

Mark Scheme (Results)

Music 2010

GCE

GCE Music (6MU06) Paper 01 Further Musical Understanding

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Summer 2010

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

PART A: AURAL ANALYSIS

Question Number	Question	Mark
1(a)	Name the type of longer work from which these excerpts come.	1
	Acceptable Answers	
	Opera	

Question Number	Question	Mark
1(b)(i)	Name the type of male voice singing in both excerpts.	1
	Acceptable Answers	
	Tenor	

Question Number	Question	Mark
1(b)(ii)	Which excerpt has the larger overall vocal range?	1
	Acceptable Answers	
	Excerpt A	

Question Number	Question	Mark
1(c)	Apart from overall vocal range, identify two other differences between the vocal melodic lines of the excerpts.	2
	Acceptable Answers	
	<p>One mark for each of the following (max 2):</p> <ul style="list-style-type: none"> A is more fragmentary/ A has more rests /B is more sustained A is more declamatory/A contains a recitative-like passage B is more lyrical/legato A has larger leaps B has leaps at the beginning B has a melisma B has more stepwise movement B contains a long descent A contains an ascending sequence B has a descending sequence A contains less regular musical phrases B features more phrase-repetition/repeated bars B has clearly defined one and two-bar phrases/balanced phrases/periodic phrasing B has shorter phrases A contains a wider range of rhythmic values 	

Question Number	Question	Mark
1(d)	Compare and contrast the use of the orchestra in the two excerpts.	3
	Acceptable Answers	
	<p>One mark for each of the following (max 3):</p> <ul style="list-style-type: none"> • Orchestra has a more independent role in A • B - Orchestra doubles vocal line • B is more homophonic in texture/accompanies vocal line • A introduces separate motifs/counter-melodies • A contains an ostinato in the bass • There is a prominent harp part in A • A includes piccolo • A has woodwind solos • A has some higher pitched sounds • Both contain string tremolos • A has glissandi • B ends with an orchestral coda 	

Question Number	Question	Mark
1(e)	Put a cross in the box next to the year in which these excerpts were composed.	1
	Acceptable Answers	
	D 1872	

Question Number	Question	Mark
1(f)	Put a cross in the box next to the name of the composer of these excerpts.	1
	Acceptable Answers	
	C Mussorgsky	

(Total for Question 1 = 10 marks)

Question Number	Question	Mark
2(a)	Write out the missing notes of the melody line in bars 22 and 23.	8
	Acceptable Answers	
	 <p>There are 10 pitches and 10 durations to complete, max 8.</p> <p>0 No work offered capable of assessment 1 1-2 pitches/note lengths correct 2 3-4 pitches or note-lengths correct 3 5-7 pitches or note-lengths correct 4 8-10 pitches or note-lengths correct 5 11-12 pitches or note-lengths correct 6 13-15 pitches or note-lengths correct 7 16-18 pitches or note-lengths correct 8 19-20 pitches or note-lengths correct</p>	

Question Number	Question	Mark
2(b)(i)	Complete the sentences below.	4
	Acceptable Answers	
	<p>In bars 5 to 6 there is a(n) Perfect..... cadence in the Tonic/D minor/Dm..... key.</p> <p>In bars 13 to 14 there is a(n) Imperfect..... cadence in the Relative major/F major/F..... key.</p> <p>(Answers must appear in the correct order)</p>	

Question Number	Question	Mark
2(b)(ii)	Identify the three chords indicated in bar 25.	3
	Acceptable Answers	
	<p>Chord A Neapolitan 6th/bIIb.....</p> <p>Chord B Augmented/Italian 6th/Aug 6th.....</p> <p>Chord C V7/C7.....</p> <p>Accept 6th written as a word - sixth</p>	

Question Number	Question	Mark
2(c)	Put a cross in the box next to the genre of longer work from which this movement is taken.	1
	Acceptable Answers	
	C String Quartet	

Question Number	Question	Mark
2(d)	Name a possible composer of this excerpt.	1
	Acceptable Answers	
	<ul style="list-style-type: none"> • Beethoven • Haydn • Mozart • Schubert • Mendelssohn 	

Question Number	Question	Mark
2(e)	Put a cross in the box next to the date this excerpt was composed.	1
	Acceptable Answers	
	B 1801	

(Total for Question 2 = 18 marks)

PART B: MUSIC IN CONTEXT

Question Number	Question	Mark
3(a)	<p>Stravinsky believed that in <i>Pulcinella</i> he succeeded in composing something which went beyond a basic eighteenth-century reproduction. How far is this assessment valid in the case of the <i>Vivo</i>? p154</p> <p>Indicative content</p> <p>Where appropriate, points should be illustrated with examples from the music</p> <ul style="list-style-type: none"> • based on a Baroque work (solo cello sonata by Pergolesi) • it is more than a pastiche (it is not an attempt to produce something new in the Baroque style as exactly as possible) • Stravinsky preferred to describe his approach here as “re-composition” - not simply an arrangement <p>Re-composition is achieved through:</p> <ul style="list-style-type: none"> • novel instrumentation <ul style="list-style-type: none"> ○ transfer of cello part to double bass ○ prominent solo trombone ○ modified <i>concerto grosso</i> style • new instrumental techniques eg <ul style="list-style-type: none"> ○ double bass high register ○ trombone glissando ○ <i>du talon</i> explained • virtuosic writing • unusual textures, eg heterophony • dissonance treatment • modified perfect cadences - eg III-I at end • unexpected stresses/syncopation • frequent performance directions • many dynamic directions • interpolation of extra bars (bars 22-24) <p>(See holistic grid)</p>	13

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
11-12	Excellent. Typically 9 or more relevant points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Question	Mark
3(b)	In 'Thy hand, Belinda' and 'When I am laid in earth' from <i>Dido and Aeneas</i> , Purcell portrays a character facing death. Describe those features in the music which underline Dido's state of mind at this point. p356	13
	Indicative content	
	<p>Where appropriate, points should be illustrated with examples from the music</p> <p>Recitative</p> <ul style="list-style-type: none"> • Dido refers to death as a welcome guest, welcome highlighted by a Scotch snap • melisma on <i>dark</i> • suspensions/appoggiaturas • fluid tonal scheme points to disturbed state of mind • chromatic inflections • overall descending line • fragmentary phrasing <p>Aria</p> <ul style="list-style-type: none"> • fatalism/grief conveyed by: <ul style="list-style-type: none"> ○ chromatic bass line ○ descending bass line ○ (recurring) ground bass ○ lack of modulation ○ repeated perfect cadences ○ minor key • frequent use of suspensions (often multiple) in <i>ritornelle</i> • ground bass frequently out of synchronization with vocal line • five-bar ground bass imparts unease • diminished 7th chord at b 12 • melodic diminished 5th on <i>troubled</i> • high repeated notes on <i>remember me</i> <p>(See holistic grid)</p>	

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2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
7-8	Competent. Typically 5-6 relevant, illustrated points, or 7-8 relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
9-10	Confident. Typically 7-8 relevant, illustrated points, or 9 or more relevant points with limited illustration. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
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13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Question	Mark
3(c)	<p data-bbox="268 271 1212 344">Identify those features of <i>Baris Melampahan (extract)</i> which indicate the ritualistic and communal nature of this music. p522</p> <p data-bbox="268 376 544 414">Indicative content</p> <p data-bbox="268 454 1254 528">Where appropriate, points should be illustrated with examples from the music</p> <ul data-bbox="316 568 1222 1458" style="list-style-type: none"> • the instruments are the property of the community rather than the individual members • the Baris style is typical of a ritual dance performed (by Balinese men) to show warlike skills • Gamelan performance requires a large ensemble of performers playing for the most part tuned gongs and/or metallophones • Gongs deliberately pitched slightly differently to produce <i>ombak</i> (or "beat") in tuning • each group is unique in tuning and formation • modern <i>Kebyar</i>-style • consists of alternations of limited musical material • contrasts of dynamics • contrasts of tessitura • contrasts of textural density • steady pulse (established by <i>Kempli</i>)... • ...except for opening and/or end passages • <i>gongan</i> (rhythmic cycle) sub-divided into 4-beat <i>ketegs</i> • Gong marks end of each rhythmic cycle • individual parts remain largely unchanged once established • based on (repeated) nuclear melody • built on five pitches from the <i>Pelog (Selisir)</i> scale • heterophonic (treatment of main theme) <p data-bbox="277 1491 531 1529">(See holistic grid)</p>	13

Mark	Descriptor
0	No positive features can be clearly identified.
1	Poor. Typically 1-2 relevant points with no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
2-3	Limited. Typically 1-2 illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
4-5	Basic. Typically 3-4 relevant points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
6	Adequate. Typically 3-4 relevant, illustrated points, or 5-6 relevant points with limited illustration. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
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13	Outstanding. Typically more than 9 relevant, well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

(Total for Question 3 = 26 marks)

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Question Number	Question	Mark
4(a)	<p>Compare and contrast approaches to melody and rhythm in the three works listed below.</p> <ul style="list-style-type: none"> • John Cage, <i>Sonatas and Interludes for Prepared Piano: Sonatas I–III</i> p168 • Joseph Haydn, <i>String Quartet in E flat Op. 33, No. 2: movement IV</i> p202 • Robert Schumann, <i>Kinderscenen, Nos 1, 3 & 11</i> p258 <p>Indicative content</p>	36
	<p>Cage Melody:</p> <ul style="list-style-type: none"> • the usual features of melody difficult to discern (because of preparation/distortion of pitch etc) • some apparently chromatic elements • some apparently pentatonic elements • angular lines • ornamentation • repetition (Sonata III) <p>Rhythm:</p> <ul style="list-style-type: none"> • fractal/micro-macrocosmic scheme (in which small-scale rhythmic durations determine the overall proportions of the structure) • Sonata I uses 7 crotchet units • sets of 4-1-3 (repeated) and 4-2 (repeated) • these are the rhythmic cells of bars 1-7, amounting to 28 crotchets • Sonata II: $1\frac{1}{2} + 1\frac{1}{2} + 2\frac{3}{8} + 2\frac{3}{8}$ applied to 31 crotchets • Sonata III: $1 + 1 + 3\frac{1}{4} + 3\frac{1}{4}$ applied to 34 crotchets • these structures are inaudible • at surface level, the Sonatas are marked by off-beat effects • triplets • other irregular note groupings • rhythmic displacements of short patterns • Sonata III makes use of a more regular pulse • frequent changes of time-signature • augmentation in Sonata III <p>Haydn Melody:</p> <ul style="list-style-type: none"> • periodic phrasing • frequent two-bar phrases • predominantly major mode • frequent appoggiaturas 	

- some chromatic appoggiaturas
- chromaticism
- sequences
- ornamentation
- some motivic writing
- fragmentation
- Lombardic rhythms

Rhythm:

- compound **duple**
- with change to simple duple towards the end
- Violin I part generally more active than remaining parts
- frequent use of continuous quavers
- silences
- use of anacrusis

Schumann

Melody:

- periodic phrasing
- diatonic in first piece
- with distinctive rising 6th
- repetition
- sequence
- scalar patterns in *Hasche-Mann*
- appoggiaturas in *Hasche-Mann*
- chromaticism in *Fürchtenmachen*
- repeated notes in *Fürchtenmachen*

Rhythm:

- all three pieces in simple duple time
- triplets in *Von Fremden Landen und Menschen*
- off-beat chords in *Fürchtenmachen*
 - do not accept 'dotted rhythm'
- continuous semiquavers

(See holistic grid)

Mark	Descriptor
0	No positive features can be clearly identified.
1-5	Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
20-23	Competent. Typically 9-12 appropriately illustrated points, or 13-16 points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
24-27	Confident. Typically 13-16 appropriately illustrated points, or 17+ points with limited examples. QWC: The skills needed to produce convincing writing mostly in place. Good organisation and clarity. Some syntactical and/or spelling errors may be found but overall the writing will be coherent.
28-31	Excellent. Typically 17+ points with most appropriately illustrated. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.
32-36	Outstanding. Typically 18+ well illustrated points. QWC: Very few syntactical and/or spelling errors may be found, but these will not detract from the overall coherence. Excellent organisation and planning. All the skills required to produce convincing writing will be in place.

Question Number	Question	Mark																												
4(b)	<p>Comment on the ways in which tonality is used in the three pieces listed below.</p> <ul style="list-style-type: none"> • Michael Tippett, <i>Concerto for Double String Orchestra: movement I</i> p120 • Ludwig van Beethoven, <i>Septet in E flat, Op. 20: movement I</i> p207 • <i>West End Blues</i> as recorded by Louis Armstrong and his Hot Five, p461 	36																												
	Indicative content																													
	<p>Tippett</p> <ul style="list-style-type: none"> • modal elements... • ...sometimes mixed to produce ambiguous effects • bimodality • occasional traces of pentatonicism • some cadential progressions, e.g. Phrygian at b. 21 • but not operating in a functional sense • quickly-changing unrelated chords intensify sense of tonal flux • tonal centres <table border="0" style="width: 100%;"> <tr><td style="width: 10%;">1-20</td><td>tonal centre A</td></tr> <tr><td>21-38</td><td>moving through C Lydian</td></tr> <tr><td>39-67</td><td>based on G</td></tr> <tr><td>68</td><td>on E</td></tr> <tr><td>80</td><td>region of C#</td></tr> <tr><td>86</td><td>C# major</td></tr> <tr><td>91</td><td>F minor</td></tr> <tr><td>93</td><td>B flat minor</td></tr> <tr><td>107</td><td>A flat</td></tr> <tr><td></td><td>latterly clouded by augmented triad</td></tr> <tr><td>119</td><td>"non-tonal"</td></tr> <tr><td>129-146</td><td>based on A</td></tr> <tr><td>165-193</td><td>based on A</td></tr> <tr><td>228</td><td>final extended modal cadence involving flat 7 - tonic, the last chord without third</td></tr> </table> <p>Beethoven</p> <ul style="list-style-type: none"> • functional tonality • defined by cadences • modulation • credit demonstration of functional tonality as shown by each new change of key/relevant feature, e.g. <ul style="list-style-type: none"> ○ bar 53 B flat/dominant for second subject ○ keys change more rapidly in course of development, beginning at b 111, e.g. 	1-20	tonal centre A	21-38	moving through C Lydian	39-67	based on G	68	on E	80	region of C#	86	C# major	91	F minor	93	B flat minor	107	A flat		latterly clouded by augmented triad	119	"non-tonal"	129-146	based on A	165-193	based on A	228	final extended modal cadence involving flat 7 - tonic, the last chord without third	
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- | | | |
|--|---|--|
| | <ul style="list-style-type: none">○ bar 116 C minor○ bar 124 A flat○ bar 136 F minor○ bar 140 Dominant preparation for start of recapitulation○ bar 154 E flat○ bar 258 A flat○ bar 266 E flat for Coda | |
|--|---|--|

Armstrong

- tonally wayward introduction
- introduction finishes with augmented chord
- Eb major
- using blues scale/blue notes/chromatic notes
- no modulation (as dictated by 12-bar blues scheme)
- prolonged dominant preparation for conclusion
- modified plagal cadence

(See holistic grid)

Mark	Descriptor
0	No positive features can be clearly identified.
1-5	Poor. Typically 1-4 points but no examples. QWC: The writing may have some coherence and will be generally comprehensible, but lack both clarity and organisation. The skills needed to produce effective writing will not normally be present. Frequent syntactical and/or spelling errors are likely to be present.
6-10	Limited. Typically 1-4 appropriately illustrated points. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
11-15	Basic. Typically 5-8 points with limited illustration. QWC: The writing may show elements of coherence but there are likely to be passages which lack clarity and proper organisation. Range of skills needed to produce effective writing is likely to be limited. Frequent syntactical and/or spelling errors are likely to be present.
16-19	Adequate. Typically 5-8 appropriately illustrated points, or 9-12 points with limited examples. QWC: The writing may show some degree of organisation and clarity but this will not be sustained throughout the response. The candidate will demonstrate most of the skills needed to produce effective writing but there will be lapses in organisation. Some syntactical and/or spelling errors are likely to be present.
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(Total for Question 4 = 36 marks)
TOTAL FOR PAPER = 90 MARKS

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