i>
2.	defiant	<i>eg, I shall sit down</i>
3.	feels hemmed in by society's expectations	<i>now we must have clothes... friends to dinner</i>
4.	does not want to be sensible	<i>make up for the sobriety...</i>
5.	wants to do/wear/eat what she likes	<i>you can wear.... And eat</i>
6.	wants to start changing now in preparation	<i>I ought to practise</i>
I Shall Paint My Nails Red		
7.	defiant/making a strong statement	<i>the title, a survivor</i>
8.	cheer up life/people	<i>public service</i>
9.	proud of being a woman	<i>proud of hands...I'm a woman</i>
10.	wants to shock daughter	<i>ugh</i>
11.	wants to shock lover	<i>my lover will be surprised</i>
12.	wants a quick but temporary change	<i>ten-minute, reversible</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone (humour, defiance, etc), vivid choice of vocabulary.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the ideas in the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the handling of the element of surprise. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the handling of the element of surprise. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the handling of the element of surprise. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the handling of the element of surprise. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem.
17-19	The candidate reveals good analysis, based on thorough understanding of the handling of the element of surprise. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the handling of the element of surprise. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the handling of the element of surprise. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

5.

Nature

Look again at *Nettles* and *Thistles*. How effectively do the writers use these everyday plants to present their ideas?

You should comment on:

- how each writer describes the plants
- the writers' thoughts about the plants.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the poets' treatment of the plants
- unusual aspects of this
- the poets' language in creating striking images.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Nettles		Textual evidence
1.	discussion of 'bed' as something not comforting	<i>'bed' seemed a curious name...</i>
2.	military language for nettles (sustained metaphor)	<i>green spears... regiment, etc</i>
3.	effect of nettles on boy	<i>white blisters beaded (allit.)</i>
4.	angry attack on the nettles as the enemy	<i>Soldiers slashed in fury... fierce parade</i>
5.	idea of burning the dead 'soldiers'	<i>funeral pyre</i>
6.	discovery of 'reinforcements'	<i>tall recruits</i>
Thistles		Textual evidence
7.	the strength of the growing thistles	<i>spike the summer air... crackle open...</i>
8.	the idea of re-birth, new life	<i>a revengeful burst of resurrection</i>
9.	the warlike imagery	<i>splintered weapons; plume of blood, etc</i>
10.	viking imagery	<i>decayed Viking... pale hair</i>
11.	ageing process	<i>grow grey like men</i>
12.	resilience of natural cycle	<i>fighting back...</i>

Tick valid points which show a sound grasp of the poets' visual and other images. Where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language, marking these with an **L** in the margin.

NB Candidates may be rewarded for a comparatively small number of points if these are developed and supported by examples from the text and if there is evidence of quality. Quotations or close reference (eg line references in brackets) are equally acceptable.

On (**L**), accept any relevant examples of specific features of writing: eg, images which are particularly striking, descriptive language in relation to the plants, tone.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the treatment of the plants in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the treatment of the plants in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the treatment of the plants in the poems. There is fair understanding of the language used and its effect in creating striking images. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the treatment of the plants in the poems. There is a clear understanding of the language used and its effect in creating striking images. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the treatment of the plants in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect in creating striking images.
20-22	The candidate offers perceptive analysis and assured understanding of the treatment of the plants in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect in creating striking images show insight.

23-25	The candidate shows a very assured grasp of the impression given of the treatment of the plants in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect in creating striking images show considerable penetration and insight.
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6.

Nature

Look again at *The Thought-Fox* and ONE other poem from **Nature** where the poet has taken a living creature as the starting-point of the poem.

How clear a picture is given of the appearance and movements of the creature in each poem?

You should comment on:

- the use of vivid language
- the detail in the description.

Support your answer with examples from the texts.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the use of vivid detail in the picture of the creatures' appearance
- the use of vivid detail in the picture of the creatures' movements
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>The Thought-Fox</i>	Textual evidence
1.	close up on fine movements of fox's nose <i>delicately... touches twig, leaf</i>
2.	precise movement of fox in snow <i>sets neat prints...</i>
3.	initially cautious <i>warily...</i>
4.	moves with increasing audacity/confidence <i>a body that is bold...</i>
5.	focuses on fox's eyes <i>a widening, deepening greenness</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, metaphors, similes, detail, use of senses (sight, sound, smell), onomatopoeia.

Reward especially awareness of the way in which the fox's approach symbolically represents the process of literary creativity (thought-fox).

NB For the other poem, candidates may choose any ONE from the section 'Nature'. Relevant points should be ticked for each of the three bullets. For the first example of each, mark with the appropriate letter: **A** for the creatures' appearance, **M** for the creatures' movements and **L** for language used.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the description of the creatures. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the poems and descriptions of the creatures' appearance and movements. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the description of the creatures' appearance and movements. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the description of the creatures' appearance and movements. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the impression given of the description of the creatures' appearance and movements. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the description of the creatures' appearance and movements. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the description of the creatures' appearance and movements. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the description of the creatures' appearance and movements. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

Section B: Different cultures and traditions

2.

The stories *Veronica* and *Country Lovers* look at relationships between men and women in Africa.

How are the women presented in the stories?

You may consider their:

- the women's backgrounds and education
- their relationships with men
- their relationships with children
- words and phrases used to describe the women and their lives.

Support your answer with examples from the texts.

Main Assessment Objective:

- read with insight and engagement.

Supporting Assessment Objectives:

- make appropriate references to text
- evaluate use of linguistic, structure and presentational devices.

Candidates will be expected to:

- read with insight and engagement
- make appropriate reference to texts
- develop and sustain interpretations of texts.

They will also be expected to understand and evaluate how writers use:

- linguistic devices
- structural devices

A successful answer will focus clearly on the presentation of the women and show some understanding of the culture that has helped to create them. Good use of the prompts will be made. The answer will acknowledge that the total picture of each woman will come from the writer showing what they say, what they do, how they respond to others and how they deal with events. It will reveal how the women are deeply affected by the constraints of the society that they are born into. The answer will draw conclusions from both the similarities and the differences of the two stories. It will also look at how their relationships with men affect their lives.

Veronica

Candidates should recognise that this story leaves much unembellished with characters only sketched in. There is a danger that some candidates will accept the moral points of the narrator. Some will try to divine the intention of the writer.

Education:

Veronica is left in the village, the only education she is given is just enough to fulfil her duties in that society.

Relationships with men:

Her father abuses her.

Okeke abandons her and is not sensitive enough to see her needs.

Her husband, a shadowy figure, dies and plays little part in her life.

Relationships with children:

the child dies and does not seem to have an impact on Veronica.

Backgrounds:

Veronica grows out of her background and is moulded by the centuries of tradition.

She is held in place by the expectations of those around her and her sense of duty to family.

Country Lovers

The story is longer and more comprehensive than *Veronica*. The writer gives more detail and the South African background is drawn more clearly. The reader has a clear idea of the flora and fauna as well as city life. The story is making a polemical point about the corrosive effect of race relations but it does it through a simple story, simply told. Some candidates will recognise the omniscient stance of the story teller.

Education:

Thebedi is oppressed and given just enough education so that she can function in the village society and in the kraal.

Relationships with men:

Thebedi is unable to be proactive in her relationship with Paulus because of his "superiority".

Thebedi's reaction to the death of the baby can lead to some speculation. Is she complicit?

Thebedi is fatalistic.

Relationships with children:

The child is central to the story here.

Backgrounds:

The rich white farm community and the privilege of those who live there, the idyllic countryside and the far away city and colleges.

The 'Best Fit' Approach

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

Mark Range	Descriptors
0-1	There will be a limited attempt at communicating understanding.
2 – 4	The answer shows a basic understanding of the subject matter of the two stories. Some embryonic points are made but without exemplification. The prompts will be dealt with at the most basic level.
5-7	The answer will show some rudimentary understanding of the factors that create the picture of the women. A few valid points on the prompts will be made. Thebedi and Veronica will be written about primarily as victims. They will be seen almost apart from the world they inhabit.
8-10	There will be a coherent but not fully developed attempt to describe some of the factors that help to give a picture of the women: Thebedi and Victoria. Some valid points on each of the prompts will be made. Most points made will probably be assertions, mainly correct, not backed by evidence.
11-13	The answer will have a generally sound and reasonably well-sustained grasp of the portrayal of the two women. Several clear points about the portrayals will be made in a way that makes a basic use of examples. The prompts will be well used.
14-16	The answer will have a sound and well-sustained grasp of the portrayal of the two women. Several clear points about Thebedi and Victoria will be made in a way that makes a good use of examples. The prompts will be well used to demonstrate understanding. Candidates will be attempting to describe the "how" the writer uses the setting to bring out aspects of the women's characters such as their fatalism and their passivity. Narrative point of view might be touched upon.
17-19	Answers will reveal good analysis and thorough understanding of the portrayal of the women and will describe nuance of language and tone. There will be a clear understanding of the role of the society and its impact on the women. Structure may well be commented on. There will be clear organisation of material.
20- 22	The answer will offer perceptive analysis and sustained understanding of the portrayal of the women and their relationships and of the writers' language and tone. There will be mature comments on each of the prompts. Answers at this level may well indicate that the narrative point of view affects how the relationships are portrayed. There may be a focus on the meaning of "relationship". Could be relationship to village, to family, to tradition to the political situation. Contrast between the human relationships will be noted and described.
23-25	Answers will be insightful and surprise with the depth of understanding of the relationships. They will focus on how the writers create those relationships. Contrast between the relationships will be noted and described. The extent of corrosive effects of prejudice may be commented. Candidates will look at the inability of some women to express themselves and to be proactive. The contrast between the start of the relationships and the weariness and despair of the endings may be noted.

Section C: Writing to inform, explain, describe

8.

Consider a situation when you felt you were treated unfairly. Explain fully why you felt your treatment was unfair.

Mark scheme

Candidates are required to explain their feelings about personal experience. No form or audience is specified. Weaker responses will focus on a narrative treatment; more successful responses will address the key terms "explain" and "why".

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies a relevant situation
- Gives a narrative account
- Perhaps neglects the explanation of "unfair"
- Lacks a coherent structure
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Achieves a balance between narrative account of situation and explanation of "unfair"
- Is clearly structured
- Provides developed explanation which reflects key terms of the question

Upper level response (Mark bands 4 and 5)

- Uses carefully chosen explanatory language, focusing on the "why" of the question
- Shows insight into the situation; is perhaps able to consider others' viewpoints
- Is skilfully structured, with for example an effective opening and ending

Now look at pages 1-5.

9.

You have been wrongly accused by a teacher of damaging equipment in a Science laboratory.

Write a letter to your headteacher explaining why you should not have to do a detention and what you know about the incident.

Mark scheme

Candidates are required to explain and inform, adopting a style appropriate to a formal letter to a headteacher.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Gives straightforward explanation of role in the incident.
- Lacks a coherent structure
- Perhaps written in inappropriately informal style
- Offers a superficial response, lacking sense of purpose

Middle level response (Mark band 3)

- Describes clearly role in the alleged incident
- Gives full explanation as to why a punishment would be inappropriate
- Is clearly structured
- Provides developed explanation in appropriate style and tone

Upper level response (Mark bands 5 and 6)

- Uses carefully chosen explanatory language
- Adopts appropriate tone and style for such a letter, perhaps employing humour/irony
- Explains convincingly why a punishment would be unfair
- Is skilfully structured, with for example effective opening and ending

Now look at pages 1-5.

English B 1204 3F

Section A: Unprepared Non-fiction

1

Read the passage called *Kidnapped*. What impression does Terry Waite give of the experience of being kidnapped?

You should write about:

- how Terry Waite begins to realise that he may himself become a kidnap victim
- the dialogue between Waite and the kidnappers
- the conditions in which Waite is held
- what Waite tells us about his own thoughts and feelings.

Support your answer with examples from the text.

Main Assessment Objective:

- evaluate how information is presented.

Supporting Assessment Objectives:

- read with insight and engagement
- identify implications
- select material appropriate to purpose.

A relevant answer will focus on:

- the writer's experience of kidnapping as revealed in the passage
- the effects and impressions conveyed by particular aspects of content and language
- explaining and justifying a personal response to the material
- using textual evidence to substantiate points made.

Tick valid points which show a sound grasp of the text and of the requirements of the question. Reward all reasonable points and relevant comments. Coverage of the bullet point headings in candidates' answers should be identified by placing capital letters in the margin:

- KV** TW's realisation that he may himself become a kidnap victim
- D** dialogue between TW and the kidnappers
- C** conditions in which TW is held
- TIF** TW's thoughts and feelings

Candidates are free to select and comment on textual details in a variety of ways. The following section illustrates some of the possible points which candidates may make, but examiners should 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.** Candidates are expected to comment on all four of the bullet point topics but they may be rewarded for a comparatively small number of points if these points are effectively developed and supported by well-chosen textual evidence.

How TW begins to realise that he may himself become a kidnap victim

- the unexpected turn of events as the car stops
- the fact that TW realises that the driver lies about the reason for stopping
- the unexplained order to "Get into the back (of the police car) quickly"
- the explanation that the lie was more worrying than either the change of car or the blindfold
- TW's growing realisation that he had been captured
- TW's passivity in the car ("I said nothing") and his having no option but to allow events to unfold before him
- TW's inability to recall his thoughts and feelings during "that half hour of darkness"
- the change of pace as the car turned into a pot-holed side road and TW was taken, still blindfolded, into an old apartment block

The dialogue between Waite and the kidnapers

- the courteous language of the kidnapers: e.g.
"Mr Waite, I must ask you to change your clothes."
"Mr Waite, how are you?"
"Now, Mr Waite, we must go. Please stand up."
- the kidnapers' vague responses to TW's questions: e.g.
"Later."
"Not long now."
"Not long."
- the kidnapers' precise instructions: e.g.
"Eat, Mr Waite."
"You must do exactly what I tell you. You must not speak."
"You can sleep, Mr Waite. You must not speak."

The conditions in which Waite is held

- blindfolded, taken to and held in an old apartment block in a second floor room
- strip-searched and then given only a gown and slippers
- kept blindfolded and required to sit or lie on a couch
- moved to another apartment without explanation
- given basic food and drink

What Waite tells us about his own thoughts and feelings

- shows concern that his driver tells a "stupid pointless lie"
- becomes anxious to the extent that he had "no memory at all of my thoughts and feelings during that half-hour of darkness"
- subjects himself to an intimate body search with an air of resignation
- shows composure and self-control, appearing to accept his enforced incarceration without protest, since protest would be futile
- asks questions but does not protest about the evasive answers;
- was able to sleep "fitfully"
- recognizes the danger he is in
- notes that although he has not suffered violence so far, the situation seems to be deteriorating - "something was amiss".

The 'Best Fit' Approach

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

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2-4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of terry waite's experience of being kidnapped.
5-7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of terry waite's experience of being kidnapped.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of terry waite's experience of being kidnapped.
11-13	Shows generally sound understanding. Makes a range of relevant points. Develops some ideas and/or offers evaluation. Shows generally sound awareness of terry waite's experience of being kidnapped.
14-16	Shows sound understanding. Makes a reasonable range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of terry waite's experience of being kidnapped.
17-19	Shows good understanding. Makes a good range of well-focused points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on terry waite's experience of being kidnapped.
20-22	Offers thoughtful analysis makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of terry waite's experience of being kidnapped.
23-25	Offers an astute and assured analysis. Makes perceptive points with clarity and flair. Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into terry waite's experience of being kidnapped.

Section B: Writing to argue, persuade, advise

2.

Your friend has been offered an opportunity to attend a school abroad for a year. He is undecided about what to do. Write a letter to your friend advising him whether to accept or turn down this opportunity.

Mark scheme

Candidates are required to provide advice for a friend in an informal letter. Candidates may devise unlikely or absurd situations to flesh out the details, and these should not be allowed to distract the marker from the quality of the writing. The successful responses will adopt and sustain the role effectively, offering thoughtful advice.

Although addresses are not required, awareness of the letter form should be shown in the salutation and the ending.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Offers undeveloped reason(s) for accepting/rejecting the opportunity
- Perhaps lacks balance; offers a single view or lists several
- Lacks a coherent structure
- Offers a superficial response

Middle level response (Mark band 3)

- Provides a developed scenario as a context for the decision
- Offers sensitive, developed advice, perhaps balancing pros and cons before arriving at a conclusion
- Is clearly structured in letter form

Upper level response (Mark bands 4 and 5)

- Advice is balanced and thoughtful, showing full awareness of the needs and concerns of the friend
- Language is informal in tone, but flexible enough to balance pros and cons
- Is skilfully structured, reflecting an overall sense of purpose

Now look at pages 1 to 5.

3.

“It’s better to take a job that’s safe, secure but boring, rather than one which appears more exciting and glamorous”.

Write a speech for a classroom debate arguing either **for** or **against** this point of view.

Mark scheme

Candidates are required to argue in a specified form for a known audience. Successful responses will show awareness that this is the transcript of a speech to be delivered live, and will attempt to shape the reactions of the audience.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Expresses straightforward point of view about at least one job
- Arguments are undeveloped, and are based on a basic reading of the question
- Lacks coherent structure in speech format
- Offers a superficial response, lacking detailed engagement with the key terms of the question

Middle level response (Mark band 3)

- Offers abstract arguments, using specific jobs as illustration
- Arguments are developed, with a coherent thread and conclusion
- Is clearly structured as speech
- Addresses the key terms of the question

Upper level response (Mark bands 4 and 5)

- Engages fully with question by detailed argument, perhaps recognising the implication of “appears”
- Provides a personal interpretation of such terms as “boring” and “glamorous”
- Shows full awareness of speech form and of reaction of audience
- Is skilfully structured, reflecting writer’s overall purpose

Now look at pages 1 to 5.

Section C: Writing to analyse, review, comment

4.

It has been suggested that for their safety, under seventeen year olds should be in their own homes by 9 p.m.

Consider the arguments for and against this suggestion.

Mark scheme

No form or audience is specified for this analytical task. Successful answers will provide a balanced consideration of the arguments for and against the suggestion. Candidates may arrive at a conclusion, though the question does not require one.

Content/skills descriptors

Lower level response (Mark bands 1 and 2)

- Presents an argument for or against; lacks balance or analysis
- Arguments presented may be anecdotal and narrow in focus; lacks consideration of others' points of view
- Is poorly structured

Middle level response (Mark band 3)

- Presents a balanced analysis of some of the issues
- Adopts an impersonal, detached tone appropriate to "consider"
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Arguments are developed, showing awareness of the possible context for such a suggestion
- Achieves balance in analysing the issue
- Structure reflects overall purpose, with effective opening and ending

Now look at pages 1 to 5.

5.

Think about situations which have upset or embarrassed you. What do you think you learn from such experiences?

Mark scheme

No form or audience is specified for this task. Candidates need to adopt a suitable style for analysing experience. Successful answers will address the present tense verb “learn”, which seems to require a generalising response, though candidates may just as successfully comment on the lessons learnt from individual experiences. Please refer to page 5.

Lower level response (Mark bands 1 and 2)

- Identifies a situation, or lists several
- Tends to be narrative in approach; probably neglects the “learn” aspect
- Is poorly structured

Middle level response (Mark band 3)

- Comments on two or more situations
- Analyses the lessons such experiences might suggest
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Adopts an analytical tone when considering personal experience. Perhaps uses humour in reflecting on situations
- Shows insight into situations; sees them from different viewpoints
- structure effectively links the situation with the “lesson” to be learnt

Now look at pages 1 to 5.

English B 1204 4H

Section A: Modern Poetry

1.

In Such A Time As This

Look again at *Electricity Comes To Cocoa Bottom* and at *The Darkling Thrush*. Comment on the ways the poets convey the feelings and attitudes of the people involved as night approaches.

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the feelings and attitudes portrayed
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Electricity</i>		Textual evidence
1.	children waiting for the lights	<i>camped on the grass</i>
2.	with oil lamps	<i>lamps filled with oil</i>
3.	waiting for and watching sunset	<i>waiting...watching... turn yellow, orange</i>
4.	Grannie Patterson looking out through door	<i>peeped through the crack (not wanting to be seen)</i>
5.	Mr Samuel happy at the lights	<i>Mr Samuel smiling</i>
6.	amazement at the sight	<i>arising such a gasp</i>
7.	sense of awe and wonder	<i>Light! Marvellous light!</i>
8.	the moment passed, unrecorded	<i>is there one among us...?</i>
9.	children returned home immediately	<i>lit their lamps for the dark journey, the moment had passed</i>
<i>The Darkling Thrush</i>		Textual evidence
10.	he finds the wintry dusk bleak	<i>winter's dregs made desolate</i>
11.	unlike everyone else, he was out in the cold	<i>all mankind... sought household fires</i>
12.	he feels lacking in energy, life	<i>every spirit upon earth seemed fervourless as</i>
13.	he is startled and amazed by the thrush's rich song	<i>in a full-hearted evensong/of joy</i>
14.	he is particularly surprised because of the bird's condition	<i>aged thrush, frail, gaunt, and small</i>

15.	he feels that the thrush is defying the time of gloom	<i>fling his soul upon the growing year/day</i>
16.	though he felt hopeless, this was a note of hope	<i>some blessed Hope, whereof...I was unaware</i>
17.	his fears/pessimism for the future	<i>31 December 1899, end of year and century. Pessimism not shared by the thrush</i>

On (L), accept any relevant examples of specific features of writing: eg, words which are particularly striking, vivid pictorial language, use of contrast, imagery of music/death (Thrush), light/movement/colour (Electricity), the language of nature (both), mood and atmosphere of nightfall, coming of light (Electricity) and song (Thrush).

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the feelings and attitudes in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the feelings and attitudes in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the feelings and attitudes in the poems. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the feelings and attitudes in the poems. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the feelings and attitudes in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the feelings and attitudes in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the feelings and attitudes in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

2.

In Such A Time As This

Look again at 'Dulce et Decorum Est' and any ONE OTHER WAR POEM from *In Such a Time as This*. In what ways does the choice of words by the writer or writers suggest the tensions created in times of war?

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the wartime setting
- the way in which tension is created
- the poets' language and choice of words.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Dulce et Decorum</i>		Textual evidence
1.	exhaustion, fatigue show strain on men	<i>hags, beggars, trudged</i>
2.	marching men cannot register sounds, events	<i>deaf even to the hoots...</i>
3.	horrifying description of soldiers' pain	<i>bloodshod</i>
4.	panic of the unexpected gas attack	<i>ecstasy of fumbling</i>
5.	horror at friends' helplessness (drowning in gas)	<i>floundering, like a man in fire or lime</i>
6.	nightmarish images	<i>as under a green sea, I saw...</i>
7.	powerful emotional effects of seeing friend die	<i>watch the white eyes writhing, etc</i>
8.	recurring nightmares	<i>Smothering dreams</i>
9.	gap between propaganda and reality	<i>the old lie</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone (ironic/sarcastic/pessimistic), metaphors.

NB For the other poem, candidates may choose any ONE from the section 'In Such a Time as This' which deals with a period of war, (eg, *The Send-Off*, *From War Music*, *Refugee Blues* and should be rewarded for points which use the text to explore the idea of tension.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems' wartime settings. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the way in which tension is created. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the way in which tension is created. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the way in which tension is created. There is fair understanding of the language used by the poets and its effect, and several clear points are made on this.
14-16	The candidate shows a secure and sustained grasp of the impression given of the way in which tension is created. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poem.
17-19	The candidate reveals good analysis, based on thorough understanding of the way in which tension is created. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the way in which tension is created. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the way in which tension is created. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

3.

Identity

Look again at *Still I Rise*. Consider how this poem and ONE OTHER from *Identity* explore ideas of freedom or the lack of it.

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the ideas about freedom or the lack of freedom
- the poets' language.

Where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language, marking these with an **L** in the margin.

Still I Rise	Textual evidence
1. able to transcend oppressive history	<i>trod me... still... I'll rise</i>
2. freedom of movement	<i>I walk like... pumping</i>
3. finds hope in the seasonal cycle	<i>like moons... certainty of tides</i>
4. refuses to accept a 'victim' role	<i>broken/Bowed head</i>
5. freedom of spirit	<i>laugh like I've got gold...</i>
6. impervious to hostility	<i>shoot me with your words... cut me... kill</i>
7. free to express herself	<i>sexiness, dance like ... diamonds</i>
8. can triumph over a past of slavery	<i>black ocean... welling and swelling</i>
9. her history has given her a spirit of hope	<i>dream and the hope</i>

NB For the other poem, candidates may choose any ONE from the section 'In Such a Time as This'. Relevant points should be ticked for freedom or its lack and for language. For the first example, mark with the appropriate letter: **F** for freedom, and **L** for language.

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, imagery, dialect, repetition, rhetorical questions.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the ideas in the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the ideas about freedom in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development
8-10	The candidate shows a reasonable, but not fully-developed understanding of the ideas of freedom or the lack of freedom in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the ideas of freedom or the lack of freedom in the poems. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the ideas of freedom or the lack of freedom treatment of the plants in the poems. There is a clear understanding of the language used and its effect in creating striking images. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the ideas of freedom or the lack of freedom in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the ideas of freedom or the lack of freedom in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the ideas of freedom or the lack of freedom in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

4.

Identity

Look again at *Miracle on St David's Day* and *Old Man, Old Man*. In what ways do the writers present the problems of old age, and how sympathetic do you find their portrayals?

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the presentation of old age
- the way in which the two poets portray their subjects
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

<i>Miracle on St David's Day</i>		Textual evidence
1.	needs to be guided to his chair	<i>tenderly led... chair</i>
2.	isolation	<i>he has never spoken</i>
3.	rocking (in a world of his own)	<i>he rocks gently to the rhythms....</i>
4.	strong physically, though weak mentally	<i>labourer's hands on his knees</i>
5.	in a past world, not the present	<i>the labourer's voice recites...</i>
6.	is aware that he has lost powers of speech	<i>once he had something...</i>
<i>Old Man, Old Man</i>		
7.	is losing his sight	<i>when he saw better</i>
8.	forgetful, confused	<i>'I've lost the hammer'. Where is Drury Lane?</i>
9.	Has no-one else to fend for him	<i>self-demoted... to washing up</i>
10.	uninterested/apathetic	<i>television has no power... surliness</i>
11.	disconnected from family	<i>pictures of disinherited children</i>
12.	his universe has shrunk	<i>contracted world</i>
13.	helpless (which he hates)	<i>your helplessness</i>
14.	not full control of hands	<i>his hands shamble</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, imagery.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the

overall quality of the response. Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the poems' treatment of old age. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the treatment of old age. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the treatment of old age and the sympathy of the portraits. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the treatment of old age and the sympathy of the portraits. There is fair understanding of the language used and its effect. Several clear points are made.
14-16	The candidate shows a secure and sustained grasp of the treatment of old age and the sympathy of the portraits. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the treatment of old age and the sympathy of the portraits. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the treatment of old age and the sympathy of the portraits. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the treatment of old age and the sympathy of the portraits. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

5.

Nature

Look again at *Trout* and *The Stag*. How do the writers reveal a fascination with the appearance, action and movements of the subjects of their poems?

In your answers you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement;
- make appropriate references to text.

A successful answer will show an appreciation of:

- the treatment of the creatures' appearance, action and movement
- the poets' fascination
- the poets' language in showing this.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Trout		Textual evidence
He dwells on the details of the trout's appearance:		
1.	heavy, solid	<i>fat gun-barrel</i>
2.	smooth skin	<i>smooth-skinned as plums</i>
3.	colour	<i>white belly</i>
He admires the trout's actions and movements		
4.	ease of movement	<i>slips like butter</i>
5.	skilled catching of prey	<i>bull's eye; picks off</i>
6.	like deadly weapon	<i>torpedoed, fired, tracer-bullet, volley</i>
7.	tireless, unstoppable	<i>never burnt out</i>
8.	clinical killing	<i>cold blood</i>
The Stag		
9.	sees stag as owner of territory	<i>ran through his private forest</i>
10.	admires his freedom of movement	<i>loped through his favourite valley</i>
11.	contrasts his isolation with the crowds	<i>traffic jam, parked cars, men, hounds, etc</i>
12.	wonders how he will cope when out of his home territory	<i>dropped in to strange country</i>
13.	contrasts the stag's movement with that of the hounds	<i>the hound-pack smashed the undergrowth</i>
14.	unable to move as he would like	<i>limbs all cried different directions to his lungs</i>
15.	sympathy for the cornered, exhausted creature	<i>only wanted to rest</i>

16.	observes with horror his mounting desperation	weeping and looking for home
17.	sees him trapped in the unfamiliar woods	strange trees... brambles lashed
18.	swamped by the hounds	loll-tongued hounds... fling all over him
19.	observes his body's failure at the kill and the callous reaction	heart became just a club.. the crowd disappeared

On (L), accept any relevant examples of specific features of writing: words which are particularly striking, nature and strength of images, ability to paint vivid word-pictures, words conveying sound and movement, use of contrast, tone.

Feature spotting is not enough to gain high marks: successful responses will explain the effect of the chosen examples.

The 'best fit' approach

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

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the subject-matter of the poems. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the poets' fascination with the creatures in the poems. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the poets' fascination with the creatures in the poems. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the poets' fascination with the creatures in the poems. There is fair understanding of the language used and its effect. Several clear points are made in a way which makes reasonable use of the poems to illustrate the poets' use of language.
14-16	The candidate shows a secure and sustained grasp of the poets' fascination with the appearance, actions and movement of the creatures in the poems. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the poets' fascination with the appearance, actions and movement of the creatures in the poems. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.

20-22	The candidate offers perceptive analysis and assured understanding of the poets' fascination with the appearance, actions and movement of the creatures in the poems. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the poets' fascination with the appearance, actions and movement of the creatures in the poems. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

6.

Nature

Look again at *Wind* and at least ONE other poem from *Nature*. In what ways do the poets show the force of nature and its effect on human lives?

In your answer you should make close reference to the language.

Main Assessment Objective:

- develop and sustain interpretations of text.

Supporting Assessment Objectives:

- read with insight and engagement
- make appropriate references to text.

A successful answer will show an appreciation of:

- the depiction of nature's forceful characteristics
- how Nature affects human lives
- the poets' language.

Tick valid points and, where appropriate, indicate in the margin the number of the point. Reward all relevant examples of language (putting an **L** in the margin) and comment on its effectiveness.

Wind	Textual Evidence
1. Human house likened to a boat on the waves	<i>out at sea all night</i>
2. Violent, untameable effects of the wind	<i>woods crashing, winds stampeding</i>
3. Sound of the wind, like guns	<i>booming hills</i>
4. Wind buffets the man	<i>scaled along the house-side, dented the balls of my eyes</i>
5. Also dramatic effect on birds	<i>flung a magpie... black-back gull bent...</i>
6. House's fragile, vulnerable state	<i>range like some fine green goblet...feel the roots... move</i>
7. Effects emphasised through personification	<i>the winds tremble... the stones cry out</i>
8. Causes fear and wish for security	<i>deep in chairs...seeking security...we grip our hearts</i>
9. Inability to focus on normal life	<i>cannot entertain book....</i>

On (**L**), accept any relevant examples of specific features of writing: eg, words which are particularly striking, use of contrast, tone, metaphors, similes, detail, use of senses (sight, sound, smell), onomatopoeia, alliteration, assonance, personification.

NB For the other poem, candidates may choose any ONE from the section 'Nature'.

Relevant points on the force of nature and its effects on human lives should be ticked.

On **each** poem, mark the first example of each with the appropriate letters: **F** for force of nature and **E** for its effects.

The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular grade in order to receive a mark within that grade range, since on individual criteria the answer may meet the descriptor for a higher or lower grade. The 'best fit' approach should be used to determine the grade which **corresponds most closely** to the overall quality of the response. [Within the band for the grade, the presence of a minority of characteristics pertaining to higher or lower grades will help to determine the precise mark to be awarded.]

Mark Range	Descriptor
0-1	The candidate makes a very basic attempt at comment on the poems, but with extremely limited content or grasp of language.
2-4	The candidate shows a basic understanding of the depiction of nature. There is little awareness of the poets' language or its effect. A few relevant points are made, but not clearly or with development.
5-7	The candidate shows some understanding of the depiction of the force of nature. There is a limited awareness of the poets' language and its effect. Points are made, but with little development.
8-10	The candidate shows a reasonable, but not fully-developed understanding of the depiction of the force of nature. There is some awareness of the poets' language and its effect. Some valid points are made reasonably clearly and with some interpretation.
11-13	The candidate shows a generally sound and reasonably-sustained grasp of the depiction of the force of nature and its effects on human lives. There is fair understanding of the language used and its effect. Several clear points are made.
14-16	The candidate shows a secure and sustained grasp of the depiction of the force of nature and its effects on human lives. There is a clear understanding of the language used and its effect. The answer makes sound use of the material in the poems, showing evidence of a personal response to the poets' writing.
17-19	The candidate reveals good analysis, based on thorough understanding of the depiction of the force of nature and its effects on human. There is clear organisation of the material, with thoughtful interpretation of the poets' language and its effect.
20-22	The candidate offers perceptive analysis and assured understanding of the depiction of the force of nature and its effects on human lives. Ideas are presented coherently, in a well-organised and fully developed personal response. Interpretations of the poets' language and its effect show insight.
23-25	The candidate shows a very assured grasp of the impression given of the depiction of the force of nature and its effects on human lives. There is an ability to present points and to analyse with clarity and originality. The personal response and interpretation of the poets' language and its effect show considerable penetration and insight.

Section B: Different Cultures and Traditions

2.

Country Lovers and Veronica

Relationships can be destroyed by circumstances and laws. How do the writers show the forces that lead to destruction in the two stories?

In your response you should refer closely to the texts.

Main Assessment Objective:

- read with insight and engagement.

Supporting Assessment Objectives:

- make appropriate references to text
- evaluate use of linguistic, structure and presentational devices.

Candidates will be expected to:

- read with insight and engagement
- make appropriate reference to texts
- develop and sustain interpretations of texts.

They will also be expected to understand and evaluate how writers use:

- linguistic devices
- structural devices
- presentational devices to achieve their effects

A successful answer will focus clearly on the presentation of the relationships and will try to identify how the writer shows the destructive forces of repressive and racist societies and show some understanding of the culture that is described. The answer will acknowledge that the total picture of each relationship will come from the writer showing what they say, what they do, how they respond to others and how they deal with events. It will reveal how the relationships are deeply affected by the constraints of the society. The answer will draw conclusions from both the similarities and the differences of the two stories. It will also look at how their relationships with men affect their lives. Some answers will look at the narrative point of view and how that affects the reader. The quality of the language will be noted

Veronica

Candidates should recognize that the intention of the writer is displayed by the way that the story is left as a sketch. The sparse detail and the unadorned language strengthens rather than weakens the central tragedy. There is a danger that some candidates will accept the moral points of the narrator. Some will try to divine the intention of the writer.

- Tradition says that women in this society are subservient.
- Her relationship with her father leads him to abuse her.
- Okeke abandons her and is not sensitive enough to see her needs.
- Her husband, a shadowy figure, dies and plays little part in her life.
- Her child dies and does not seem to have an impact on Veronica

- Veronica grows out of her background and is moulded by the centuries of tradition.
- She is held in place by the expectations of those around her and her relationship with and sense of duty to family.

Some answers will consider Veronica’s fatalism.

Some will write about the disruptive force of education bringing about change

Some will consider the contrast between life in the city and life in the village.

Country Lovers

The story is longer and more comprehensive than *Veronica*. The writer gives more detail and the South African background is drawn more clearly. The reader has a clear idea of the flora and fauna as well as city life. The story is making a polemical point about the corrosive effect of race relations but it does it through a simple story simply told. Some candidates will recognise the omniscient stance of the story teller.

- Thebedi is oppressed and given just enough education so that she can function in the village society and in the kraal.
- Thebedi is unable to be proactive in her relationship with Paulus because of his “superiority”.
- Thebedi’s reaction to the death of the baby can lead to some speculation. Is she complicit?
- Thebedi is also fatalistic.
- Paulus is just as much a prisoner as Thebedi is.
- Njabulo is a shadowy figure with great dignity and integrity. The purchase of clothes for the baby is a telling detail.
- The child is central to the story here.
- The relationship to the rich white farm community and the privilege of those who live there, will allow some to grow and others to wither.

The Best Fit Approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The ‘best-fit’ approach should be used to determine the mark range which **corresponds most closely** to the overall quality of the response.

Mark Range	Descriptor
0-1	The candidate makes an attempt at responding to the stories but with limited content and understanding
2 – 4	The answer shows a basic understanding of the subject matter of the two stories. Some embryonic points are made about destruction and relationships without exemplification.
5-7	The answer will show some rudimentary understanding of the factors that create the crisis in the relationships. The relationships will be seen almost apart from the world they inhabit.
8-10	There will be an undeveloped attempt to describe some of the factors that help to destroy the relationships. Some valid points will be made. Most points made will probably be assertions, mainly correct, not backed by evidence.
11-13	The answer will have a generally sound and reasonably well-

	sustained grasp of the portrayal of the factors that can weaken relationships. Several clear points about the portrayals will be made in a way that makes a basic use of examples.
14-16	The answer will have a sound and well-sustained grasp of the factors that caused breakdown. Several clear points about Thebedi and Victoria will be made in a way that makes a good use of examples. Candidates will be attempting to describe the “how” the writer uses the setting to bring out aspects of the relationships such as inequality and the passivity of the women and the insensitivity of the men. Narrative point of view might be touched upon.
17-19	Answers will reveal good analysis and thorough understanding of the complexities of trying to build relationships in such a society. They may describe nuance of language and tone. There will be clear understanding of the role of the society in the breakdowns. Structure may well be commented on. There will be clear organisation of material.
20- 22	The answer will offer perceptive analysis and sustained understanding of the way that relationships are destroyed. There will be mature and insightful comments on each of the relationships and of the impact of the society. Answers at the level may well indicate that the narrative point of view affects how the relationships are portrayed. Answers may focus on the meaning of “relationship”. Could be relationship to village, to family, to tradition to the political situation. Contrast between the human relationships will be noted and described.
23-25	Answers will be insightful and assured. They will surprise with the depth of understanding of the way that relationships are destroyed. They will focus on how the writers create those relationships. Contrast between the ways relationships are destroyed will be noted and described. The extent of corrosive effects of prejudice may be commented. The evolution of the relationships will be analysed.

Section C: Writing to inform, explain, describe

8.

Your school's careers adviser has asked for information about your achievements, your ambitions and your immediate plans. Write a series of paragraphs that the adviser will find useful in guiding your future decisions.

Mark scheme

Candidates are required to write informatively and formally about themselves. Many will use the three areas in the question as a paragraph plan, though this is not an exclusive list of possible topics.

Contents/skills indicators

Lower level response (Mark bands 1 and 2)

- Provides factual response to at least one of the above areas (achievements; ambitions; immediate plans)
- Statements are undeveloped, lacking detail and insight
- Lacks coherent structure

Middle level response (Mark band 3)

- Addresses all the key terms of the question
- Provides informative, relevant information for the audience of a careers adviser
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Provides a detailed, focused response to all areas of the question
- Shows awareness of the purpose and audience of the paragraphs
- Is structured to provide an effective summary of achievements and realistic hopes.

Now look at pages 1 to 5.

9.

The magazine section of a national newspaper is planning a series of articles under the title "Memorable Events". Write an article describing an event which has made a lasting impression on you, and explain how you were affected by it.

Mark scheme

Candidates are required to write in a specified form for a newspaper readership. Successful responses will recognise the conventions of this type of "It happened to me" newspaper feature, and will address all aspects of the question.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies a relevant topic
- Provides a largely narrative response, neglecting the "explain" part of the question
- Perhaps ignores the required newspaper article form
- Is poorly structured

Middle level response (Mark band 3)

- Describes fully a relevant event
- Explains the "impression" made in suitably reflective terms
- Includes features of a newspaper article, such as headline, interviews
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Balances description and explanation, providing insights into personal experience
- Adopts the conventions of a newspaper article
- Is structured to give shape to the experience and engage the audience

Now look at pages 1 to 5.

English B 1204 5H

Section A: Unprepared Non-fiction

1.

Read *The Conquest of Everest*. How does the writer convey the importance of what the two climbers achieved?

You should comment on:

- the writer's choice of detail and language
- the actions and feelings of those waiting for news
- the reactions of Hillary and Tensing.

Support your answer with examples from the text.

Main Assessment Objective:

- evaluate how information is presented.

Supporting Assessment Objectives:

- read with insight and engagement
- identify implications
- select material appropriate to purpose.

A relevant answer will focus on:

- commenting on the writer's approach and techniques
- showing how the writer creates effects
- selecting relevant textual evidence to support the points made

Tick valid points, which show a sound grasp of the text and of the requirements of the question. Coverage of the bullet point headings in candidates' answers should be identified by placing capital letters in the margins:

D	writer's choice of detail
L	writer's choice of language
A/F	actions/feelings of those waiting for news
H/T	reactions of Hillary and Tensing

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.

Writer's Choice of Details and Language:

- anticipatory evaluation of opening line: "It was a day for great news."
- implications of eventual success: "going strongly up the final ridge"; "weather had been perfect"; "gales died down"; H&T "most powerful climbers in the world"; H&T "using the well-tested open-circuit oxygen equipment".
- "stinging expectation."
- immediacy and excitement generated by direct speech running commentary in paragraph 4.

- rapid change of mood achieved by linking “reported failure of the assault” with “magic wireless of excitement that Everest had been climbed.”
- vivid description of celebrations “sudden rush to meet”; “hands wrung excitedly”; laughter/congratulations.

Actions and Feelings of Those Waiting

- tension; contradictory emotions “nerve-racking yet deliciously exciting”; “hope dangerously high”; “taut nerves”; “suppressed wild convictions”.
- “still photograph” effect of waiting party in final lines of paragraph 3.
- celebrations of party “hands wrung ecstatically”; “laughter interrupted congratulations”.
- religious overtones of Sherpas’ reactions, bodies “bent...forward, their hands clasped as in prayer”; “one veteran...bowed to touch Tensing’s hand with his forehead.”

Reactions of Hillary and Tensing:

- when news of success is revealed, passage focuses on H&T more closely, H “extraordinarily fresh”; T “smiled”; H/T “posed with arms interlocked”; H “face aglow but controlled”; T “brilliant smile of pleasure”; “like a modest monarch, Tensing received their greeting.”

The ‘best fit’ approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The ‘best-fit’ approach should be used to determine the mark range which corresponds most closely to the overall quality of the response.

Mark Range	Descriptor
0-1	Very basic attempt at communicating understanding. Extremely limited content.
2-4	Shows very basic understanding. Makes some reference to valid points. Shows little grasp of ideas. Shows little awareness of how the writer conveys what the climbers achieved.
5-7	Shows some understanding of key ideas. Makes some valid points. Presents some ideas with partial success and/or offers limited evaluation. Shows a limited awareness of how the writer conveys what the climbers achieved.
8-10	Shows fair understanding of key ideas. Makes some relevant points. Presents some ideas and/or offers straightforward evaluation. Shows awareness of how the writer conveys what the climbers achieved.
11-13	Shows generally sound understanding. Makes a range of relevant points. Develops some ideas and/or offers evaluation. Shows generally sound awareness of how the writer conveys what the climbers achieved.
14-16	Shows sound understanding. Makes a reasonable range of relevant points. Develops some ideas in detail and/or offers secure evaluation. Shows sound awareness of how the writer conveys what the climbers achieved.
17-19	Shows good understanding. Makes a good range of well-focused

	points. Develops ideas effectively and/or offers thoughtful evaluation. Shows a detailed focus on how the writer conveys what the climbers achieved.
20-22	Offers thoughtful analysis. Makes a good range of apt points. Develops ideas fully and persuasively, and/or offers convincing evaluation. Presents a clear, insightful examination of how the writer conveys what the climbers achieved.
23-25	Offers an astute and assured analysis. Makes perceptive points with clarity and flair. Explores ideas perceptively and offers impressively thorough evaluation. Demonstrates cogent and sustained insights into how the writer conveys what the climbers achieved.

Section B: Writing to argue, persuade, advise

2.

Write a letter inviting a friend to join you on a physically demanding holiday or expedition. Your letter should convince your friend of the appeal of the trip.

Mark scheme

Candidates are required to write an informal letter of persuasion. Successful responses will combine awareness of the form and reader, with a convincing description of the appeal of the holiday.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Writes a letter of invitation
- Lacks detail about the proposed holiday; neglects “appeal” aspect
- Is poorly structured

Middle level response (Mark band 3)

- Writes letter in appropriate style and tone
- Describes the type of holiday in some detail
- Describes the appeal convincingly
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Produces a convincing and persuasive letter
- Shows awareness of notional reader through, for example, humour, and by relating aspects of the holiday to the friend’s personality
- Structures the letter to shape the reader’s response through, for example, effective opening and ending

Now look at pages 1 to 5.

3.

“Taking part in dangerous activities is selfish and irresponsible.” Write a speech for a classroom discussion **for** or **against** this point of view.

Mark scheme

This task requires the use of persuasive techniques in a speech to peers. Successful candidates will recognise that they are writing the transcript of a speech to be delivered to a live audience.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Provides one straightforward argument, or a list of undeveloped arguments
- Shows little awareness of form or audience
- Is poorly structured

Middle level response (Mark band 3)

- Provides developed arguments in support of a point of view
- Shows awareness of form and audience, through, perhaps, devices such as rhetorical questions
- Is clearly structured to arrive at a strong conclusion

Upper level response (Mark bands 4 and 5)

- Explores the implications of the terms “selfish” and “irresponsible”
- Produces a convincing argument through the use of persuasive techniques
- Shows constant awareness of the effect of the speech on the audience
- Structures the speech effectively

Now look at pages 1 to 5.

Section C: Writing to analyse, review, comment

4.

Think of an occasion when you felt a sense of achievement. Comment on the importance of this occasion, reflecting on the lessons you learnt from it.

Mark scheme

There is no specified form or audience for this question. Successful answers will go beyond a narrative response and focus on the “reflecting” aspect, showing an ability to analyse the significance of experience.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Identifies an occasion
- Provides a largely factual narrative response
- Perhaps mentions sense of achievement, but neglects “lessons you learnt”
- Is poorly structured

Middle level response (Mark band 3)

- Provides a developed account of the occasion and an attempt to reflect on the meaning of the experience
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Balances narrative and analysis
- Provides a fully developed commentary on the occasion
- Is structured to shape the reader’s response, perhaps by using suspense, or a non-chronological sequence

Now look at pages 1 to 5.

5.

It has been suggested that your school should offer a wider range of sports such as canoeing, rollerblading or horse-riding. Write an article for a school magazine in which you examine the advantages and disadvantages of broadening the curriculum in this way.

Mark scheme

This question provides audience and form for a task requiring the analysis of a suggestion in a familiar setting. Successful answers will show awareness of the school magazine form and readership, as well as providing a balanced view of the proposal.

Content/skills indicators

Lower level response (Mark bands 1 and 2)

- Presents some straightforward arguments for and/or against the suggestion
- Perhaps neglects the magazine form
- Is poorly structured

Middle level response (Mark band 3)

- Provides a balanced analysis of the suggestion, with developed ideas
- Shows awareness of magazine form and style, and audience of peers
- Is clearly structured

Upper level response (Mark bands 4 and 5)

- Shows full awareness of the implications of the suggestion, thoughtfully balancing advantages and disadvantages
- Uses school magazine form to shape the response, adopting appropriate style for readership
- Structure is used effectively to shape the response of the readership, through, for

Now look at pages 1 to 5.

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