

Mark Scheme (Results) January 2009

GCSE

GCSE English Pilot (5732A)

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JANUARY 2009

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.

UNIT 2 MARK SCHEME JAN 2009 **FINAL**

Section A SHAKESPEARE

A MIDSUMMER NIGHT'S DREAM

1a Give a brief outline of the key events that lead up to this extract.

Key plot details:		
1.1 Theseus is planning to marry Hippolyta. Egeus wants his daughter Hermia to marry Demetrius, but she wants to marry Lysander. To escape Theseus's judgement the lovers decide to elope; they tell Helena who then tells Demetrius, the one she loves.		
1.2 In the woods the mechanicals get together to rehearse a play for Theseus's wedding.		
2.1 Elsewhere in the woods, Puck and a Fairy discuss an argument between Titania and Oberon.		
Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic knowledge of the plot. Many of the key plot details are omitted and /or are inaccurate.
2	3-4	Clear knowledge of the plot. Some of the key plot details are omitted and /or are inaccurate. More detailed responses.
3	5-6	Sound knowledge of the plot. More of the key plot details are included and are generally accurate.
4	7-8	Secure knowledge of the plot. Most of the key plot details are included and are predominantly accurate.
5	9-10	Very secure knowledge of the plot. The key plot details are included and are almost all accurate.

1b. From this extract what do you learn about the relationship between the characters, Oberon and Titania?

Candidates will make inferences and judgements about the relationship between the characters Oberon and Titania by referring to details in the extract. Obviously the king and queen of the fairy world are in a serious argument and so exchange insults - <i>proud, rash wanton</i> and <i>jealous</i> . Oberon tries to dominate Titania by insisting on his male rights <i>Am I not thy Lord?</i> But Titania is powerful enough not to be easily controlled or subservient and replies with heavy sarcasm - <i>Then I must be thy lady</i> . Their argument (over the boy) that has lasted since the start of summer means that Titania has rejected Oberon's company and his bed! They both accuse each other of the same fault - having other lovers. Titania makes the first accusation with a barbed description of Hippolyta saying Oberon has come to celebrate Hippolyta's marriage to Theseus. Oberon retaliates accusing Titania of having Theseus as a lover, a claim she rejects as lies - <i>the forgeries of jealousy</i> . This seems the stuff of marital arguments! Every time Titania has attempted to enjoy herself Oberon has spoiled it - <i>disturbed our sport</i> . There is a power struggle going on not only between lovers but also between rulers who expect to be obeyed.		
Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic response. Not all the comments may be valid. Any understanding of the relationship, as seen in the extract, is limited, brief and superficial. There may be copying or paraphrasing of lines from the extract.
2	3-4	Response shows some valid understanding and explanation of the relationship, as seen in the extract.
3	5-6	Response shows insight into the relationship, as seen in the extract.
4	7-8	Response shows analytical skill when interpreting the relationship, as seen in the extract.
5	9-10	Response is a sustained perceptive analysis and evaluation of the relationship, as seen in the extract.

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

Staging / Theatrical aspects -

How the entrance of the two opposing camps might be staged. The gesture/s action/s Oberon might use to stop Titania leaving. How Oberon might attempt to impose himself on Titania *Am I not thy Lord?* How the (unanswered) questions might be played. How each delivers their lines and what the other actor might do.

Any staging or lighting FX that might be used to enhance the conflict.

Language aspects - the conflict between Oberon and Titania is where most of the language features are found: the use of powerful negative adjectives before each name: *Proud Titania; Jealous Oberon;* the mythical references in the use of the names of women; the use of the name *Corin* the shepherd; the references to faraway places India, Perigenia; the alliterative effect of *Bouncing Amazon, Your buskined mistress;* the use of questions as part of the on-going marital row. Titania's use of lists *on hill, in dale...*

The use of archaic language, e.g.: *buskined, beached margent, art, break his faith, Ill met, Skip hence, Tarry, rash wanton ...* and words with the ed stressed *ravished, paved, beached.* The use of *thou thy.* Titania's use of adjective/noun in a list: *paved fountain, rushy brook, beached margent, whistling wind.*

A staging/performance or language aspect must be clearly identified by any of the following: (1) line reference, (2) quotation or stage direction from the text or (3) clear indication, e.g. 'when the two kiss'. Generalised references that have some creditable material will not normally score above band 1: these may include ideas for lighting or positioning of actors on the stage; however to score above band 1 there must be an adequate response to a specific clearly identified point in the extract. Character studies per se are not normally valid, but comments on what the character(s) do/say may earn credit. Answers may validly include both staging/performance and language features of an identified section of the text; if there is enough material to credit, this may be considered as two aspects.

Mark each aspect as a separate item and add together to give the total mark for the answer.

Band	Mark	Descriptor
Below 1	0	No valid response; this includes answers where there is a textual identification (see above), but no valid comment. No mark for aspects outside the extract.
1	1	A basic, but valid response to the clearly identified aspect. Paraphrase or copying of the text may be a characteristic in this band. If the response is a generalised account with no specific reference or focus or an account of the candidate's own stage directions, but with some valid comments, award up to 2 marks as the total for c.
2	2	A valid response to the clearly identified aspects with comments that show some understanding of the features of the aspect, but demonstrate limited understanding of its effectiveness.
3	3	A developed response showing understanding and insight, with a detailed analysis of <i>either how</i> the aspect is made effective or <i>why</i> it is effective for the audience.
4	4	A developed response showing understanding and insight, with a detailed analysis of <i>both how</i> the aspect is made effective and <i>why</i> it is effective for the audience.
5	5	A sustained perceptive response, giving a detailed analysis and evaluation of <i>both how</i> the aspect is made effective and <i>why</i> it is effective for the audience.

1d Write about the importance of the changing relationship between the characters Oberon and Titania.

Candidates will make inferences and judgements about relationship between Oberon and Titania, the changes in their relationship and the importance of these changes in the play. The conflict between the fairy king and queen provides one of the main plots of the play and involves the four mortal lovers and Bottom. Their conflict and eventual reconciliation is mirrored in the relationship between Theseus and Hippolyta; however the quarrels and rivalries cause discord in their relationship which results in disruption and disorder in the natural world, and it is only when their relationship is renewed does harmony begin to be restored elsewhere. Harmony is fully restored to both the spirit and mortal worlds as they give their final blessings on the nuptials of the three sets of mortal lovers.

Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic statements are made. There may be unselective narration of events concerning Oberon and Titania; any commentary is brief and superficial. Not all the comments may be valid.
2	3-4	Some understanding of the relationship between Oberon and Titania with some valid response to the changes in their relationship.
3	5-6	Comments show awareness and insight into relationship between Oberon and Titania with some valid and detailed comments on the changes in their relationship.
4	7-8	Perceptive response showing analysis and understanding of the changes in the relationship between Oberon and Titania and the importance of their relationship in the play.
5	9-10	Sustained perceptive analysis and detailed evaluation of the changes in the relationship between Oberon and Titania and the importance of their relationship in the play.

ROMEO AND JULIET

2a Give a brief outline of the key events that lead up to this extract from when Romeo sees Juliet on her balcony (Act 2 Scene 2).

Key plot details:
 2.2 Romeo climbs the Capulet's wall and learns of Juliet's love for him. They decide to marry; Juliet will send a messenger in the morning with wedding plans.
 2.3 Romeo visits Friar Lawrence's cell and tells him of his love for Juliet. Friar Lawrence eventually agrees to marry them, hoping it will end the feud.
 2.4 Benvolio tells Mercutio that Romeo did not come home, and that Tybalt has sent Romeo a challenge. Romeo appears and is teased. Juliet's nurse and servant appear. Romeo tells her to make sure Juliet goes to the Friar's cell that afternoon to be married.
 2.5 Juliet awaits the return of the Nurse.

Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic knowledge of the plot. Many of the key plot details are omitted and /or are inaccurate.
2	3-4	Clear knowledge of the plot. Some of the key plot details are omitted and /or are inaccurate. More detailed responses.
3	5-6	Sound knowledge of the plot. More of the key plot details are included and are generally accurate.
4	7-8	Secure knowledge of the plot. Most of the key plot details are included and are predominantly accurate.
5	9-10	Very secure knowledge of the plot. The key plot details are included and are almost all accurate.

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

Candidates will make inferences and judgements about the character, Nurse as seen in the extract.

The Nurse shows some of the mixture of characteristics that makes her such an interesting character. She enjoys her position of power over Juliet, despite her love for her. She plays around with Juliet's impatience and emotions by withholding the information she eagerly awaits using a mixture of exaggerated tiredness and pretended innocence. She teases Juliet, forcing her to hang on to the Nurse's every word. She shows her affection for Juliet by her playful teasing and pretence of the importance of Romeo's message. She plays upon her physical condition looking for some sympathy as part of the game she plays with Juliet. As usual she is wordy, as seen in several instances, such as her description of Romeo's qualities and her own aches and pains. She also shows her lower social class with her use of colloquial language. She is full of admiration for Romeo and his qualities and compliments Juliet on her choice of him as a lover.

Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic response. Not all the comments may be valid. Any understanding of the character, as seen in the extract, is limited, brief and superficial. There may be copying or paraphrasing of lines from the extract. General character comments maybe valid here.
2	3-4	Response shows some valid understanding and explanation of the character, as seen in the extract.
3	5-6	Response shows insight into the character, as seen in the extract.
4	7-8	Response shows analytical skill when interpreting the character, as seen in the extract.
5	9-10	Response is a sustained perceptive analysis and evaluation of the character, as seen in the extract.

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

Staging / Theatrical aspects: the main focus is any part of the staging of the way the Nurse withholds the news about Romeo from Juliet and Juliet's attempts to get that news from her; this includes the actions of both actors playing the two parts as each delivers their lines. Juliet's impatient questioning and the Nurse's techniques of avoidance throughout the extract are all open to discussion by candidates; even at the end of the extract the Nurse turns aside Juliet's impatient attention - *Where is your mother?*

Language aspects are found in the exchanges between Juliet and her Nurse and Juliet's increasing frustration with the Nurse's responses. These include:

Juliet's use of questions; the techniques the Nurse uses to avoid giving Juliet the answers to her questions. Juliet's repetition of *sweet* to mollify the Nurse. The use of contrasts: sad/merry; sweet/sour; good/bad. The Nurse's list of words to describe Romeo; both characters use of colloquial language indicating the informality of their speech and their close relationship despite their differences in social class, e.g. *a't'other side, I'faith, is't* and oaths *Jesu*. The use of archaic words, e.g. *Fie, jaunce, art, dost*.

The mixture of patterns of speech: prose and some blank verse spoken by the Nurse and blank verse by Juliet. The use of images, e.g. *music of sweet news* and the Nurse's use of images to describe Romeo.

A staging/performance or language aspect must be clearly identified by any of the following: (1) line reference, (2) quotation or stage direction from the text or (3) clear indication, e.g. 'when the two kiss'. Generalised references that have some creditable material will not normally score above band 1: these may include ideas for lighting or positioning of actors on the stage; however to score above band 1 there must be an adequate response to a specific clearly identified point in the extract. Character studies per se are not normally valid, but comments on what the character(s) do/say may earn credit. Answers may validly include both staging/performance and language features of an identified section of the text; if there is enough material to credit, this may be considered as two aspects.

Mark each aspect as a separate item and add together to give the total mark for the answer.

Band	Mark	Descriptor
Below 1	0	No valid response; this includes answers where there is a textual identification (see above), but no valid comment. No mark for aspects outside the extract.
1	1	A basic, but valid response to the clearly identified aspect. Paraphrase or copying of the text may be a characteristic in this band. If the response is a generalised account with no specific reference or focus or an account of the candidate's own stage directions, but with some valid comments, award up to 2 marks as the total for c.
2	2	A valid response to the clearly identified aspects with comments that show some understanding of the features of the aspect, but demonstrate limited understanding of its effectiveness.
3	3	A developed response showing understanding and insight, with a detailed analysis of <i>either</i> how the aspect is made effective or why it is effective for the audience.
4	4	A developed response showing understanding and insight, with a detailed analysis of <i>both</i> how the aspect is made effective and why it is effective for the audience.
5	5	A sustained perceptive response, giving a detailed analysis and evaluation of <i>both</i> how the aspect is made effective and why it is effective for the audience.

2d Write about the importance of the Nurse in the play.

Candidates will make inferences and judgements about the importance the Nurse in the play.

There is a lot of material available on the Nurse. Good answers should cover material from different parts of the play; it will be difficult to reward beyond Band 1 answers that remain within the extract.

To achieve Band 3 candidates should deal effectively with **both**:

- **the importance of the Nurse as a character:** including her common sense, earthy wit and humour, her good nature, her love of Juliet and their close bond (until it is broken)
- **her importance in the plot:** as a go-between for Juliet and Romeo and between Juliet and her parents and, (up to the Friar's secret plan for Juliet's 'death') as a confidante for Juliet.

Candidates may refer to the two features of her role, but to achieve Band 3 and above the general criteria in the **Descriptor** for each band must be met: e.g. Band 3: *insight with some valid selective textual references in support*. Look out for answers that validly conflate these two. Other aspects that should be rewarded include: The Nurse also provides opportunities interacting with other characters for humour, wit and bawdiness. After first warning, then enabling and encouraging Juliet's relationship with Romeo, she eventually advises Juliet against Romeo with a commonsense solution.

Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Response is basic and superficial. Not all the comments may be valid. There may be unselective narration of events.
2	3-4	Response shows some valid understanding of the importance of the Nurse. There may be narration of relevant events and some comments.
3	5-6	Response shows insight into the importance of the Nurse. There will be some valid selective textual references in support of comments.
4	7-8	Response shows analytical skill when interpreting the importance of the Nurse, with discriminating textual references in support of comments.
5	9-10	Response shows sustained perceptive analysis and evaluation of the importance of the Nurse, with discriminating textual references in support of comments.

MERCHANT OF VENICE

3a Give a brief outline of the key events that are set in Belmont that lead up to this extract.

Key plot details:		
1.2 Portia laments the condition in her father's will: her husband being chosen by the lottery of the three caskets, one of which contains her picture. She prefers Bassanio to her other suitors, and wishes he would come and choose correctly.		
2.1 The Moroccan prince arrives to learn that if he chooses wrongly, he must swear to never ask any woman to marry him.		
2.7 His choice, gold, is wrong; he leaves.		
2.9 The Prince of Aragon incorrectly chooses silver. He swears never to tell anyone his choice.		
3.2 When Bassanio arrives, Portia's begs him to wait, but he chooses the lead casket and wins Portia's hand.		
Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic knowledge of the plot. Many of the key plot details are omitted and /or are inaccurate.
2	3-4	Clear knowledge of the plot. Some of the key plot details are omitted and /or are inaccurate. More detailed responses.
3	5-6	Sound knowledge of the plot. More of the key plot details are included and are generally accurate.
4	7-8	Secure knowledge of the plot. Most of the key plot details are included and are predominantly accurate.
5	9-10	Very secure knowledge of the plot. The key plot details are included and are almost all accurate.

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

Candidates will make inferences and judgements about the character of Portia by referring to details in the extract.		
Portia's words are heartfelt and modest - <i>Such as I am</i> . She speaks of herself in the third person. Is this for effect or false modesty? She lists her virtues and describes her inexperience: <i>unlessoned, unschooled, unpractised</i> . Again, is this false modesty? She uses exaggeration for effect saying how she wished she were 10,000 times better than she is for Bassanio's sake! She comments on her youthfulness - <i>girl</i> , willingness to learn, and intelligence- <i>not bred so dull but she can learn</i> . She gives herself totally to Bassanio, body and wealth, showing her to be a woman of her times.		
Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Basic response. Not all the comments may be valid. Any understanding of the character, as seen in the extract, is limited, brief and superficial. There may be copying or paraphrasing of lines from the extract.
2	3-4	Response shows some valid understanding and explanation of the character, as seen in the extract.
3	5-6	Response shows insight into the character, as seen in the extract.
4	7-8	Response shows analytical skill when interpreting the character, as seen in the extract.
5	9-10	Response is a sustained perceptive analysis and evaluation of the character, as seen in the extract.

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

Staging / Theatrical aspects:

The main focus will probably be on how Portia's speech might be delivered leading up to her gift of the ring to Bassanio, with comments on possible movement, actions and gestures for effect. Other aspects dealt with include: Possible body language of Bassanio during Portia's speech; how Bassanio's speech might be delivered. How Portia might react to Bassanio's words; how the gift of the ring might be played; what the others might be doing throughout the exchange the use of staging and lighting FX.

Language aspects are found in the contrasts and similarities between what Bassanio and Portia say. These include:

There is modesty in Portia's speech which is written in blank verse and although it appears to be relatively simple language when compared to Bassanio's it has several rhetorical devices, such as: her use of exaggeration, use of lists, e.g. *virtues... unlessoned... her lord... , part from, lose...*; the repetition of words - *wish*; the balance of *you/me*; the unusual use of financial images to describe her appeal to Bassanio; Portia's description of herself in the third person; her use of *Queen, lord, and master* to describe herself and Bassanio as *lord, governor, king*. Bassanio's words on first reading seem to have more dramatic and romantically poetic effect than does Portia's when he describes how his blood speaks to her. There is a poetic conceit in his description of the effect of her words on him, leading up to his dramatic vow about never giving up Portia's ring until his death! There are rhetorical effects: *expressed and not expressed; this ring... this finger*.

A staging/performance or language aspect must be clearly identified by any of the following: (1) line reference, (2) quotation or stage direction from the text or (3) clear indication, e.g. 'when the two kiss'. Generalised references that have some creditable material will not normally score above band 1: these may include ideas for lighting or positioning of actors on the stage; however to score above band 1 there must be an adequate response to a specific clearly identified point in the extract. Character studies per se are not normally valid, but comments on what the character(s) do/say may earn credit. Answers may validly include both staging/performance and language features of an identified section of the text; if there is enough material to credit this may be considered as two aspects.

Mark each aspect as a separate item and add together to give the total mark for the answer.

Band	Mark	Descriptor
Below 1	0	No valid response; this includes answers where there is a textual identification (see above), but no valid comment. No mark for aspects outside the extract.
1	1	A basic, but valid response to the clearly identified aspect. Paraphrase or copying of the text may be a characteristic in this band. If the response is a generalised account with no specific reference or focus or an account of the candidate's own stage directions, but with some valid comments, award up to 2 marks as the total for c.
2	2	A valid response to the clearly identified aspects with comments that show some understanding of the features of the aspect, but demonstrate limited understanding of its effectiveness.
3	3	A developed response showing understanding and insight, with a detailed analysis of <i>either</i> how the aspect is made effective or <i>why</i> it is effective for the audience.
4	4	A developed response showing understanding and insight, with a detailed analysis of <i>both</i> how the aspect is made effective and <i>why</i> it is effective for the audience.
5	5	A sustained perceptive response, giving a detailed analysis and evaluation of <i>both</i> how the aspect is made effective and <i>why</i> it is effective for the audience.

3d In what ways is the ring that Portia gives to Bassanio important in the play?

Candidates will make inferences and judgements about the importance of the ring. The sub-plot of the rings is the main focus of the rest of the play after the Trial Scene. Candidates should give an account of the rings sub-plot from the extract up to the end of Act 5. To achieve Band 3 and above candidates should consider how the rings sub-plot provides light relief after the events of the 'Trial Scene.' The battle of the sexes with Portia (once again) outwitting the men is part of the attraction of the rings sub-plot. The action moves away from Venice, at the end of Act 4, with its darker world of conflict, money, commerce and greed, to Belmont with its associations of love, music and humour, where, after a short period of light-hearted domestic conflict, the play ends on a note of harmony.

Band	Mark	Descriptor
Below 1	0	No valid response.
1	1-2	Response is basic and superficial. Not all the comments may be valid. There may be unselective narration of events.
2	3-4	Response shows some valid understanding of the importance of the ring. There may be narration of relevant events concerning the rings sub-plot from Act 4 and Act 5 with a superficial commentary.
3	5-6	Response shows insight into of the importance of the ring with some valid comments on the sub-plot of the rings. There will be some valid selective textual references in support of comments.
4	7-8	Response shows analytical skill when interpreting showing analysis and understanding of the importance of the ring and the rings sub-plot, with discriminating textual references in support of comments.
5	9-10	Response shows sustained perceptive analysis and evaluation of the importance the ring and the rings sub-plot, with discriminating textual references in support of comments.

SECTION B: WRITING TO ANALYSE, REVIEW, COMMENT

Q4 Write an article for an information guide for teenagers recommending a place of interest in this country that they might enjoy visiting.

You should **analyse** the venue's appeal to teenagers of the place you are recommending.

In your article you may wish to include some of the following:

- features that make it attractive to teenagers
- any helpful hints or tips for the visit
- any other ideas you may have

Main Assessment Objective: communicate clearly using a style of writing that informs and analyses. Advice may be given, but this is secondary to the main purpose of analysis.

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 information guide on a place of interest **analysing** the appeal for a teenage audience. Advice may be given in the form of hints or tips.

Audience: the focus is for teenagers reading about places of interest in an information guide.

Form: continuous paragraphed prose is expected.

Successful answers should:

- identify the candidate's choice of place, (with perhaps brief details of location)
- give the reasons for it being chosen within a coherent and structured **analysis** of its appeal for teenagers
- be written in a register appropriate to the topic; one that will use mainly formal language but also occasionally, as part of the appeal to a teenage audience, may employ some features of informal language.

Successful answers may also:

- (perhaps) provide some helpful hints or tips for any visit to the place of interest (if appropriate) in support of the analysis of the venue's appeal.

The examiner's focus should be on the quality of the writing.

- 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, clarity and purpose** 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'.

Lower band answers will probably be limited to a few points that are undeveloped and fairly briefly covered. There may be a tendency to drift into the APA triplet using persuasive or advisory writing techniques.

Higher band answers should express more detailed suggestions in a sustained way that shows a clear awareness of the task with an emphasis on **analysis**.

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

Mark Band	General Characteristics	Purpose and Audience	Effectiveness of Communication	Organisation
Band 1 Mark 1-4	Achieves limited success at a basic level.	Little awareness of the purpose and audience.	Limited vocabulary; little variety of sentence structure.	Organisation is simple with limited success in introducing and developing a response.
Band 2 Mark 5 -11	Expresses ideas that are broadly appropriate.	Some grasp of the purpose of and audience.	Some evidence of control in the choice of vocabulary and sentence structures.	Organisation shows some grasp of text structure, with opening and development, and broadly appropriate paragraphing.
Band 3 Mark 12-18	Expresses and develops ideas in a clear, organised way.	A generally clear sense of the purpose of the writing and audience.	Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.	Organisation is mostly sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
Band 4 Mark 19 -24	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.	Aptly selected vocabulary and well controlled variety in the construction of sentences.	Organisation is secure, with a well-judged text structure, effective paragraphing and a range of cohesive devices between and within paragraphs.
Band 5 Mark 25 -27	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 audience.	An extensive vocabulary and mature control in the construction of varied sentence forms.	Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of a range of cohesive devices.

MARK SCHEME UNIT 2:

Q4. ANALYSE, REVIEW, COMMENT Assessment Objective (iii)

Mark Band	Punctuation	Grammar	Spelling
Band 1 Marks 1-3	Basic punctuation is used with some control.	Grammatical structuring shows some control.	Spelling of common words is usually correct, though inconsistencies are present.
Band 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 and more complex words is usually accurate.
Band 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 range of words is accurate.
Band 4 Marks 9-11	Punctuation is accurate, with a wide selection 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.
Band 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 and ambitious vocabulary is consistently accurate.

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