

Mark Scheme (Final)

January 2008

GCSE

GCSE English/English Studies (5732A/2A)

GCSE ENGLISH A (5732A/2A): MARK SCHEME

JANUARY 2008

Examination Date:

Standardisation Meeting (ALL examiners):

All papers

Venue

Before the Standardisation meeting, in order to become familiar with both the question paper and mark scheme, all Assistant Examiners should **mark at least 15 responses to each item** and **submit the mark** using ePEN. Assistant Examiners should also make a note of any unusual answers in order to raise these with their Team Leader at the Standardisation meeting. Marking these items prior to the meeting forms an essential part of the preparation of the meeting.

Assistant Examiners will not be assessed on the marks they submit. All marking that takes place prior to the Standardisation meeting will be disregarded. The ePEN system will be reset on the day of Standardisation so that all Assistant Examiners that carry out final marking have completed the standardisation process.

Please bring this mark scheme with you to the meeting.

At the meeting you will meet and work with your Team Leader; much of the day will be spent working on sample scripts in a small group.

All Assistant Examiners must mark a sample of 10-15 responses to each item allocated in light of the final mark scheme. Assistant Examiners must inform their Team Leader as soon as their sample has been completed. Assistant Examiners must not continue whilst awaiting feedback from their Team Leader. The observations of the Team leader will be conveyed to the Assistant Examiner's within 24 hours. Assistant Examiners will then be given the go ahead to mark on an item by item basis. The Team Leader may request a further sample if necessary. Assistant Examiners who do not display sufficient accuracy or consistency at this stage will not be able to continue marking either a particular item or all items depending upon the circumstances. Team Leaders will continue to monitor marking throughout the marking period. Team Leaders will monitor the progress of marking and control work flow if necessary.

Mark Scheme

This booklet contains the mark schemes for the Question Papers 5732A

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to detailed study of a text. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain. Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question. Errors of fact, weak deduction or complete irrelevance should be indicated where they occur.

JAN 2008 A MIDSUMMER NIGHT'S DREAM

1a Give a brief outline of the key events involving the four lovers that follow on from the extract up to Hermia awakening to find Lysander missing (Act 2 Scene 2).

Candidates will select from a range of material. Key plot details:
 To escape Theseus's judgement the lovers decide to elope; they tell Helena who tells Demetrius, the one she loves.
 Demetrius follows Hermia and Lysander into the woods, followed by Helena. Oberon overhearing Demetrius abusing Helena decides to reverse the situation and tells Puck to use the potion on Demetrius.
 Lysander and Hermia having lost their way settle to sleep. Puck mistakenly puts the potion on Lysander's eyes. Demetrius and Helena arrive, but Demetrius quickly leaves. Lysander awakes and falls for Helena. She, thinking Lysander is mocking her, runs off; rejecting Hermia, Lysander follows. Hermia awakes, finds Lysander gone and looks for him.

Below Range 1:	0 marks	No valid response. This may include accounts of only the extract or accounts of parts of the play not asked for.
Range 1:	1-2 marks	Weak knowledge of the plot. There may be some valid references to the plot, but most of the key plot details are omitted and /or are inaccurate. Long, mainly invalid responses will also be in this range.
Range 2:	3-4 marks	Some knowledge of the plot giving mainly accurate but limited details. Some of the key plot details are included, but others are omitted and /or are inaccurate.
Range 3:	5-6 marks	Generally sound knowledge of the plot. The majority of the key plot details are included and are generally accurate.
Range 4:	7-8 marks	Detailed and mostly accurate knowledge of the plot. Most of the key plot details are included and are predominantly accurate.
Range 5:	9-10 marks	Very detailed knowledge and accurate. Almost all of the key plot details are included and almost all are accurate.

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1b. From this extract what do you learn about the character, Helena?

Candidates will make inferences and judgements about the character Helena by referring to details in the extract.

Helena wanders in unhappy because she is despised by Demetrius. Helena is frustrated because Demetrius loves her best friend Hermia and she wishes she had her beauty in order to attract Demetrius. Some candidates may identify this as envy or jealousy. She compounds her feelings of inferiority by comparing herself in detail to Hermia.

Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Basic statements made. There may be copying or paraphrasing of lines with undeveloped commentary on the character as seen in the extract.
Range 2:	3-4 marks	Some understanding and explanation of the character as seen in the extract.
Range 3:	5-6 marks	Comments show awareness and insight into the character as seen in the extract.
Range 4:	7-8 marks	Developed response; analysis and evaluation of the character as seen in the extract.
Range 5:	9-10 marks	Sustained perceptive analysis and evaluation on the character as seen in the extract.

1c From this extract select **two** aspects that you think are effective when performed.
Briefly explain how and why each aspect is effective when performed.

Candidates will select from a range of material from the extract - these include:
Staging / Theatrical aspects -
 How Helena might arrive on stage.
 How she might suggest her despondent mood.
 What Helena does as she compares herself physically with Hermia.
 Possible contrasts between Helena and Hermia in their costume, appearance and manner.
 What the girls might do during their exchange of one-liners (stichomythia).
 What Lysander might do during the extract.
Language aspects - include:
 The use of contrast throughout - even in the last line 'heaven' and 'hell'
 The pun on 'fair'.
 The repetition of 'fair'.
 The use of the apostrophe 'O'.
 The repetition of the physical aspects of Helena and Hermia e.g. eye.
 Helena's use of images to compare aspects of Helena's beauty.
 The use of rhyming couplets.
 The use of repeated words at the end of lines.
 The use of opposite statements of one lines (stichomythia)
 The contrast between Helena's speech and the one-liners.

Each range description subsumes the criteria of the preceding range.
 Apart from where stated, mark each aspect as a separate item and **add together** to give the total mark for the answer.

Below Range 1:	0 marks	No valid response. This includes any selected aspects that are not to be found in the extract.
Range 1:	1 mark	The aspect is clearly identified. If BOTH aspects are part of a generalised account with no clear focus awarded 1 mark only as a total mark for the answer. Paraphrase or copying of the text is the dominant feature in this range.
Range 2:	2 marks	There is a valid, but basic response to the clearly identified aspect; this shows some understanding of the aspect, but demonstrates limited understanding of its effectiveness. Candidates offering mainly a narrative of their own stage directions for the extract without any clear focus on any aspects would receive no more than 2 marks as the total mark out of 10 for the answer.
Range 3:	3 marks	A more detailed response with some analysis of the clearly identified aspect. In this range, the candidate should demonstrate understanding of what makes the aspect effective; this requires some analysis of the aspect that encompasses how the aspect is made effective, and its effect (on the audience).
Range 4:	4 marks	A developed response with a detailed analysis of the clearly identified aspect; the commentary shows understanding and insight into both the 'How' and 'Why' of the effectiveness of the aspect.
Range 5:	5 marks	A sustained response with a focussed and detailed analysis of the clearly identified aspect; the commentary shows perceptive evaluation of the effectiveness of both the 'How' and 'Why' of the effectiveness of the aspect.

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1d Helena says to Hermia in Act 3 Scene 2, "I will not trust you, I, Nor longer stay in your curst company."

What has led to the change in the relationship between Helena and Hermia at this point in the play?

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Candidates will make inferences and judgements about what leads to the change in the relationship between Hermia and Helena that takes place in Act 3, Scene 2.

The changes in their relationship are brought about by the mistaken actions of Puck. Having Lysander as a 'lover' puts Helena between a woman and her man; not many friendships could survive that. No matter how hard Helena tries to explain, Hermia eventually blames 'the other woman' - Helena! The key details to support the answer are:

Helena initially thinks that Hermia is part of the 'confederacy' to make fun of her by the two men protesting their love for Helena. She calls upon their childhood friendship, but Hermia amazed claims Helena is scorning her. When Hermia realises that Lysander no longer loves her she blames Helena as a thief of her lover and picks on their heights as the source of their differences. Helena tries to be peaceful and explain what has happened. She refers to Hermia's temper as a child and Hermia now shows it. Helena runs off followed by Hermia.

Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Basic statements are made. There may be unselective narration of events with a brief, simple commentary.
Range 2:	3-4 marks	Some understanding of what leads to the change in the relationship. Some narration of the events of Act 3.
Range 3:	5-6 marks	Comments show awareness and insight into what leads to the change in the relationship during Act 3.
Range 4:	7-8 marks	Perceptive response showing analysis and understanding of what leads to the change in the relationship during Act 3.
Range 5:	9-10 marks	Sustained perceptive analysis and detailed evaluation of what leads to the change in the relationship during Act 3.

ROMEO AND JULIET

2a Give a brief outline of the key events that follow on from this extract up to Juliet leaving to meet Friar Lawrence (end of Act 3).

<p>Candidates will select from a range of material. Key plot details: Friar Lawrence convinces Romeo to accept his plan to see Juliet and then leave for Mantua. Capulet tells Paris he can marry Juliet. After spending their night together Nurse warns Romeo and Juliet that he needs to leave as Juliet's mother is coming. Romeo bids Juliet farewell. Juliet rejects Lady Capulet's plans of marriage to Paris. Capulet is angry at Juliet's refusal; his ultimatum: marry or leave the household. After they leave, Juliet gets no comfort from the Nurse and decides to see Friar Lawrence.</p>			
Below Range 1:	0 marks	No valid response. This may include accounts of only the extract or accounts of parts of the play not asked for.	Formatted: Font: Not Bold
Range 1:	1-2 marks	Weak knowledge of the plot. There may be some valid references to the plot, but most of the key plot details are omitted and /or are inaccurate. Long, mainly invalid responses will also be in this range.	Formatted: Font: Not Bold
Range 2:	3-4 marks	Some knowledge of the plot giving mainly accurate but limited details. Some of the key plot details are included, but others are omitted and /or are inaccurate.	
Range 3:	5-6 marks	Generally sound knowledge of the plot. The majority of the key plot details are included and are generally accurate.	
Range 4:	7-8 marks	Detailed and mostly accurate knowledge of the plot. Most of the key plot details are included and are predominantly accurate.	
Range 5:	9-10 marks	Very detailed knowledge and accurate. Almost all of the key plot details are included and almost all are accurate.	

2b From this extract what do you learn about the character, Romeo?

<p>Candidates will make inferences and judgements about the character of Romeo by referring to details in the extract. Romeo is in despair over the consequences of his killing Tybalt: banishment and the potential loss of Juliet. His repeated questions to the Nurse show how eager he is to know how Juliet is and what she thinks of him now he has killed her cousin. In such a grief stricken state he tries to kill himself. Some candidates may validly use the Nurse and the Friar's views on Romeo as the basis for their answer; they both give a harsh assessment of his behaviour: 'be a man'; his 'womanish' tears; his desperate actions at self harm 'wild' and 'unreasonable'. Romeo's immaturity, youth and desperation are shown by his actions and appeals to the Friar. Some candidates might validly interpret Romeo's behaviour as self-indulgent and/or melodramatic in words and actions.</p>		
Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Basic statements made. There may be copying or paraphrasing of lines with undeveloped commentary on the character as seen in the extract.
Range 2:	3-4 marks	Some understanding and explanation of the character as seen in the extract.
Range 3:	5-6 marks	Comments show awareness and insight into the character as seen in the extract.
Range 4:	7-8 marks	Developed response; analysis and evaluation of the character as seen in the extract.
Range 5:	9-10 marks	Sustained perceptive analysis and evaluation on the character as seen in the extract.

2c From this extract select **two** aspects that you think are effective when performed.

Briefly explain how and why each aspect is effective when performed.

Candidates will select from a range of material from the extract - these include:

Staging / Theatrical aspects:

When the Nurse enters Romeo was hiding from the authorities. The positioning of the three actors at the start of the extract could be fruitfully commented on.

How might Romeo react to the Nurse's news of Juliet and her urging him to behave like a man?

How might the Nurse convey her descriptions of Juliet's behaviour?

How might she urge Romeo to be more manly?

What might Romeo do as he asks the Nurse for her reactions to him now he has killed Tybalt?

How might Romeo's attempt to stab himself (and stopped by the Nurse) be staged?

How might The Friar deliver the start of his admonishment? What are Romeo and the Nurse doing during this speech?

Language aspects include:

The Nurse's repetition of O holy Friar.

The frequent use of questions throughout the extract.

The frequent use of invocation O

Repetitions e.g. blubbing and weeping.

The interruption in the lines

The use of alliteration.

Romeo's use of images to describe his condition.

The contrasts between expected manly behaviour and womanish and beastly actions.

The use of rhetorical questions.

The examples of various rhetorical devices, e.g. balance, repetition.

Each range description subsumes the criteria of the preceding range.

Apart from where stated, mark each aspect as a separate item and add together to give the total mark for the answer.

Below Range 1:	0 marks	No valid response. This includes any selected aspects that are not to be found in the extract.
Range 1:	1 mark	The aspect is clearly identified. If BOTH aspects are part of a generalised account with no clear focus awarded 1 mark only as a total mark for the answer. Paraphrase or copying of the text is the dominant feature in this range.
Range 2:	2 marks	There is a valid, but basic response to the clearly identified aspect; this shows some understanding of the aspect, but demonstrates limited understanding of its effectiveness. Candidates offering mainly a narrative of their own stage directions for the extract without any clear focus on any aspects would receive no more than 2 marks as the total mark out of 10 for the answer.
Range 3:	3 marks	A more detailed response with some analysis of the clearly identified aspect. In this range, the candidate should demonstrate understanding of what makes the aspect effective; this requires some analysis of the aspect that encompasses how the aspect is made effective, and its effect (on the audience).
Range 4:	4 marks	A developed response with a detailed analysis of the clearly identified aspect; the commentary shows understanding and insight into both the 'How' and 'Why' of the effectiveness of the aspect.
Range 5:	5 marks	A sustained response with a focussed and detailed analysis of the clearly identified aspect; the commentary shows perceptive evaluation of the effectiveness of both the 'How' and 'Why' of the effectiveness of the aspect.

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2d When planning with Friar Lawrence in Act 4 Scene 1 Juliet says, "Give me, give me. O tell not me of fear."

Compare Juliet's words and actions in Act 4 where she makes plans to take the potion with the description of her actions in the extract.

Candidates will compare aspects of Juliet's character, as seen through her words and actions in Act 4, with the Nurse's description of her in the printed extract. Candidates may for comparison choose to refer to either 4.1 (where she meets with Friar Lawrence), or 4.3, (where she takes the potion) OR both. Award marks according to the range descriptions whether the comparison is with 4.1, 4.3 or both.

If there is no comparison as asked for in the question i.e. the candidate makes references only to the extract (Nurse describing Juliet) OR only to 4.1 / 4.3, then the mark should not go beyond Band 2.

In the extract Juliet is describe by the Nurse as weeping and frantic. The Nurse's repetition of 'blubbering' and 'weeping' may indicate something of the Nurse's attitude to Juliet's distraught response to both the death of Tybalt and the banishment of Romeo. After Paris leaves in Act 4 Scene 1, Juliet alone with the Friar calmly threatens, in her despair, to commit suicide with the knife she carries. When the Friar reveals his desperate plan, Juliet embraces, without 'fear or doubt', the opportunity, whatever the dangers, to be with Romeo and avoid the marriage to Paris. She is willing and eager, and says that her love for Romeo gives her the strength to be resolute and remove all fears. This resolve born out of desperation is in marked contrast with Juliet as described by the Nurse in the extract.

In Act 4 Scene 3 Juliet prepares to take the potion. She feels fear and wonders if she should call back the Nurse, but resolves to carry out the act alone. She again contemplates suicide if the potion does not work and she awakes in the morning. After going through all the terrible possibilities associated with the plan she finally and quickly takes the potion.

Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Any comments made about Juliet's character, (as referred to in the question), are basic and superficial. Not all the comments may be valid. There may be no comparison between the Acts. There may be unselective narration of events.
Range 2:	3-4 marks	Comments show some valid understanding of aspects of Juliet's character, (as referred to in the question). There may be some limited comparative aspects. There may be narration of relevant events with a superficial commentary.
Range 3:	5-6 marks	Comments show a more detailed valid understanding of Juliet's character (as referred to in the question). Comments show some awareness and insight into Juliet's words and actions with some valid comparisons made between the two Acts.
Range 4:	7-8 marks	Developed comments show analysis and understanding of Juliet's character (as referred to in the question), with detailed, valid comparisons of her words and actions in the two Acts.
Range 5:	9-10 marks	Sustained perceptive analysis and evaluation of Juliet's character as referred to in the question, with detailed valid comparisons of her words and actions in the two Acts.

MERCHANT OF VENICE

3a Give a brief outline of the key events from the start of the 'Trial Scene' (Act 4 Scene 1) up to this extract.

Candidates will select from a range of material. Key plot details:
 Antonio is brought to trial. Shylock demands his bond and rejects all pleas. Portia (Balthasar) asks for mercy; Shylock demands the law but because of the detail in the bond loses his case and his wealth. The Duke spares him his life. Shylock, forced to convert to Christianity by Antonio, who keeps half Shylock's money for Lorenzo and Jessica, leaves defeated.
 'Balthasar' tries to get her ring from Bassanio. A thankful Antonio asks Bassanio to give it.
 In Belmont: a romantic interlude between Lorenzo and Jessica before Portia and Nerissa return ahead of their husbands and prepare for the ring jest.

Below Range 1:	0 marks	No valid response. This may include accounts of only the extract or accounts of parts of the play not asked for.	Formatted: Font: Not Bold
Range 1:	1-2 marks	Weak knowledge of the plot. There may be some valid references to the plot, but most of the key plot details are omitted and /or are inaccurate. Long, mainly invalid responses will also be in this range.	Formatted: Font: Not Bold
Range 2:	3-4 marks	Some knowledge of the plot giving mainly accurate but limited details. Some of the key plot details are included, but others are omitted and /or are inaccurate.	
Range 3:	5-6 marks	Generally sound knowledge of the plot. The majority of the key plot details are included and are generally accurate.	
Range 4:	7-8 marks	Detailed and mostly accurate knowledge of the plot. Most of the key plot details are included and are predominantly accurate.	
Range 5:	9-10 marks	Very detailed knowledge and accurate. Almost all of the key plot details are included and almost all are accurate.	

3b From this extract what do you learn about the character, Portia?

Candidates will make inferences and judgements about the character by referring to details in the extract.
 Portia shows the same skills displayed in the courtroom in Venice: she is in control from the start and knows information the 'adversaries' do not and uses her superior knowledge and wit to outmanoeuvre Bassanio. In the matter of word-play she tops Bassanio's attempts at reconciliation and explanation using parody. She uses the lawyer's technique of questioning and the politician's use of rhetorical questions for effect. She joins with her sister-in-arms, Nerissa, to defeat the supposedly superior men. She shows herself to be an accomplished actress by feigning a variety of emotions including shock, sadness and anger finally, threatening infidelity. She uses word play effectively throughout.

Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Basic statements made. There may be copying or paraphrasing of lines with undeveloped commentary on the character as seen in the extract.
Range 2:	3-4 marks	Some understanding and explanation of the character as seen in the extract.
Range 3:	5-6 marks	Comments show awareness and insight into the character as seen in the extract.
Range 4:	7-8 marks	Developed response; analysis and evaluation of the character as seen in the extract.
Range 5:	9-10 marks	Sustained perceptive analysis and evaluation of the character as seen in the extract.

3c From this extract select **two** aspects that you think are effective when performed.
Briefly explain how and why each aspect is effective when performed.

<p>Candidates will select from a range of material from the extract - these include:</p> <p>Staging / Theatrical aspects: How Bassanio might deliver his opening 'Sweet Portia'. Possible body language of both Bassanio and Gratiano during the rest of his speech. How Portia and Nerissa might hear Bassanio's words. How both Bassanio and Gratiano might respond to Portia's reply to Bassanio. Bassanio's body language and actions during his response to Portia's reply. Portia's body language and actions during her second reply with her threats of infidelity. What the others might be doing throughout the exchange.</p> <p>Language aspects include: Bassanio's half line 'Sweet Portia' - sweet repeated later: 'sweet lady'. Bassanio's rhetorical device of using the same phrase at the end of each line (epistrophe), which is ironically parodied by Portia. Bassanio's repetition of No. His use of exclamation marks for emphasis. Bassanio's appeal using word such as 'shame, courtesy, honour'. Portia's use of elisions, e.g. 'for't'. Her plays upon words such as liberal and 'know him'.</p>		
<p>Each range description subsumes the criteria of the preceding range. Apart from where stated, mark each aspect as a separate item and add together to give the total mark for the answer.</p>		
Below Range 1:	0 marks	No valid response. This includes any selected aspects that are not to be found in the extract.
Range 1:	1 mark	The aspect is clearly identified. If BOTH aspects are part of a generalised account with no clear focus awarded 1 mark only as a total mark for the answer. Paraphrase or copying of the text is the dominant feature in this range.
Range 2:	2 marks	There is a valid, but basic response to the clearly identified aspect; this shows some understanding of the aspect, but demonstrates limited understanding of its effectiveness. Candidates offering mainly a narrative of their own stage directions for the extract without any clear focus on any aspects would receive no more than 2 marks as the total mark out of 10 for the answer.
Range 3:	3 marks	A more detailed response with some analysis of the clearly identified aspect. In this range, the candidate should demonstrate understanding of what makes the aspect effective; this requires some analysis of the aspect that encompasses how the aspect is made effective, and its effect (on the audience).
Range 4:	4 marks	A developed response with a detailed analysis of the clearly identified aspect; the commentary shows understanding and insight into both the 'How' and 'Why' of the effectiveness of the aspect.
Range 5:	5 marks	A sustained response with a focussed and detailed analysis of the clearly identified aspect; the commentary shows perceptive evaluation of the effectiveness of both the 'How' and 'Why' of the effectiveness of the aspect.

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3d After the 'Trial Scene' (Act 4 Scene 1) the mood of the play changes. How do the events of the play's final scene create this change?

Candidates will comment on the change in mood of the play between Act 5 Scene 1 and Act 4 Scene 1 by referring to details from play's final scene.

Range 3-5 answers should include valid, detailed references to both scenes when considering how and why the mood changes in Act 5. More able candidates will deal with the contrast in the final scene using something of Shakespeare's concept of a romantic comedy: essentially, a happy ending. The final scene has characteristics typical of a romantic comedy: overall restoration, reconciliation, harmony and a spirit of optimism; within that are examples of contests of courtly wit and word play, reconciliations between sets of lovers, misunderstandings clarified, disguises cast off, music and marriage. There is also room however in Range 5 answers for consideration of some of the play's problematic tragi-comedy issues including, what happened to Shylock after Act 4 and Antonio's solitary exit at the end of the play. There will also be references to the events of the trial scene, the actions of the Christians and Shylock, and the outcome for Shylock

Below Range 1:	0 marks	No valid response.
Range 1:	1-2 marks	Basic statements are made about the final scene or Act 4 Sc 1. There may be unselective narration of events with a brief, simple commentary.
Range 2:	3-4 marks	Some understanding of the change in mood shown by references to both the final scene and Act 4 Sc 1. There may be unselective narration of events with a brief, simple commentary.
Range 3:	5-6 marks	Comments show some awareness and some insight into how the mood changes between the two Acts.
Range 4:	7-8 marks	Perceptive response showing analysis and understanding of the changes in mood between the two Acts.
Range 5:	9-10 marks	Sustained perceptive analysis and evaluation of the changes in mood between the two Acts.

SECTION B: WRITING TO ANALYSE, REVIEW, COMMENT

Q04. You have been asked to write a report for your head teacher/principal analysing the advantages and disadvantages of coursework in GCSE qualifications. In your report you may wish to include some of the following:

- time spent on coursework
- help that candidates get from others
- skills candidates develop
- opportunities for candidates to improve coursework
- any other factors you may want to include.

Main Assessment Objective: communicate clearly using an analytical and commentary style of writing.

Supporting Assessment Objectives:

- organise ideas into sentences and paragraphs
- use grammatical structures of Standard English and a wide vocabulary to express meanings with clarity and precision.

Purpose: to write an analysis and commentary on the advantages and disadvantages of coursework in GCSE examinations, using the bullet points as starting points for their analysis but able to include some factors from their own experience.

Audience: although the audience is specified as 'head teacher / principal the candidate may validly address their report to an appropriate general audience of adults interested in the topic of GCSE/coursework'; it follows that clarity and precise expression of ideas are of primary importance.

Deleted: the focus is on the issue of coursework in GCSE examinations rather than on communicating with any particular audience

Form: continuous paragraphed prose is expected.

Successful answers are likely to:

- present a coherent and structured analysis of the advantages and disadvantages of coursework in GCSE examinations.
- indicate by comments some hierarchy of coursework advantages and disadvantages.
- include advantages and disadvantages other than those given in the bullet points, e.g. comparison with written examinations, percentage of marks awarded to coursework.
- perhaps distinguish between advantages for different groups: candidates, teachers, employers, parents, examiners.
- be written in a formal register appropriate to the topic.

Deleted: The candidate may validly identify any specific audience, though an audience of the general public or anyone interested in general issues of education is assumed.¶

The examiners' focus should be on the overall quality of the writing. The mark awarded for AO i & ii should balance the general characteristics of the content and awareness of purpose and audience alongside the candidate's organisation and communication of that content. The mark for AO iii should reflect the candidate's punctuation, grammar and spelling.

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

The key discriminators are likely to be the **depth and clarity** of the writing. When using the assessment grids examiners must look for the descriptor that most **appropriately fits in a sustained manner** the response. A response may have features in adjacent descriptors, but it is the descriptor that is most **appropriately sustained** that should prove the 'best fit' within each of the four grids: General Characteristics, Purpose and Audience, Effectiveness of Communication and Organisation; when a 'best fit' is arrived at for each of the four categories, then an overall 'best fit' mark can be awarded for AO i& ii. Arriving at the final mark within the Band, (e.g 12-18 marks) should reflect the security of the four 'best fit' assessments.
The same process of 'best fit' applies for arriving at the mark for AO iii.

Deleted: .

Lower band answers will probably be limited to a few points that are undeveloped and fairly briefly covered.
 Higher band answers should express more detailed suggestions in a sustained way that shows a clear awareness of the task.

MARK SCHEME UNIT 2: Q4 ANALYSE, REVIEW, COMMENT Assessment Objectives (i) and (ii)

Mark Band	General Characteristics	Purpose and Audience	Effectiveness of Communication	
Mark 1-4 Band One	The writing achieves limited success at a basic level.	Little awareness of the purpose of the writing and the audience.	The writing uses a limited vocabulary and shows little variety of sentence structure.	Organisational structure is simple and lacks coherence.
Mark 5 -11 Band Two	The writing expresses ideas which are broadly appropriate.	Some grasp of the purpose of the writing and the audience.	The writing has some evidence of control in the choice of vocabulary and sentence structures.	Organisational structure is simple but shows some development of coherence.
Mark 12-18 Band Three	The writing expresses and develops ideas in a clear, organised way.	A generally clear sense of the purpose of the writing and the audience.	The writing has a well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.	Organisational structure is mostly clear and shows some coherence.
Mark 19 -24 Band Four	The writing effectively presents ideas in an effective, sustained way.	A secure sustained realisation of the purpose of the writing and of the needs of the audience.	The writing has aptly chosen vocabulary and well controlled variety in the construction of sentences.	Organisational structure is secure and shows coherence within paragraphs.
Mark 25 -27 Band Five	The writing achieves precision and clarity in presenting compelling and fully developed ideas.	A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and the audience.	The writing has an extensive vocabulary and mature control in the construction of varied sentence forms.	Organisational structure is assured and shows full control and coherence throughout the text.

**MARK SCHEME UNIT 2: Q4. ANALYSE, REVIEW, COMMENT
(iii)**

Asses:

Mark Band	Punctuation	Grammar	Spel
1 Marks 1-3	Basic punctuation is used with some control.	Grammatical structuring shows some control.	Spelling of commc correct, though in present.
2 Marks 4-5	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 is usually ac
3 Marks 6-8	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 accurate.
4 Marks 9-11	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 only occasional sli
5 Marks 12-13	Control of the full range of punctuation marks is precise, enabling intended emphasis and effects to be conveyed (e.g. by the deployment of semi-colons, pairs of commas or dashes to indicate apposition or interpolation).	Grammatical structuring is ambitious and assured, with sophisticated control of expression and meaning.	Spelling of a wide vocabulary is cons