

# Mark Scheme (Results)

Summer 2013

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

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Publications Code UG037125

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## Mark Scheme

This booklet contains the mark schemes for the English Language Unit 2 Higher Tier Question Papers.

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:

<b>A03: Studying written language</b>
<ul style="list-style-type: none"><li>i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</li><li>ii Develop and sustain interpretations of writers' ideas and perspectives.</li><li>iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</li></ul>
<b>A04: Writing</b>
<ul style="list-style-type: none"><li>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.</li><li>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.</li><li>iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.</li></ul>

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 the Japanese climbers' fall.</p> <p>You must include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the fact that the two teams did not communicate and the 'lack of competitiveness' or suggestion of possible teamwork creates a sense of distance</li> <li>• they seemed to be 'coping well', so the accident is presented as a sudden, unexpected event</li> <li>• conveys the shock ('arms outstretched in surprise')</li> <li>• 'awesome' distance of fall ('2,500-foot plunge')</li> <li>• when the leading Japanese climber fell 'without a sound', there was nothing his partner could do: this creates a sense of helplessness</li> <li>• the second climber was pulled down by the first ('into the void')</li> <li>• they were still roped together but were completely 'helpless'</li> <li>• Simon and Jon knew they could do nothing for them: this creates a different kind of helplessness</li> <li>• repetition of 'helpless' and 'helplessly'</li> <li>• one of the Japanese climbers was not immediately killed: 'in agony, desperately alone and terrified' (rule of three)</li> <li>• strong contrast between the initial silence and the 'ghastly screaming' which followed</li> <li>• vivid description of their 'scattered items of gear and their rucksacks' falling around them</li> <li>• tension is created by the brief reprieve when the fall was stopped but finally they fell again and were both killed</li> <li>• horror is stressed throughout ('horrified spectators far above them')</li> <li>• the severity of the position is strikingly emphasised by 'the outcome was brutally final'</li> <li>• this had a shattering effect on Simon and Jon and their confidence</li> <li>• they had had an understanding and respect for the Japanese climbers: this creates a sense of regret.</li> </ul>

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

Question Number	
1(b)	<p>In this extract, the dangers of mountain climbing are presented.</p> <p>Explore <b>one other</b> part of <i>Touching the Void</i> where a dangerous situation is presented.</p> <p>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"> <li>• reference to any short relevant section</li> <li>• reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> </ul>

	<ul style="list-style-type: none"> <li>reference to descriptive and/or informative language relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 3 (pages 47-49), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li><b>How the writer describes the scene</b> The descriptive language about where the dangerous situation occurs, e.g.: Simon's fall on the corniced ridge: 'A deep, heavy explosion of sound echoed through the clouds'.</li> <li><b>How the writer shows the dangers experienced</b> The language describing why the climber(s) faced danger, e.g.: 'the volume of sound suggested something more like a serac avalanche'</li> <li><b>How the writer shows what happens as a result of the dangers</b> The descriptive language about the outcome, e.g.: 'We were now faced with a very dangerous ridge which, although it had collapsed, was no safer as a result.' (This time, however, they overcome the dangers of the fall.)</li> </ul> <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>
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Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>Perceptive understanding of the text</li> <li>Perceptive understanding of the writer's ideas</li> <li>Perceptive understanding of how the writer uses language</li> <li>Discriminating reference to the extract to support response.</li> </ul>

*Anita and Me*

Question Number		
2(a)	<p>Explore how the language in the extract influences your view of the atmosphere of the Big House garden and Hollow Pond.</p> <p>You <b>must</b> include examples of language features in your answer.</p>	
	<b>(16 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the thickness of the trees in the garden is emphasised: ‘thicket’ ... ‘solid and scaly as elephant legs’ - effective simile</li> <li>• these trees were no longer ‘distant and symbolic’ objects but very close to the girls</li> <li>• contrast between the bright lights of the Octopus from the fairground, ‘barnacled’ with flashing lights and illuminating the nearest trees, and the surrounding darkness</li> <li>• beyond, it was dark and gloomy, appearing to house a ‘child-eating monster’ - exaggerated fears</li> <li>• the fence had a gap just small enough for a child to go through - fear of what was on the other side</li> <li>• Meena panicked as Anita went ahead, so followed her as Anita goaded her about wanting to be part of the group</li> <li>• the use of similes to make Meena’s feelings clearer to the reader (‘clutched mama’s gold chain...like a talisman’; Anita disappeared into the branches ‘like a Cheshire Cat’s smile’)</li> <li>• the thick branches were hard to get through (metaphor of ‘pushing against giant elastic cobwebs’)</li> <li>• Meena felt helpless as she tried to walk on the difficult surface: ‘the forest now owned me’</li> <li>• Meena realised that she could no longer hear the fairground because of the menacing and exaggerated forest sounds (‘low breathing of night breeze’, ‘whispering leaves’, ‘mournful hoots’)</li> <li>• a sense of relief is created when Meena, with Anita’s help, made it to the top of the rise</li> <li>• they stared down in wonder at the immense black hole which turned out to be Hollow Pond ; the sight filled Meena with a sense of awe (‘I breathed reverently’)</li> <li>• gradual build-up of tension and nightmarish or frightening images.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
2(b)	<p>In this extract, the atmosphere and setting are very important.</p> <p>Explore <b>one other</b> part of <i>Anita and Me</i> where atmosphere and setting are important.</p> <p>Use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from where Tracey leads Meena towards the Big House (pages 309-310), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the setting</b> The writer's use of descriptive language, e.g.: 'the new low-roofed building now stood, its windows still without glass, vacant like empty eye-sockets.'</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>How the writer shows what the atmosphere was like</b> The writer's use of language to show the atmosphere, e.g.: 'Now the bullrushes stood on silent guard, furry bearskins around the still water.'</li> <li>• <b>How the writer shows the effects on the characters involved:</b> The writer's use of language about what happened, e.g. Meena's worry about her examination: 'I Have An Exam Tomorrow, Tomorrow...' (use of repetition)</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Balzac and the Little Chinese Seamstress*

Question Number	
3(a)	<p>Explore how the language in the extract influences your view of reactions to the Little Seamstress’s pregnancy.</p> <p>You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Although candidates are likely to focus on the reactions of the Little Seamstress and the Narrator, some may comment on the expected reactions of the State, the medical profession and society to a pregnancy such as hers. This would be acceptable. Responses may include:</p> <p>The Little Seamstress</p> <ul style="list-style-type: none"> <li>• her crying (‘convulsing with stifled sobs’) shows how distraught she is and creates sympathy</li> <li>• she is hiding her pregnancy (‘under her red, hand-knitted woolly jumper’): this shows shame and creates sympathy</li> <li>• she considers going to the sorceress for a remedy: this shows desperation and creates sympathy</li> <li>• she considers jumping off the roof of the house to provoke a miscarriage: this shows desperation and creates sympathy</li> </ul> <p>The Narrator</p> <ul style="list-style-type: none"> <li>• the realisation that she is pregnant makes him afraid (‘pang of fear’, ‘weak at the knees’)</li> <li>• he also realises that he has not asked the ‘pressing question’ of how she feels about being a mother, but then states the hard facts that she would definitely not be allowed to keep the baby; these points show his practical nature</li> <li>• he knows that having a baby out of marriage is ‘illegal’ and nobody would help her keep it (‘The situation was hopeless’): short emphatic sentence</li> <li>• use of metaphors taken from literature (‘Romeo/Juliet’, ‘Robinson Crusoe/Man Friday’)</li> <li>• he understands the power of the State</li> <li>• he tries to be practical and think about ‘ways of procuring’ an abortion; he also persuades her not to go to the sorceress, because of the risk of poisoning and also discovery; he convinces her not to jump off the house to try to have a miscarriage (‘a bad idea’): these points again show his practical nature</li> <li>• he decides to take action and visit the town of Yong Jing to try to get professional advice (‘gynaecology department’)</li> <li>• throughout, he combines a deep concern for her situation and an awareness of the need to stay practical and focused.</li> </ul>

	<p>The State</p> <ul style="list-style-type: none"> <li>the power of the State is so great that she could not escape it (the metaphor of the government casting its 'gigantic, fine-meshed net over the whole of China')</li> <li>having a baby out of marriage is 'illegal' and nobody would help her keep it: this shows the helplessness of her situation</li> <li>marriage under the age of 25 is illegal; abortion is illegal; 'political and administrative punishment' shows the power of the State</li> <li>use of the metaphor: she cannot 'elude the long arm of the law'</li> </ul> <p>The Medical Profession</p> <ul style="list-style-type: none"> <li>no hospital, doctor or midwife would break the law to assist an unmarried woman in labour: this shows the hopelessness of her situation</li> </ul> <p>Society</p> <ul style="list-style-type: none"> <li>metaphor: 'disgrace in the eyes of the people'</li> <li>she would be condemned to marry the other cripple in the village (if she jumped off the roof and also became a cripple) - this shows the hopelessness of her situation</li> <li>she would be denounced for going to the sorceress - again shows the hopelessness of her situation.</li> </ul> <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"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Perceptive understanding of the text</li> <li>Perceptive understanding of the writer's ideas</li> <li>Perceptive understanding of how the writer uses language</li> <li>Discriminating reference to the extract to support response.</li> </ul>

Question Number	
3(b)	<p>In this extract, we can see how caring the Narrator is towards the Little Seamstress.</p> <p>Explore how the Narrator shows his concern for the Little Seamstress in <b>one other</b> part of the novel.</p> <p>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"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Part 3 (where the Narrator watches over her while Luo is away (pages 137-139)), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer shows what the Narrator is thinking about her</b> The writer's use of language to show his thoughts, e.g.: 'I was surprised and flattered by his request, and promised to do as he instructed.'</li> <li>• <b>How the writer describes how his actions show his concern</b> The writer's use of language about his concern, e.g.: 'I pictured myself at the head of a routed army, charged with escorting the young wife of my bosom friend.'</li> <li>• <b>How the writer explains what kind of person the Narrator is</b> The writer's use of language to explain the kind of person he is (a secret agent on a reconnaissance'), e.g.: 'My look was steely and my pace brisk, as befitting a secret agent with a mission.'</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Heroes*

Question Number		
4(a)	<p>Explore how the language in the extract influences your view of the beginning of the Wreck Centre and its importance.</p> <p>You must include examples of language features in your response.</p>	
	<b>(16 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the passage’s opening, with the excitement of the news of the intended ‘transformation’ of the hall; the description of the interest this attracted</li> <li>• the ‘frenzy of activity’, with many words conveying movement - ‘attacking’, ‘disgorged’</li> <li>• the description of the large numbers of people who were engaged in the programme</li> <li>• the account of the busy work, but the contrast with the reality that the work was ‘haphazard’, illustrated by the mistakes made by the workmen (‘dropped hammers, spilled paint’) and their occasional drinks from ‘hidden bottles’</li> <li>• the picture of the finished article: the building looks unfinished even when completed: gaps in paint, ‘dark patches of mildew’, shutters ‘sagged’; the sign was not properly fixed and slid to a ‘drunken angle’</li> <li>• the pun on the title: it became known as the ‘Wreck’ Centre, not the ‘Rec’</li> <li>• the excitement of the opening of the Centre at the start of the school holidays, and the introduction to the very charismatic Larry LaSalle and what he could provide as a ‘teacher’</li> <li>• the way the opening of the Centre is presented to the reader gives a foretaste of the fact that it is a place which can ‘wreck’ people’s hopes and where things go wrong despite the optimism and its aims.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> </ul>

		<ul style="list-style-type: none"> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
4(b)	<p>In this extract, the young people of Frenchtown watch as the Wreck Centre is opened.</p> <p>Explore <b>one other</b> part of <i>Heroes</i> in which you learn about the young people using the Wreck Centre.</p> <p>Use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from the start of Chapter 7 (pages 43-47), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes how the young people use the Centre</b> The writer's use of language about the young people, e.g.: 'Inside, the chorus was rehearsing for the <i>Follies and Fancies</i> production'.</li> <li>• <b>How the writer describes the young people's characters</b> The writer's use of language about the young people, e.g. Francis's</li> </ul>

		<p>emotional reaction to Nicole’s dancing with Larry: ‘Jealousy streaked through me as Larry LaSalle tossed her in the air.’ Any of the young people may be chosen.</p> <ul style="list-style-type: none"> <li>• <b>How the writer shows the relationship between Larry LaSalle and the young people</b>          (The writer’s use of language to show the relationship between Larry and the young people includes the activities and opportunities that Larry LaSalle offers, e.g.: ‘Just as he had lured awkward girls into ballet classes and ball players and bullies into being singers and dancers, so did he bring a sudden importance to table tennis.’</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer’s ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer’s ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer’s ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Of Mice and Men*

Question Number	
5(a)	<p>Explore how the language in the extract influences your view of the relationship between Slim and George.</p> <p>You must include examples of language features in your answer.</p>
	<b>(13 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the way the light falls on Slim and George emphasises their closeness</li> <li>• Slim’s modesty is shown when he speaks first, brushing off George’s thanks (‘It wasn’t nothing’ - repeated)</li> <li>• George shows gratitude on behalf of Lennie (‘it was a hell of a lot to him’)</li> <li>• the development of their relationship is seen in:             <ul style="list-style-type: none"> <li>- the way George confides in Slim his worry over whether Lennie will sleep in the bunk house, (‘He’ll want to sleep right out in the barn with ‘em’)</li> <li>- the way Slim tells George what a good worker Lennie is, and what a ‘strong guy’ he is</li> <li>- the way George shows Slim that he is proud of Lennie (‘Jus’ tell Lennie what to do and’ he’ll do it’)</li> <li>- the way Slim invites George ‘to confidence’ - asks him to speak about the way Lennie and he travel together</li> </ul> </li> <li>• George initially is suspicious of the questioning: ‘demanded defensively’ (alliteration)</li> <li>• Slim explains why he finds this unusual, describing Lennie as a ‘cuckoo’ and George as a ‘smart little guy’</li> <li>• George defends Lennie against the charge of being crazy, and comments ironically that he himself cannot be very bright, either, to be working on the ranch</li> <li>• George does open up to Slim as Slim ‘neither encouraged nor discouraged him’; he was ‘quiet and receptive’ (use of balance)</li> <li>• he explains how Lennie and he came to be together and how they ‘got kinda used to each other after a while’ (colloquialism)</li> <li>• the passage shows how the two men’s conversation starts cautiously but gradually becomes closer, with George trusting Slim enough to confide in him.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
5(b)	<p>In this extract, we learn about George's character.</p> <p>Explore the character of George in <b>one other</b> part of the novel.</p> <p>Use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	<b>Indicative content</b>
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Section 1 (pages 9-11), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what George says and how he says it</b> George said coldly, 'You gonna give me that mouse or do I have to sock you?'</li> <li>• <b>How the writer shows George's actions towards others</b></li> </ul>

	<p>The writer's use of language about what he does, e.g.: 'George stood up and threw the mouse as far as he could into the darkening brush, and then he stepped to the pool and washed his hands.'; 'George's hand remained outstretched imperiously.'</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes characters' reactions towards him</b></li> </ul> <p>The writer's use of language to show the way other of the characters regard George, e.g. Lennie's response: 'Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again.'</p> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Rani and Sukh*

Question Number	
6(a)	<p>Explore how the language in the extract influences your view of Rani's attitudes to her father and mother.</p> <p>You <b>must</b> include examples of language features in your answer.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>To achieve maximum marks candidates must include Rani's attitudes to both the father and the mother in their answer; candidates may make comments which apply to both Rani's parents as well as to each one: these are acceptable.</p> <p>Responses may include:</p> <p>Father</p> <ul style="list-style-type: none"> <li>• Rani's father treats her rather abruptly at the start - does not thank her, only yawns and asks her if she 'has any work to do'</li> <li>• she notes that he addresses her in Punjabi (traditional)</li> <li>• Rani makes sure that she answers him 'respectfully'</li> <li>• her father tells her he should find something to do; Rani sighs (perhaps irritated by his manner) but agrees to do so</li> </ul> <p>Mother</p> <ul style="list-style-type: none"> <li>• Rani describes her mother's appearance on entering, including the fact that she notices how she is looking older ('flecks of grey') and tired ('worn out', 'drawn')</li> <li>• she speaks to her mother in English, but her mother tells her to speak Punjabi, as she too is doing</li> <li>• this clearly also annoys Rani, since she 'forgot about enquiring after her welfare'</li> <li>• her mother agrees to her going into town, but does so grudgingly ('if you have to') and accompanied with a warning ('if I hear...')</li> <li>• from these conversations, it is clear that there is some tension between Rani and her parents, who appear disapproving of her lifestyle, her wish to speak English, her frequent requests to go to town</li> <li>• Rani analyses closely her mother's choice of language, especially what she thinks of the 'other girls'</li> <li>• Rani promises that she is not 'messaging about' - there is dramatic irony here in view of her relationship with Sukh and subsequent pregnancy</li> </ul> <p>Both parents</p> <ul style="list-style-type: none"> <li>• Rani is aware that her parents think that such girls, with their Westernised ways, are a disgrace to their own cultural values and family honour (<i>izzat</i>)</li> <li>• Rani is anxious not to let her parents or brothers know about her meetings with Sukh and lies frequently</li> <li>• shows defiance in arranging via text to meet Sukh</li> <li>• at the end of the passage, it becomes clear how great is her sense of</li> </ul>

		frustration about the restrictions on her life ('open prison'. 'like caging a hungry animal and placing a bowl of food just out of reach'), and how tempting it is to wish for forbidden pleasures.  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.
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
6(b)	<p>In this extract, Rani feels that she has little freedom.</p> <p>Explore <b>one other</b> part of the novel in which Rani experiences difficulties in her relationship with her family.</p> <p>Use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative</li> </ul>

	<p>language; use of dialogue) relevant to the question</p> <p>NB A specimen example is given below from the incident where the Sandhus discuss the opening of a new Bains shop opposite their store (pages 185 to 187), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the problems Rani faces in her home life</b> The writer's use of language about Rani's problems, e.g.: 'My heart started pounding in my chest. "Who are the Bains?" I asked.'</li> <li>• <b>How the writer shows Rani's treatment by a member or members of her family</b> The writer's use of language to describe how members of the family treat Rani, e.g.: 'When I got in my father was far too angry about something else to even care where I had come from'.</li> <li>• <b>How the writer describes Rani's reaction to this treatment</b> The writer's use of language to describe how Rani reacts, e.g. to Divy: 'I smiled at him but he was wearing a scowl to go with his coat (zeugma).'</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Riding the Black Cockatoo*

Question Number		
7(a)	<p>Explore how the language in the extract influences your view of John's father.</p> <p>You <b>must</b> include examples of language features in your answer.</p>	
	<b>(16 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the first phrase used, 'breaking with emotion', shows immediately how John's father has been affected by meeting with Aborigines</li> <li>• he admits that it has caused him to 'rethink' his attitudes completely</li> <li>• he speaks very positively about how he found the Aborigines ('friendly')</li> <li>• however, his language is still, in John's eyes, rather patronising and offensive ('clean'): he 'almost choked'</li> <li>• John makes an effort because he realises what a great change there has been in his father ('how far my father had journeyed...')</li> <li>• the interesting use of the 'journey' metaphor</li> <li>• all this has come from just one 'less than three-hour' meeting; the contrast is one he finds striking</li> <li>• John's father then outlines his big idea about how to mark the history of Australia ('the people who came before us')</li> <li>• John identifies closely with his father's feelings, caused by London's ancient stonework ('eroded water-like by time's passing footsteps')</li> <li>• he also has the idea of setting up an ancient grindstone with a plaque, and wanted Aboriginal students to share the same experience; this shows pride</li> <li>• references are made to touch, to 'retracing the grooves and furrows of the past' with 'fingertips'</li> <li>• John's father clearly wishes through this idea to atone for the many years during which he has regarded the Aborigines in a negative light, as shown especially by his treatment of the skull 'Mary'.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> </ul>

		<ul style="list-style-type: none"> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
7(b)	<p>In this extract, we can see that the attitudes of John's father to the Aboriginal people are changing.</p> <p>Explore <b>one other</b> part of <i>Riding the Black Cockatoo</i> where changing attitudes are important.</p> <p>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"> <li>• reference to any short relevant section</li> <li>• reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 11 (at the Oodgeroo Unit (pages 148-150)) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the event that shows the changing attitudes</b> The writer's use of descriptive language about the build up to the hand-over ceremony, e.g. 'An area had been set for the media</li> </ul>

		<p>contingent, who busied themselves unfolding tripods, unwinding cables and checking over camera equipment’.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what those changes are</b> The writer’s use of language showing how Aborigines react to white people, e.g.: ‘A blur of Indigenous faces - people who introduced themselves, touched me, and asked if I was okay.’</li> <li>• <b>How the writer shows how those involved are affected</b> The writer’s use of language about how the two groups relate to each other, e.g. the Aborigines’ warmth towards John: ‘I was taken aback; I was the representative of a family that had violated the dead, yet everyone I spoke to was genuinely concerned for <i>my</i> wellbeing!’</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer’s ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer’s ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer’s ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*To Kill a Mockingbird*

Question Number	
8(a)	<p>Explore how the language in the extract influences your view of the character of Atticus.</p> <p>You <b>must</b> include examples of language features in your answer.</p>
	<b>(13 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Atticus is calm and practical: he advises Heck on the best moment to shoot Tim Johnson, the mad dog</li> <li>• he also firmly tells Calpurnia to 'Go inside', thinking of her feelings and safety</li> <li>• others look up to him/have faith in him</li> <li>• when Heck hands him the rifle instead, he hesitates from doing it himself and continues to tell Heck to shoot and not to waste time</li> <li>• Heck pleads with Atticus to shoot ('this is a one-shot job'), knowing (which the children do not, and hence are terrified) that he is an excellent shot</li> <li>• Atticus's refusal ('I haven't shot a gun in thirty years-') forces Heck to admit that he is not a good enough shot himself</li> <li>• finally, he accepts the rifle which Heck 'almost threw' at him and walks quickly (decisively) into the street</li> <li>• the suspense is increased by Atticus's dropping and breaking his glasses - this further emphasises the impression that he is not up to the task</li> <li>• each moment of this event seems to be in slow motion</li> <li>• Atticus creates tension by knowing the exact moment when it is best for him to shoot</li> <li>• the shooting of the dog is done swiftly and with complete accuracy, ('with movements so swift they seemed simultaneous'), so the dog is killed immediately</li> <li>• Atticus has shown not only his bravery but also his ability with a rifle</li> <li>• although initially reluctant, because he is a man of peace, not violence, Atticus reacts to the situation in this way, taking responsibility to protect the community against the threat of a mad dog</li> <li>• to the children, this is a new side of Atticus. They had nearly 'fainted', they watched 'in a fog'.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
8(b)	<p>In this extract, the character of Atticus is presented.</p> <p>Explore the character of Atticus in <b>one other</b> part of the novel.</p> <p>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"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Atticus's summing up at the trial in Chapter 20 (pages 208-212), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• How the writer describes what Atticus says and does</li> </ul>

		<p>The writer's use of descriptive language about how Atticus acts, e.g.: 'Then he took off his glasses and wiped them, and we saw another "first": we had never seen him sweat - he was one of those men whose faces never perspired, but now it was shining tan.'</p> <ul style="list-style-type: none"> <li>• <b>How the writer shows his relationships with others</b> The writer's use of language about his relationship to others, e.g. when trying to persuade the jury: 'Which, gentlemen, we know is a lie as black as Tom Robinson's skin, a lie I do not have to point out to you.'</li> <li>• <b>How the writer describes how other characters react to him</b> e.g. 'the jury seemed to be attentive: their heads were up, and they followed Atticus' route with what seemed to be appreciation. I guess it was because Atticus wasn't a thunderer'.</li> </ul> <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"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

SECTION B: WRITING

Question Number	Question	
9	<p>A teenage magazine is including articles on the topic 'Everybody needs a role model'.</p> <p>Write an article for the magazine describing your chosen role model.</p>	
(24 marks)		
Indicative content		
<p>Responses may:</p> <ul style="list-style-type: none"> <li>• choose someone whom the candidate knows personally, such as a friend or relative, or an adult whom they have admired for , e.g, their leadership or inspiration (teacher, youth leader, sports coach, music conductor, drama/dance director)</li> <li>• opt instead for a 'celebrity', known to them from the media (film star, successful business personality, sportsperson, political or religious leader - past or present)</li> <li>• have very different selected qualities and reasons for choice. Examiners will need to avoid judging harshly choices and qualities which they themselves do not find wholly admirable. (For example, girls may well choose Katie Price or Victoria Beckham because they see their success as something to emulate; or boys similarly may choose Wayne Rooney or Russell Brand.) Whoever is chosen, candidates should identify positive qualities which, in their view, make the chosen person someone to look up to.</li> </ul> <p>In their response, candidates may select a number of different aspects of the chosen person - their character, views, attitudes; or they may focus on one or two prominent features, such as particular skills or accomplishments. If they choose 'celebrities', they may well show awareness of the ways in which they have supported or sponsored worthwhile causes or charities.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is an article for a teenage magazine, so the register should reflect that.</p>		
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate.</li> <li>• Generally sound grasp of the purpose and audience.</li> </ul>

		<ul style="list-style-type: none"> <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	4-6	<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	7-9	<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	10-12	<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	13-16	<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>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are 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 purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence</li> </ul>

		<p>structures is used.</p> <ul style="list-style-type: none"> <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>
3	7-8	<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
10	<p>Many schools and colleges help a charity by having a 'Make a Difference Day'.</p> <p>Write the text for a speech to give to a class or group, explaining your ideas for such a day in your school or college.</p>
	(24 marks)
	Indicative content
	<p>In their responses, candidates may:</p> <p>select whatever kind of activity or event they like, provide that it falls within the general field 'making a difference'. It should be clear whether the aim is to improve the lives of some or all people directly (for example, it could be related to health or facilities or additional support for the school/college/local community); or it could be concerned with the environment or amenities in a particular area; or it could be on a specific topic such as help for the disadvantaged or elderly, animal welfare, traffic congestion or local entertainment.</p> <p>Candidates may focus on:</p> <ul style="list-style-type: none"> <li>• the event or activity: this may be a sponsored event, such as a charity walk, a concert or theatrical production, a visit/trip to a particular place, a working party helping with a particular task or project. dressing up and making a collection for the stated cause, or any other event focused on making a difference</li> <li>• what it is hoped to achieve: this should show what it is hoped to introduce or change and how the proposed event/activity will ensure that the aims are achieved</li> <li>• how the group's contribution will be organised: this may show some detailed</li> </ul>

		<p>planning, such as publicity (internet sites, posters), different roles for different people, preparations, costs and expected returns.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is a speech, so the register should reflect that. The audience is a school/college class or group and hence the speech should seek to show some awareness of such a group's perspective.</p>
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose 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	4-6	<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	7-9	<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	10-12	<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	13-16	<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	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are 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 purposefully structured, with sustained control of expression and meaning. A wide and varied 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>
3	7-8	<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>