

Mark Scheme (Results)

Summer 2014

GCSE English Language (5EN2H)
Paper 01: The Writer's Voice

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Mark Scheme

This booklet contains the mark scheme for the English Language Unit 2 Higher Tier Question Paper.

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 disregard 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:

AO3: Studying written language

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| <ul style="list-style-type: none">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. |
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AO4: Writing

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| <ul style="list-style-type: none">i Write to communicate 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. |
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SECTION A: READING

Non-fiction text: *Touching the Void*

Question Number	
1(a)	<p>Explore how the language in the extract influences your view of Joe's feelings after getting back to camp.</p> <p>You must include examples of language features in your response.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Joe is awoken by noise – after a long period of silence: ‘a hubbub of voices and laughter’ (onomatopoeia) • the strangeness is emphasised by the fact that there are girls speaking in Spanish • the tent seemed strange to him too after being outside for a long time: ‘the unfamiliar glow of the tent walls’ • repetition of strangeness throughout highlighting his alienation: ‘what were they doing here?’, ‘something unreal’, ‘weirdly dressed Peruvians’, ‘their wide-hipped peasant skirts and flower-strewn hats seemed very strange’, ‘couldn’t fully grasp what was happening’ • the amount of activity seems bewildering – he uses the simile ‘as if there were a bazaar in full trade’ • he is shocked as he starts to remember what has happened to him • use of sensuous language: ‘I smiled drowsily... silken downy sides of the sleeping bag, luxuriating in the feeling of homecoming’ • although still half-asleep, he realises how ‘bad’ (repeated for emphasis) things have been • he ‘felt confused’ when, having gone back to sleep, Simon calls him to wake up • personification/alliteration/sensuous description: ‘sleep dragged me softly back to the warmth of the bag’ • he finds it impossible to move without help: ‘a great weight was pressing...’ • he realises his arm will not move: ‘it flopped limp...’ • he feels the warmth of the steam from the tea on his face – use of contrast - strange after so much coldness • when he tries to taste the tea, he is surprised by its heat – his fingers are frozen under the protective gloves • he is puzzled by the Peruvian girls who continue to watch him with curiosity – he doesn’t know why they are there: he questions ‘What were they doing here?’ • he feels that he is being fed non-stop – metaphor: ‘an endless

		<p>stream'</p> <ul style="list-style-type: none"> gradually he comes to terms with 'what was happening'; he takes in the argument with Spinoza about 'payment for the mules' he realises that Simon is becoming angry. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound understanding of the text Generally sound understanding of the writer's ideas Generally sound understanding of how the writer uses language Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> Sound understanding of the text Sound understanding of the writer's ideas Sound understanding of how the writer uses language Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> Thorough understanding of the text Thorough understanding of the writer's ideas Thorough understanding of how the writer uses language Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> Assured understanding of the text Assured understanding of the writer's ideas Assured understanding of how the writer uses language Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> Perceptive understanding of the text Perceptive understanding of the writer's ideas Perceptive understanding of how the writer uses language Discriminating reference to the extract to support response.

Question Number	
1(b)	<p>In this extract, Joe has had an amazing escape from death.</p> <p>Explore a time when he escaped danger in one other part of <i>Touching the Void</i>.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer’s ideas and perspectives • reference to descriptive and/or informative language relevant to the question <p>NB A specimen example is given below from Chapter 13 (pages 196-198), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes where he is The writer’s language about where he is carried by Simon to the tent: ‘got dropped heavily by the doorway of the tent in a soft glow of candlelight from within’, ‘laid me gently back against a mass of worn down sleeping bags.’ • How the writer shows what he thinks about the danger he has escaped The language he uses when speaking to Simon about his feelings of having escaped, e.g.: ‘“Dying... couldn’t take any more. Too much for me... too much... thought it was over.”’, I said again, knowing it could never tell him what I felt.’ • How the writer describes what he thinks about his present situation The descriptive language about the warmth Joe shows towards Simon about his escape, e.g.: ‘And, at every gesture, a touch on the arm, a look, an intimacy we would never have dared show before and never would again.’ <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Anita and Me

Question Number	
2(a)	<p>Explore how the language in the extract influences your view of the time when the diggers arrive in the village.</p> <p>You must include examples of language features in your response.</p> <p style="text-align: right;">(16 marks)</p>
Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the peace of the village is disturbed by the ‘grumbling sound’ of the diggers approaching (onomatopoeia) • this disturbs members of Meena’s family – Mama and Nanima rush to see what is happening • they are shocked by the sound – Nanima exclaims to herself in Punjabi: ‘<i>Wahe Guru</i>’ • the arrival of the ‘yellow motorway diggers’ is described vividly with the simile comparing them to tanks (‘as shiny and solid as tanks’), and the sense of an invading force is also stressed by the word ‘convoy’ • the diggers are also personified as beasts which ‘chew up’ the road and ‘spit it out’ • Meena’s mother is afraid for the school • the diggers have brought the whole village out to see the unusual spectacle, described using the metaphor ‘unannounced metallic invasion’ • people watch from every possible vantage-point – gardens, windows, doors • they do not welcome the diggers, but are resigned to them: the use of negative language: ‘awful silent resignation’... ‘folded arms and closed-off faces’ • the writer focuses on a single woman, the old woman who misunderstands what is going on and actually waves at the vehicles, thinking them to be soldiers returning from the war in which her husband was killed • the group of women (‘the Ballbearings women’) watch and comment on her (like a Greek chorus?) • the noise of the machines is focused on with words focusing on the sounds: they are described using musical imagery: ‘mechanical symphony’, with a ‘buzzing staccato’, ‘counterpointed’ (contrasting sounds coming together) and ‘ponderous bass’ • this mighty sound is contrasted with the smaller engines of the mopeds: ‘phut-phutted’(onomatopoeia) • the arrival of the gang adds an element of tension and potential violence • some villagers back them: ‘Goo on, lads!...’ • the chorus of Ballbearings women does not know which to fear more, the diggers or the moped gang: ‘unsure which of these two evils they

	<p>ought to boycott'</p> <ul style="list-style-type: none"> Anita is in no doubt: she sees the moped-riders almost as knights in shining armour riding to their rescue she is worried about the absence of Sam, the gang's leader however, he then makes a dramatic entrance, with his vehicle given a more powerful appearance by his adornments of it: 'extra wing mirrors... Union Jack stickers...' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound understanding of the text Generally sound understanding of the writer's ideas Generally sound understanding of how the writer uses language Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> Sound understanding of the text Sound understanding of the writer's ideas Sound understanding of how the writer uses language Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> Thorough understanding of the text Thorough understanding of the writer's ideas Thorough understanding of how the writer uses language Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> Assured understanding of the text Assured understanding of the writer's ideas Assured understanding of how the writer uses language Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> Perceptive understanding of the text Perceptive understanding of the writer's ideas Perceptive understanding of how the writer uses language Discriminating reference to the extract to support response.

Question Number	
2(b)	<p>The events in this extract affect the people in the village.</p> <p>Explore how life in the village is presented in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 7 (pages 162-164), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the village The writer's use of descriptive language , e.g.: 'Spring was always my favourite season in the village, and as the first cuckoo sounded, almost every cottage door would swing open.' • How the writer describes the people who live there The writer's use of descriptive language to show the lives of the people, e.g.: 'You could not walk down the street without falling over some possessed female, hunched over the front step with a wire scrubbing brush.' • How the writer describes events that take place in the village The writer's use of descriptive language about the events, e.g. 'The mad Mitchells next door merely chucked a few more bits of junk into their front garden.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Balzac and the Little Chinese Seamstress

Question Number	
3(a)	<p>Explore how the language in the extract influences your view of Luo’s description of the Little Seamstress.</p> <p>You must include examples of language features in your response.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the thoughts of Luo about the Little Seamstress are presented directly to the reader by the fact that, unusually, Luo becomes ‘the Narrator’ instead of Ma • he begins with dramatic questions (to himself) which he then proceeds to answer with his detailed description of the Little Seamstress’s swimming ability • her grace when swimming now is compared in a simile to that of a dolphin (‘like a dolphin’), when previously she swam ‘doggy paddle’ like the peasants • although he has taught her a few essentials of swimming, he underlines what a natural learner she has been • he describes her butterfly stroke in poetic detail, enabling the reader to visualise its beauty: ‘arms flung out’... ‘like the tail of a dolphin’ • he is particularly impressed with her spectacular diving from ‘dangerous heights’ • use of contrast to compare her high diving with his ‘horror of heights’ • her steep (‘almost perpendicular’) dive makes him feel dizzy – he cannot focus properly on the sight, as the trees (‘gingkos’) and ledge ‘blur into one’ • he initially uses the simile of fruit: ‘Her tiny figure is like a fruit growing at the top of a tree’ but later develops this with the use of an extended metaphor ‘falling’ or ‘dropping’ fruit; this gives a picture of the grace of her dive • alliterative language used, especially the sibilance of ‘Suddenly...streaking, slicing the surface... splash’ to create the speed and precision of her spectacular diving • he notes that most people who dive never acquire the ability to fall with ‘lightness’, only those who are naturals • he reflects on the fact that she is ‘self-taught’ in her diving and compares this to the writing of poetry – appropriate because of his own sustained poetic diction • throughout, his feelings for the Seamstress are shown indirectly, through an admiration of her ability to teach herself to swim and dive so beautifully.

	Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
3(b)	<p>In this extract, Luo describes how he feels about the Little Seamstress.</p> <p>Explore how Luo's feelings for the Little Seamstress are shown in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Part III, the episode with the key ring, (pages 130-132), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes events involving Luo and the Little Seamstress The writer's description of the key ring game, e.g.: 'From then on we played the key ring game each time we went to the secluded mountain pool.' • How the writer describes the effect on Luo of her appearance and actions The writer's use of descriptive language about how he saw her: 'I was stunned by the grace of her sinuous body and her long hair rippling in the water.' • How the writer shows the strength of the relationship between Luo and the Little Seamstress The writer's use of language about her strong belief in him, e.g. : 'She must have been the only person in the world who still had faith in my ultimate release from re-education.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Heroes

Question Number	
4(a)	<p>Explore how the language in the extract influences your view of the effects of Francis' appearance.</p> <p>You must include examples of language features in your response.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Francis explains why he came to wear the scarf and bandage because of people's reactions when he was on a three-day pass to London • he had not felt the need for these when he was in the hospital in England, because the medical staff were so used to dealing with horrific injuries • his visit to London makes him become much more aware of how he looks to others • he notices for the first time that people are 'turning away' when they see him • this is made still clearer to him by the small boy's reaction who 'suddenly cried out and pushed his face into his mother's skirt', 'peaking at me again with one big eye, before bursting into tears' • at first he wonders 'what had scared him', but then realises that it is because of him • he starts to try to hide from the crowds: 'I shrank myself...' • he first becomes aware of what he really looks like to others by looking at the 'plate-glass window of a pub' • 'I saw what the boy had seen – my face' – used to create a dramatic turning point • he describes in detail what his face now looks like to him: 'no face at all'... 'invisible clamps' • he compares his nostrils to an animal in the simile 'like the snout of an animal' • list of accumulative horrific features: 'peeling cheeks', 'the toothless gums', 'jammed together by invisible clamps' • he tries to make himself 'invisible' by pulling up his jacket, but this is not very effective at hiding him • he realises when sitting on the bus that medical staff have become hardened to the injuries they have seen: 'the abnormal had become normal to them' • he returns to the present day, in Frenchtown, by explaining that even Enrico is affected by Francis' appearance and gave him a 'gift' of a scarf

		<p>to hide his face</p> <ul style="list-style-type: none"> • he describes the way his injuries have started to heal, though not completely, but in a way which means he sees himself as a 'stranger slowly taking shape' (alliterative phrase) • loss of personal identity shown by the use of italics: 'I don't see <i>me</i> any more' • he now has a new reason to hide his face: to avoid detection after he has carried out his plan to kill Larry ('my mission'). <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
4(b)	<p>In this extract, Francis' appearance is important.</p> <p>Explore how Francis is affected by other people's reactions to his appearance in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from the opening of the novel in Chapter 1 (pages 1-3), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the situation At the opening of the novel, the narrator is describing his return to Frenchtown with the stark comment: 'The war is over and I have no face.' • How the writer shows the reactions of other people to his appearance The writer's use of language about how people react to him, e.g.: 'People glance at me in surprise and look away quickly or cross the street when they see me coming. I don't blame them.' • How the writer shows what Francis feels The writer's use of language about his feelings, e.g.: 'If anything bothers me, it's my nose. Or, rather, the absence of my nose.' The writer's use of language describing how he pretends to be looking for money, e.g.: 'I walk with my head down as if I have lost money on the sidewalk as if I am looking for it.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Of Mice and Men

Question Number	
5(a)	<p>Explore how the language in the extract influences your view of Curley's wife and her dreams.</p> <p>You must include examples of language features in your response.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • we see immediately that Lennie has been warned by George not to speak to Curley's wife: 'He tol' me not to' • she is very indignant and cannot see why she should not be allowed to speak to him: 'I ain't doin' no harm to you' • this makes her feel that the others do not understand her life: 'I ain't used to livin' like this' • she is said to speak darkly (short sentence: 'Maybe I will yet.') – as though she has a secret plan to escape this life • she suddenly releases her long pent-up thoughts in a 'passion of communication' in which her words 'tumbled out' (metaphor) • Curley's wife will not be sidetracked – she is determined to get her words out 'quickly' while she has a captive audience ('before she should be interrupted') • her excitement is shown through the speed of her words, showing how lonely she is, with references to: 'before her listener could be taken away' • she explains how when she was young ('on'y fifteen') she had an opportunity to get into acting: 'I coulda made somethin' of myself' • she feels that her mother has thwarted her career: 'my ol' lady wouldn' let me' • none of what she says seems to get through to Lennie, who instead refers to his own dream of the 'little place' and 'rabbits' • she tells of the second time she feels she had a chance of an acting career, this time when she was told, she claims, that she could have been in the movies: 'says I was a natural' • again suspects her mother stopped her by stealing her letters • she confides in Lennie about her reasons for marrying Curley (because she could not pursue her acting dreams) and her dislike of him emphasised by the use of italics: 'I don't <i>like</i> Curley' • she is anxious to hold Lennie's attention: she demanded, 'You listenin'?' • she 'moves closer' to Lennie – making advances to him (that prove

		<p>fatal)</p> <ul style="list-style-type: none"> • she feels she could have had a great lifestyle – ‘big hotels’, ‘nice clothes’ • she has well-rehearsed, romantic dreams of Hollywood and success which is similar to the story which George repeats to Lennie • the extract ends with a dramatic gesture: she needs to convince Lennie that she really can act. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer’s ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer’s ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer’s ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer’s ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer’s ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
5(b)	<p>This extract presents some of the thoughts and feelings of Curley's wife.</p> <p>Explore how Curley's wife is presented in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Section 2 (pages 34-35), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • Describes the appearance of Curley's wife The writer's use of descriptive language about how she looks, e.g.: 'Her hair hung in little rolled clusters, like sausages.' • Describes what she says and does The writer's use of language to show how provocative she is: 'she put her hands behind her back and leaned against the doorframe so that her body was thrown forward', 'You're the new fellas who just come, ain't ya?' • Shows the attitudes of the men to her The writer's use of language to show how wary the men are of her e.g.: "I never seen no piece of jail bait worse than her.'" The writer's use of description about how she is regarded by Lennie, e.g.: "'Gosh, she was purty.'" <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Rani and Sukh

Question Number	
6(a)	<p>Explore how the language in the extract influences your view of the tension between the two rival groups of young men.</p> <p>You must include examples of language features in your answer.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • from the start of the extract, we can see that the two teams are presented not just as competitors but as enemies in a battle, 'playin' the enemy' - metaphor • this underlines that the football match continues the rivalries between the Bains and the Sandhus: 'bloody Sandhu FC' (confrontational language throughout) • Sukh is shown to have divided loyalties: his feelings for Rani and his feelings about the clans and the feud between them • although he agrees to come, he is clearly aware of the risk of trouble, and shows that he does not wish to be a part of it ('I ain't getting into no shit...') • the cousins' reaction is an attempt to show that the prospect of trouble does not bother them, 'Trouble-schmubble' (bravado) • the fact that Sukh 'trailed behind the rest' again stresses his mixed feelings: he can see the number of rival supporters, facing each other across the pitch • Divy is presented as being very much the leader of the rival gang, and it is he who is behind the confrontation • Sukh tries to warn the others of the possible trouble, but their reaction is not to avoid it but to prepare for a battle (extended metaphor of a battle throughout) • 'their faces set in stony masks' – metaphor suggests that the atmosphere has changed and they are preparing themselves for violence • the tension and aggression mount with the lager bottles and then Tej's decision to take out a weapon ('pulled out a cosh') • the end of the extract shows the two gangs closing in on each other, with a fight seeming inevitable. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
6(b)	<p>This extract shows the continuing feud between the Bains and Sandhu families.</p> <p>Explore how this feud is shown in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from the Punjab section (pages 156-159), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer shows what takes place between the two families The writer's use of language to describe Harbhajan Sandhu's confrontation with Gulbir Bains, e.g.: 'Gulbir opened his mouth to speak but never got his words out, a cudgel swinging through the darkness and splitting his head open.' • How the writer shows the way members of the families speak to each other The writer's use of language to show Harbhajan's anger, e.g.: "'You dare to tell me how to deal with such shame?!' shouted Harbhajan." • How the writer describes the relationship between the two families The writer's use of descriptive language about the effect of Billah's murder, e.g.: 'As she turned and ran she heard the Gianni-Ji call out. <i>"My Lord – how did such hatred come from love? Tell me, O Lord – what villainy is this?"</i> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Riding the Black Cockatoo

Question Number	
7(a)	<p>Explore how the language in the extract influences your view of attitudes towards the skull Mary.</p> <p>You must include examples of language features in your answer.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the story about the skull’s intended repatriation attracts immediate media interest, first in the University, ‘the University media unit swung into action’, and then with, ‘the local ABC radio station’ wanting an interview, ‘within minutes’ • the Aboriginal spokesman, Bob, is keen to undertake an interview, to explain the importance of the repatriation • he sees this as a good opportunity to ‘educate the people’ (by whom he means the white Australians) • the metaphor, ‘part of the healing’, is used to create a bridge between the communities, revealing why the skull is important to the Aboriginal community • in Bob’s eyes, the skull is still very much a person, ‘will you have enough room for everybody?’, so John’s reference to his intention to ‘put the remains in the boot’ is something which he cannot understand • ‘like a samurai sword being slowly drawn from its scabbard’ – effective use of simile/alliteration to show Bob’s horror at the disrespect for Mary • use of contrast shows all the different attitudes – ‘remains’, ‘everybody’ • John realises how important it is to look after Mary (and the cockatoo) headdress: ‘with careful hands’ • he tries to show his respect by addressing the skull as a person: ‘This is it, Mary’ • sensuous language, ‘A breeze wafted up from the gully and through the tree, bathing us both in citrus perfume’ – empathy in contrast to ‘remains’ used earlier in the passage • he is anxious to make sure that Mary is suitably wrapped up for the journey home: he realises that ‘bubble wrap seemed so twenty-first century’ – this is an unexpected contrast between the natural objects described in the paragraph and modern society • use of dramatic short sentence: ‘Now I knew’ • he creates a natural ‘bed of leaves and sprigs’ in which to place the skull • he shows his strong emotional bond with Mary by referring to him as

		<p>'my old friend'</p> <ul style="list-style-type: none"> • he presents the reader with a picture of the moonlight catching the skull and headdress as draping them with a 'lacy veil' (metaphor); this image gives the skull a spiritual quality. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
7(b)	<p>This extract is about the skull Mary.</p> <p>Explore how people think about the skull Mary in one other part of the story.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer’s ideas and perspectives • reference to the writer’s use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter Two (pages 32-34), where John finds the skull but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the skull Mary The writer’s use of descriptive language about when John takes the skull from the cupboard, e.g.: ‘Gently taking the skull from the cupboard, I returned to my father’s chair.’ • How the writer shows people’s attitudes to Mary The writer’s use of language showing how John felt about Mary when he examined the skull, e.g.: ‘My fingers felt like a stranger’s legs, tiptoeing about in a long-deserted house, wondering at the private dramas and dreams which had once played out inside.’ • How the writer shows the way Mary is treated The writer’s use of descriptive language about the treatment of the skull by John’s father, e.g.: ‘Dad used to lacquer the skull every so often to prevent the bone from crumbling away into chalk and, I suspect, because he enjoyed lacquering things.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

To Kill a Mockingbird

Question Number	
8(a)	Explore how the language in the extract influences your view of how Walter Cunningham is treated when he visits the Finches' house. You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • at the start, Walter had been made to feel at home by the time they arrived at the house: '...had forgotten he was a Cunningham' • 'Jem ran to the kitchen' – excitement at having a visitor • Jem recognises (although Scout does not at first) that Walter is 'company', by asking Calpurnia to lay an extra plate • Atticus shows respect for Walter by engaging him in adult conversation 'about crops' – this is beyond Jem and Scout • Atticus warns Scout, 'shook his head', that her question to him does not show the respect that he would expect • when Walter asks for molasses syrup to put on his meal, Atticus 'summoned' Calpurnia to go along with the request. This suggests that he wants to avoid embarrassment for Walter (and expects the household to be equally accepting of his unusual request) • Scout, however, shows her immaturity by asking 'what the sam hill he was doing' – colloquial language (for the Devil) • Walter is embarrassed by her rude questioning: 'he ducked his head' • Scout continues, unabashed, commenting on his actions very directly • this is too much for Calpurnia, who is outraged, 'furious', by Scout's insensitivity towards her guest, and gives Scout a strong telling off (using forceful, if sometimes ungrammatical language) • Calpurnia points out to Scout that as her 'comp'ny' he can act as he wishes – even if he wishes to 'eat up the table-cloth' (exaggeration used to show disapproval at lack of respect from Scout) • Scout is also roundly scolded for acting 'so high and mighty'; she has to learn that it is she who has shown the worse table manners: if she cannot act properly she will have to 'eat in the kitchen' • Scout receives a 'stinging smack' and ends her meal in the kitchen – happy that she does not have to face them all again, which would have been a form of 'humiliation'. • she nevertheless has to have the last word, threatening Calpurnia that she would drown herself – and then she'd be sorry. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
8(b)	<p>In this extract, Scout learns an important lesson.</p> <p>Explore what Scout learns from her experiences in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives • reference to the writer’s use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter IX (pages 80-83), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes an event which teaches Scout a lesson The writer’s use of descriptive language in the scene where Scout confronts Cecil Jacobs, e.g.: ““You can just take that back, boy!” This order, given to me by Cecil Jacobs was the beginning of a rather thin time for Jem and me. My fists were clenched and I was ready to let fly.’ • How the writer shows how other people affect her attitudes The writer’s use of language to show how Atticus explains things to her, e.g.: ““No matter what anybody says to you, don’t you let ‘em get your goat. Try fighting with your head for a change... it’s a good one, even if it does resist learning.”” • How the writer shows how Scout changes her ideas as a result The writer’s use of language about how Scout realises that fighting is not always the answer, e.g.: ‘It was the first time I ever walked away from a fight. Somehow, if I fought Cecil, I would let Atticus down.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

SECTION B: WRITING

Question Number	Question
*9	<p>You are concerned about the amount of violence in today's society.</p> <p>Write a letter to your local newspaper, setting out what you think is needed to make society safer and less violent.</p> <p style="text-align: right;">(24 marks)</p>
Indicative content	
<p>In their response, candidates may use the bullet points to give a structure to their arguments.</p> <ul style="list-style-type: none"> • Types of violence Candidates may focus on: street riots and demonstrations; football hooliganism; domestic violence; muggings; alcohol and drug related crime; physical bullying in school/community; street gangs or gang warfare. • How safety can be improved Candidates may focus on the role of the police - perhaps suggesting more police on the streets ('the bobby on the beat'), or discussing the arming and equipment of the police. They may also discuss the role of technology, especially systems such as CCTV and house or personal alarms. • The treatment of offenders Candidates may discuss sentencing policies (should violent criminals be treated more harshly?), and consider how those who commit violence should be treated when given custodial sentences (the place of therapy or rehabilitation, for example). <p>Other points should be rewarded according to the relevance of the arguments. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is a relatively formal letter, a letter to a newspaper, so the register should reflect that, and the letter should have an appropriate opening and closing. The audience is specified and hence the letter should seek to show some awareness of writing to a local newspaper, and offer persuasive argument to support the personal viewpoint that is requested.</p>	

Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A 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 sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	7-9	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	10-12	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured 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 cohesive devices.
5	13-16	<ul style="list-style-type: none"> • 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 convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
3	7-8	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

Question Number	Question
*10	<p data-bbox="316 483 1182 517">'Walking and cycling are the best ways of getting around.'</p> <p data-bbox="316 551 1517 622">Write an article for a teenage magazine, making it clear if you agree or disagree with this statement.</p>
	(24 marks)
	Indicative content
	<p data-bbox="316 748 587 781">Responses may:</p> <ul data-bbox="363 786 1501 969" style="list-style-type: none"> • choose to agree with the statement or disagree with it • give whatever reasons they wish, in support of their view; they need not follow the bullet points closely • focus more strongly on one of the two activities, though both should be covered. <p data-bbox="316 974 1517 1182">Points for the statement may include these are the most environmentally-friendly ways to travel; it is an excellent way to see places, rather than rushing past; these are extremely good forms of exercise and (apart from the cost of the bike) cost practically nothing; they are good social ways of travelling, with a companion or a group; it is possible to compete – cycling is now a very popular competitive sport or means of transport with many safety features.</p> <p data-bbox="316 1227 1517 1400">Points against the statement may include: arguments based on; how long it takes to get to places (compared with other ways of travelling); there are more enjoyable forms of exercise; it is a boring way of spending time; cycling in cities is dangerous, as there are not enough cycle lanes; walking alone could be dangerous.</p> <p data-bbox="316 1444 1501 1547">Points on either side may produce 'evidence': (pseudo-) statistics; market research; vox pop statements: such support for a point of view does not need to be authentic, but should sound reasonably convincing.</p> <p data-bbox="316 1592 1501 1765">Candidates should express a personal viewpoint: their ideas may be ones that the examiner finds alien or improbable; however, provided that the response is relevant, with developed ideas, and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available.</p> <p data-bbox="316 1809 1517 2009">Examiners should note the importance of form, audience and purpose. In this case, the form is an article for a teenage audience, so the register should reflect that. The audience is specified and hence the article should seek to show some awareness of a young person's perspective, and offer persuasive argument to support the personal viewpoint that is requested. The tone may be informal, in order to communicate with other young people.</p>

Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A 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 sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	7-9	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	10-12	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured 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 cohesive devices.
5	13-16	<ul style="list-style-type: none"> • 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 convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
3	7-8	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

