

# Mark Scheme (Results)

Summer 2013

GCSE English (5EH2H)  
Paper 01 The Writer's Craft

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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, ie 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.

## Mark Scheme

This booklet contains the mark schemes for the English Unit 2: The Writer's Craft Higher Tier Question Papers.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a 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 their 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.

A crossed-out response should be marked if there is no other response on the paper.

### Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids.

#### A02: Reading

- i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- ii Develop and sustain interpretations of writers' ideas and perspectives.
- iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- iv Understand texts in their social, cultural and historical contexts.

#### A03: Writing

- i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

## SECTION A: SHAKESPEARE

### *Romeo and Juliet*

Question Number	Question	
1(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• she is deeply affected by the thought of the deaths of Tybalt and/or Romeo: ‘my dearest cousin and my dearer lord?’ - although more concerned about Romeo</li> <li>• she is passionate, evidenced by her exclamations and rhetorical questions</li> <li>• she is horrified by Romeo’s actions (‘dove-feathered raven’) and how they contrast with his appearance</li> <li>• she rushes to defend Romeo against the nurse: ‘Blistered be thy tongue/ For such a wish!’</li> <li>• in doing that, she contradicts herself: ‘what a beast was I to chide at him!’</li> <li>• Juliet’s use of hyperbole: ‘dreadful trumpet’, ‘general doom’ and how this shows she over-dramatises</li> <li>• her use of oxymorons (‘fiend angelical’) indicates how imaginative and articulate she is; or how baffled she is.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
1(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.  Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Nurse’s belief that she is supporting Juliet’s feelings and possibly comforting her</li> <li>• her calling out for her servant</li> <li>• her need for aqua-vitae, showing either she or Juliet is faint</li> <li>• Juliet’s outrage and sudden volte-face</li> <li>• Nurse’s reaction to this</li> <li>• Juliet’s growing annoyance with Nurse as she speaks.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques.</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques.</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
1(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on anger (AO2ii). Candidates must refer to ONE OTHER PART OF THE PLAY where anger plays a part, for instance:</p> <ul style="list-style-type: none"> <li>• rivalry in the first scene</li> <li>• Tybalt's desire to protect family honour at the ball</li> <li>• Romeo's anger with Tybalt after the death of Mercutio</li> <li>• Capulet's anger with Juliet</li> <li>• Father Lawrence's anger with Romeo</li> <li>• Romeo's anger with Paris at the tomb.</li> </ul> <p><b>Accept any other valid response</b> Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by anger</li> <li>• how that part of the play shows anger affecting relationships</li> <li>• how anger in that part of the play drives the plot</li> <li>• what Shakespeare is saying about anger</li> <li>• how the play's structure is affected by anger in that part of the play</li> <li>• how different aspects of anger are explored in the play.</li> </ul>	
Band	Mark	A02 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

Question Number	Question	
2(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Lady Macbeth as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• she is fortified by the drink: it ‘hath made me bold’</li> <li>• she is nervous, reacting to the sounds of owl and cricket</li> <li>• she is wicked, playing her part in the murder of the king</li> <li>• she has shown courage, going into the bedchamber</li> <li>• she is afraid of failure: ‘I am afraid they have awaked’</li> <li>• she doubts her husband: ‘the attempt and not the deed/ Confounds us’</li> <li>• she shows a human side: ‘Had he not resembled/ My father as he slept...’</li> <li>• she is practical in trying to allay Macbeth’s fears: ‘A foolish thought..’</li> <li>• she suppresses doubt and fear: ‘These deeds must not be thought/ After these ways’</li> <li>• the contrast in what Lady Macbeth says: she is strong in front of Macbeth even though she has her own doubts.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



Question Number	Question	
2(b)		
	(7 marks)	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Macbeth is off-stage and then enters to announce what he has done</li> <li>• Lady Macbeth's nervousness</li> <li>• her speech and what she says about the murder show her anxiety about the outcome</li> <li>• Lady Macbeth may be equally affected but is fighting it.</li> </ul> <p><b>Accept any other valid response</b></p>	
<b>Band</b>	<b>Mark</b>	<b>A02iii</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques.</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques.</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
2(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on guilt (AO2ii).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where guilt plays a part, for instance:</p> <ul style="list-style-type: none"> <li>• the continuation of this scene (Act 2 scene 2) and Macbeth's reluctance to re-enter Duncan's room</li> <li>• Macbeth's attempt to explain the killing of the guards</li> <li>• the appearance of Banquo's ghost</li> <li>• Lady Macbeth's sleep-walking and madness</li> <li>• any of Macbeth's attempts to cover his guilt (e.g. the murder of Banquo)</li> <li>• Macduff's guilt after the murder of his family (Act 4 Scene 3)</li> <li>• the way the witches are used to prompt crimes and, to some degree, to absolve Macbeth of personal responsibility.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by guilt</li> <li>• how that part of the play shows guilt affecting relationships</li> <li>• how guilt in that part of the play drives the plot</li> <li>• what Shakespeare is saying about guilt and its effect on behaviour</li> <li>• how the play's structure is affected by guilt in that part of the play</li> <li>• how aspects of guilt are explored in the play.</li> </ul>	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

**The Merchant of Venice**

Question Number	Question	
3(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b><i>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points:</i></b></p> <ul style="list-style-type: none"> <li>• Portia regards money as unimportant: ‘Pay him six thousand, and deface the bond.’</li> <li>• she sees friendship as much more important: ‘Before a friend of this description/ Shall lose a hair...’</li> <li>• she loves Bassanio and wants to marry him: ‘call me wife’</li> <li>• she values his peace of mind: ‘never shall you lie...with an unquiet soul’</li> <li>• she is willing to sacrifice money and personal welfare: ‘You shall have gold’ and she and Nerissa ‘will live as maids and widows’.</li> <li>• she is moved to instant action by the letter: ‘dispatch all business and be gone!’.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
3(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b>  Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Bassanio’s own response to Antonio’s letter</li> <li>• Portia’s response and decisiveness</li> <li>• a sense of urgency</li> <li>• demonstrations of love in parting.</li> <li>• the reactions of others present.</li> </ul> <p><b>Accept any other valid response</b></p>	
<b>Band</b>	<b>Mark</b>	<b>A02iii</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
3(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on love (AO2ii).</b></p> <p>Candidates must refer to <b>ONE OTHER PART OF THE PLAY</b> where love and its consequences play a part, for instance:</p> <ul style="list-style-type: none"> <li>• any scene that highlights the love between Antonio and Bassanio</li> <li>• love between Bassanio and Portia</li> <li>• love between Lorenzo and Jessica</li> <li>• love between Nerissa and Gratiano</li> <li>• Shylock's love of money.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by love</li> <li>• how that part of the play shows love affecting relationships</li> <li>• how love in that part of the play drives the plot</li> <li>• what Shakespeare is saying about love</li> <li>• how the play's structure is affected by love in that part of the play</li> <li>• how aspects of love are explored in the play.</li> </ul>	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

## SECTION B: PROSE

### *Anita and Me*

Question Number	Question	
4(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <p>It is her hostile behaviour towards Anita which is most evident:</p> <ul style="list-style-type: none"> <li>• ‘pushing past Anita ..with no regard for English body language rules’</li> <li>• she contrasts with the parents by being ‘uninvolved and unimpressed’</li> <li>• ‘She stood in front of the television’ causing inconvenience</li> <li>• ‘she slumped next’ to Anita, invading her personal space</li> <li>• ‘waved [her feet] under Anita’s nose’ being deliberately offensive, as when ‘letting fly the ...burp’</li> <li>• she engages in ‘exaggerated old lady behaviour’, knowing she can get away with it</li> <li>• she speaks about Anita in ‘loud Punjabi’.</li> </ul> <p>All this behaviour shows Nanima is blatant, rude and unapologetic (and comic), relying on the unwillingness of her family to challenge her.</p> <ul style="list-style-type: none"> <li>• Nanima is used to looking after Sunil: ‘lumbered into action with the box of tissues’</li> <li>• she is shameless and physically intimidating</li> <li>• she has been critical of Meena in the past.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
4(b)		
	(7 marks)	
	Indicative content	
	<p><i>Candidates may select from a range of material from the extract. These could include the following points:</i></p> <ul style="list-style-type: none"> <li>Anita's 'sighs and craning neck' show that, although she is being inconvenienced, she is unwilling to speak up</li> <li>verbs such as 'slumped' and 'gave up and moved to the floor' demonstrate how Anita is defeated and submits</li> <li>the exaggeration and alliteration of 'I swear Anita's blonde bangs flew up in protest' highlights physical impact for comic effect</li> <li>Anita is '<u>waiting</u> for an apology', again highlighting her silent suffering</li> <li>her anecdote about the nail-clippings ('carefully' chosen) indicates a willingness to adapt, as does the comic and hyperbolic 'window-shattering belch'</li> <li>she finally takes offence, indicated by the adverb 'fiercely'.</li> <li>Anita has to make a conscious effort to fit in: she 'steemed' herself</li> <li>Nanima's feet made 'her jump and hold her breath' - showing she is being affected but doesn't protest.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Mostly sound understanding of how the writer uses language to present ideas</li> <li>Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
4(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on different cultures (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where different cultures are shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• any of Meena’s attempts to be accepted as a ‘Tollington wench’</li> <li>• papa’s encounter with the Ballbearings Women</li> <li>• mama’s encounter with Deirdre and her reactions when Deirdre disappears</li> <li>• Anita’s visit to Meena’s bedroom</li> <li>• how Harry and Mireille had to adapt.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by cultures</li> <li>• how that part of the novel shows cultures affecting relationships</li> <li>• how cultures in that part of the novel drive the plot</li> <li>• what the writer is saying about cultures</li> <li>• how the novel’s structure is affected by culture in that part of the novel</li> <li>• how the different aspects of culture are explored in the novel.</li> </ul> <p>References to context are likely to focus on the need to adapt one’s own culture to those around you.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context</li> </ul>



**Balzac and the Little Chinese Seamstress**

Question Number	Question	
5(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Luo shows great admiration for the Little Seamstress - her physique, her movements and her skills</li> <li>• he takes some credit for teaching her: ‘before I showed her how’ but is not boastful</li> <li>• he is eloquent ‘falling fruit’ in describing the seamstress and her actions</li> <li>• he is honest and self-effacing about his weaknesses: ‘I have a horror of heights’, ‘makes me so dizzy’</li> <li>• he is matter-of-fact about his father’s detention but agrees with his father’s observations: ‘he was right’</li> <li>• he believes that some talents are a natural gift</li> <li>• he is a philosopher and a thinker, as his comments about dancing, diving and poetry show.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	AO2i
0	0	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
5(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• a number of verbs accentuate her progress: ‘mastered’, ‘discovered’</li> <li>• others stress her dynamism: ‘spring’, ‘streaking’, ‘slicing’</li> <li>• some phrases indicate her sensuous elegance: ‘body undulating’, ‘torso rising’, ‘perfect aerodynamic curve’</li> <li>• similes link her to nature: ‘like a dolphin’, ‘like a fruit growing’</li> <li>• another emphasizes her precision: ‘like an arrow’</li> <li>• a metaphor captures her achievement: ‘the lightness of dropping fruit’.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	AO2iii
0	0	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
5(c)		
	(10 marks)	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on teaching (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p><b>Candidates must refer to ONE OTHER PART OF THE NOVEL where teaching is shown or referred to, for instance:</b></p> <ul style="list-style-type: none"> <li>• what the boys teach the villagers - including the telling of the films</li> <li>• what the boys are taught by the books</li> <li>• what the boys are taught by the old miller</li> <li>• what the seamstress is taught by the boys</li> <li>• what the seamstress is taught by the books</li> <li>• what the boys are taught by the seamstress.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by teaching</li> <li>• how that part of the novel shows teaching affecting relationships</li> <li>• how teaching in that part of the novel drives the plot</li> <li>• what the writer is saying about teaching</li> <li>• how the novel’s structure is affected by teaching in that part of the novel</li> <li>• how different aspects of teaching are explored in the novel.</li> </ul> <p>References to context are likely to focus on the subversive nature of the teaching that takes place.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context</li> </ul>

## Heroes

Question Number	Question	
6(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Francis is ‘eager to keep in the good graces of the nuns’ to avoid punishment or criticism</li> <li>• he appreciates the beauty of Nicole and idealises her: ‘reminded me of the statue’</li> <li>• he reads messages in the eyes of Nicole: ‘as if she were telling me’</li> <li>• he dramatises his feelings: ‘I knelt there like a knight’</li> <li>• he hopes for and fears further contact</li> <li>• he recognises that he may have fantasised about Nicole: ‘a wish of my imagination.’</li> <li>• his religious upbringing is deeply ingrained in him.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
6(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the use of ‘the most beautiful girl’ suggests how special Nicole is</li> <li>• the alliteration of ‘small and slender, with shining black hair which fell to her shoulders’ makes poetry out of the description of her</li> <li>• the alliterative ‘pale purity’ and the link to St Therese hints at idolatry and spirituality</li> <li>• she does not flaunt her beauty: ‘she looked modestly down’</li> <li>• the ‘flash’ of ‘mischief’ suggests hidden depths</li> <li>• her ignoring of him may suggest disdain</li> <li>• his fear suggests she might be intimidating.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
6(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on the significance of love(AO2ii) and a reference is made to the social, cultural, historical context (AO2iv). Candidates must refer to ONE OTHER PART OF THE NOVEL where love is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• any part of the novel where Francis shows his love for Nicole</li> <li>• the ‘love’/strong admiration between Francis and Larry</li> <li>• Larry’s ‘love’ for Nicole</li> <li>• The Frenchtown community’s ‘love’ for Larry as a war hero.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by love</li> <li>• how that part of the novel shows love affecting relationships</li> <li>• how love in that part of the novel drives the plot</li> <li>• what the writer is saying about love</li> <li>• how the novel’s structure is affected by love in that part of the novel</li> <li>• how different aspects of love are explored in the novel.</li> </ul> <p>References to context are likely to focus on the way love is defeated by circumstances.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context</li> </ul>

*Of Mice and Men*

Question Number	Question	
7(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Lennie depends on George for guidance: ‘looked helplessly’</li> <li>• he avoids trouble: ‘tried to retreat’</li> <li>• he is scared into inaction by the situation: ‘cry of terror’, ‘too frightened’</li> <li>• he responds promptly to George’s command: ‘Lennie reached for it’</li> <li>• he is not triumphant at the end but is ‘cowering’ and afraid of what he has done.</li> <li>• he is hard to stop: ‘still Lennie held on’</li> <li>• ‘paw’ and ‘bleated’ link Lennie with animals.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
7(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• alliterative/onomatopoeic verbs ('slashed' and 'smashed' and 'slugging') suggest the viciousness of Curley</li> <li>• 'Blood welled' indicates dramatic physical effect, as does 'covered with blood' and eye 'cut and closed'</li> <li>• Curley's helplessness when Lennie retaliates is captured by the simile 'flopping like a fish on a line'</li> <li>• Curley's pain is indicated by 'white and shrunken' and 'weak'</li> <li>• the dramatic verbs which suggest aggression: 'cry', 'yelling', 'cried', 'jumped', 'grabbed', 'shouted'.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



Question Number	Question	
7(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on violence (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• Curley’s violent demeanour from the outset</li> <li>• George’s telling of the incident in Weed</li> <li>• the killing of Candy’s dog</li> <li>• the recounting of the fight involving Crooks</li> <li>• the death of Curley’s wife</li> <li>• Curley’s intentions towards Lennie</li> <li>• the killing of Lennie.</li> </ul> <p><b>Accept any other valid response</b></p> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by violence</li> <li>• how that part of the novel shows violence affecting relationships</li> <li>• how violence in that part of the novel drives the plot</li> <li>• what the writer is saying about violence</li> <li>• how the novel’s structure is affected by violence in that part of the novel</li> <li>• how different aspects of violence are explored in the novel.</li> </ul> <p>References to context are likely to focus on the power structure and attitudes to women on the ranch.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context</li> </ul>

**Rani and Sukh**

Question Number	Question	
8(a)	·	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <p><b>Some candidates may also include:</b></p> <ul style="list-style-type: none"> <li>• Kulwant is evasive and doesn't tell the truth: 'lying', 'not looking at her', 'tried to pretend'</li> <li>• she is confused and upset: 'I don't understand', 'beginning to cry'</li> <li>• she is afraid: 'like a frightened child'</li> <li>• she seeks physical comfort/ reassurance: 'grabbed hold', 'hugging'</li> <li>• she won't accept the truth: 'NO!'</li> <li>• eventually she has to accept the truth: 'resigned to the fate'</li> <li>• she is afraid of her father: 'Don't tell'.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
8(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Nimmo is close and physical with Kulwant: ‘held her palm to Kulwant’s forehead’, ‘held it at Kulwant’s belly, prodding at it’</li> <li>• she uses a question to suggest her suspicions: ‘is there something..?’</li> <li>• she assumes intimacy by calling Kulwant ‘sister’</li> <li>• she uses metaphors as euphemisms: ‘like a tree in spring’, ‘did a thief break into your heart or did you give him a key?’</li> <li>• her references to Kulwant’s father shows she understands the implications</li> <li>• her exclamation (‘Hai Rabbah’) shows she believes in divine guidance by pleading for it.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
8(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on fathers (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where a father (or fathers) is prominent or referred to, for instance an event involving:</p> <ul style="list-style-type: none"> <li>• Rani’s father</li> <li>• Sukh’s father</li> <li>• Kulwant’s father</li> <li>• Billah’s father</li> </ul> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by fathers</li> <li>• how that part of the novel shows fathers affecting relationships</li> <li>• how fathers in that part of the novel drive the plot</li> <li>• what the writer is saying about fathers</li> <li>• how the novel’s structure is affected by fathers in that part of the novel</li> <li>• how different aspects of fathers are explored in the novel.</li> </ul> <p>References to context are likely to focus on the feud and the differences between modern UK and traditional Punjabi cultures.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context.</li> </ul>

**Riding the Black Cockatoo**

Question Number	Question	
9(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the uncle seems callous about the methods of disposal: ‘took ‘em to the rubbish tip’</li> <li>• he seems partly amused by John’s horror: ‘my uncle chuckled again’</li> <li>• he seems to enjoy telling his stories: he ‘was on a roll’</li> <li>• he ‘used to get angry’ with the exploitation of the black men</li> <li>• he was sympathetic to the plight of the Aboriginals: ‘it’s killing the poor bastards’</li> <li>• he displays ‘sadness’ when he remembers</li> <li>• he ‘was a larger than life character’ - tough, worldly and experienced</li> <li>• he shows a depth of emotion as his voice falters.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
9(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• violent verbs are used to describe how remains are desecrated: ‘ripped open and ploughed up’</li> <li>• the remains are dehumanized: ‘sugarbags of bones’, loaded ‘em up’, ‘took ‘em to the rubbish tip’</li> <li>• they are treated as ‘garbage’ and people could ‘scrounge’ the tips. John imagines the implications visually</li> <li>• the ‘quiet corner’ offers some comfort but may have been built over</li> <li>• Aboriginal people from the camps were being ‘killed’ by ‘grog’.</li> </ul> <p>Accept any other valid response. Candidates can access the complete range of marks if they answer on ‘Aboriginals’ only, or ‘their remains’ only, or both.</p>	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
9(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the text provided that the focus is on the treatment of Aboriginals (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where the treatment of Aboriginals is shown or referred to, for instance:</p> <p>Any part of the text which shows the treatment of Aboriginals, such as</p> <ul style="list-style-type: none"> <li>• any incident involving Mary’s skull</li> <li>• the behaviour of the reporter and the news editor</li> <li>• Jason’s experience at the university</li> <li>• the clearances that John researches</li> <li>• John’s family</li> </ul> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the text shows people influenced by the treatment of Aboriginals</li> <li>• how that part of the text shows the treatment of Aboriginals affecting relationships</li> <li>• what the writer is saying about the importance of the treatment of Aboriginals.</li> </ul> <p>References to context are likely to focus on the interaction between white and Aboriginal Australians.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the text</li> <li>• Generally sound or sound reference to the text’s context.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the text</li> <li>• Sustained reference to the text’s context.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the text</li> <li>• Discriminating reference to the text’s context.</li> </ul>

*To Kill a Mockingbird*

Question Number	Question	
10(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• Jem is brave and takes the lead, looking in at the window</li> <li>• but he responds to danger: 'put his arms over his head and went rigid'</li> <li>• he is decisive: 'leaped off the porch and galloped towards us'</li> <li>• he takes care of the others: 'danced Dill and me through', 'held the bottom wire'</li> <li>• he reacts under pressure to form a plan: 'Fence by the graveyard!', his 'mind was racing'.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



Question Number	Question	
10(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <p>'Excitement' may be validly interpreted by candidates in different ways, such as: suspense, tension, atmosphere, action, danger or fear.</p> <ul style="list-style-type: none"> <li>• short sentences create suspense</li> <li>• 'the step squeaked' suggests the tension of being discovered</li> <li>• verbs suggest effort and potential problems: 'skipped', 'heaved' 'teetered', 'regained his balance', 'crawled'</li> <li>• descriptions of the shadow suggest danger</li> <li>• verbs of movement increase the pace: 'leaped', 'galloped', 'swishing', 'tripped', 'shattered'</li> <li>• 'Struggling' and 'kicking' show how frantic Jem is to escape</li> <li>• there is a change of mood in the second part of the extract, from tension to violent action.</li> </ul> <p><b>Accept any other valid response</b></p>	
Band	Mark	A02iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
10(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on violence (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv). Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the killing of the dog</li> <li>• the reported attack(s) on Mayella</li> <li>• the killing of Tom Robinson</li> <li>• Ewell’s assault on the children and Boo’s intervention.</li> </ul> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by violence</li> <li>• how that part of the novel shows violence affecting relationships</li> <li>• how violence in that part of the novel drives the plot</li> <li>• what the writer is saying about violence</li> <li>• how the novel’s structure is affected by violence in that part of the novel</li> <li>• how different aspects of violence are explored in the novel.</li> </ul> <p>References to context are likely to focus on sources of conflict in Maycomb such as class or racism.</p>	
Band	Mark	A02ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel’s context.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel’s context.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel’s context.</li> </ul>

## SECTION C: WRITING

Question Number	Question
*11	
	(48 marks)
	Indicative content
	<p><b>Purpose:</b> to explain why a particular topic is important to the writer <b>Audience:</b> the candidate's peers <b>Form:</b> A speech which is likely to make use of appropriate rhetorical devices, factual explanation, personal opinion and anecdote. Continuous paragraphed prose expected <b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"><li>• be clear and well-organised</li><li>• present factual (and sometimes technical) information that is easy to follow</li><li>• display some personal involvement and enthusiasm.</li></ul>

Band	Mark	A03i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose of the writing and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
2	7-12	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience</li> <li>Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
3	13-19	<ul style="list-style-type: none"> <li>Effectively presents ideas in a sustained way.</li> <li>A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>Aptly chosen vocabulary and well-controlled variety in the construction of sentences.</li> <li>Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
4	20-26	<ul style="list-style-type: none"> <li>Assured presentation of fully developed ideas.</li> <li>A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
5	27-32	<ul style="list-style-type: none"> <li>Achieves precision and clarity in presenting compelling and fully developed ideas.</li> <li>A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

Band	Mark	A03iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
3	7-10	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

Question Number	Question
*12	
	(48 marks)
	Indicative content
	<p><b>Purpose:</b> To present a personal judgement which is clearly and, possibly, persuasively argued on a modern invention.</p> <p><b>Audience:</b> Teenagers</p> <p><b>Form:</b> Appropriate to a magazine article, using factual evidence, argument, anecdote and personal opinion. Continuous paragraphed prose expected</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• Employ an arresting opening , an organised discussion and a firm conclusion</li> <li>• Consider alternatives to provide balance</li> <li>• Support ideas with a range of evidence.</li> </ul>

Band	Mark	A03i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose of the writing and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
2	7-12	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience.</li> <li>Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
3	13-19	<ul style="list-style-type: none"> <li>Effectively presents ideas in a sustained way.</li> <li>A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>Aptly chosen vocabulary and well-controlled variety in the construction of sentences.</li> <li>Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
4	20-26	<ul style="list-style-type: none"> <li>Assured presentation of fully developed ideas.</li> <li>A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
5	27-32	<ul style="list-style-type: none"> <li>Achieves precision and clarity in presenting compelling and fully developed ideas.</li> <li>A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

Band	Mark	A03iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
3	7-10	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>



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