

# Mark Scheme (Results)

June 2011

GCSE English Language (5EN2H/01)  
Unit 2: The Writer's Voice

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June 2011

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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 score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

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

### Assessment Objectives

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

#### **AO3: Studying written language**

- 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.

#### **AO4: Writing**

- 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.

**SECTION A: READING**

**Non-fiction text: *Touching the Void***

Question Number	
<b>1(a)</b>	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses should include references to the feelings Simon shows and may also refer to his explanation about Joe:</p> <ul style="list-style-type: none"> <li>• Simon is desperately hungry and thirsty and needs medical treatment: ‘the thought of food and drink and medication...’</li> <li>• This made him rush to meet Richard: ‘was almost running in my haste’</li> <li>• He was shocked to see Richard: ‘shocked by his sudden appearance’</li> <li>• He was exhausted: ‘deepened the sense of exhaustion’</li> <li>• But he was also relieved: ‘the relief flooding me’</li> <li>• He did not know what to say: ‘I could think of nothing to say and stared blankly at him.’</li> <li>• He simply stated that Joe was dead: ‘Joe’s dead.’</li> <li>• He could not bring himself to look at Richard: ‘We couldn’t look at each other.’</li> <li>• He was worried about what to say and having to lie about what had happened: I was thinking about what to say to him. ‘My plan to lie was all very well but I couldn’t summon enough energy to tell it.’</li> <li>• His explanation is very brief and without expression: ‘ “Yeah, he fell,” I said flatly. “There was nothing I could do.” ’</li> <li>• He was grateful to see Richard again: ‘sudden deep affection and gratitude’</li> <li>• He felt warm towards him: ‘We smiled at each other.’</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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 eg the fact that Simon has fallen behind Joe as he cannot keep up with him</li> <li>• reference to descriptive and/or informative language relevant to the question</li> </ul> <p>NB A specimen example is given below from 'Disaster' – Simon's account <b>(pp 70-71)</b> but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer describes the situation</b></p> <ul style="list-style-type: none"> <li>• Simon's mixture of exhaustion and relief to be following rather than leading, at the start of the account</li> </ul> <p><b>How the writer shows the emotions he felt</b></p> <ul style="list-style-type: none"> <li>• Use of language to draw attention to particular feelings, eg: 'I began to move along his footsteps cautiously... I kept tensed up': this was when he realised that Joe had fallen: an emotionless acceptance of inevitability and sense of resignation</li> </ul> <p><b>How the writer shows his reaction to events</b></p> <ul style="list-style-type: none"> <li>• The descriptive language to show how he reacts to events, eg: ' "You're dead... no two ways about it!" ', when he realises that Joe has broken his leg.</li> </ul> <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p> <p>NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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)	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>• The description by the narrator shows in detail how unfamiliar the scene was to the girls</li><li>• The girls had very high expectations of what it would be like</li><li>• The sights exerted a fascination over the narrator: 'I was fascinated...'</li><li>• She felt it was a romantic way of life which made her envious: '... envied them..., and imagined how romantic...'</li><li>• She was also intrigued and curious about the fairground people's lives: 'I wondered...'</li><li>• It made her think of her grandparents in India</li><li>• Anita is worried about going close to the fairground people, whom she describes as 'gippos'</li><li>• The other girls were watching the young men putting up the floor for the dodgems: 'watching three young blokes...'</li><li>• They had dressed and made themselves up for the event, which the narrator describes in detail: 'Sherrie was shivering in a short denim skirt..., and had applied mauve eyeshadow... Fat Sally was squeezed into a psychedelic mini-dress..., and her lips looked wet and shimmery...'</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<b>(24 marks)</b>
	<p style="text-align: center;">Indicative content</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• descriptions of how the writer presents events in Meena's life in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p273ff</b> (the demolition of the primary school) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer describes the event</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language when Meena watches the demolition of the school and the violent effect of the arrival of the diggers, eg: 'a gigantic crunching thud'... throwing up mushroom clouds of grainy red dust'</li> </ul> <p><b>How the writer gives Meena's feelings at the time</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about Meena's reactions, eg: 'felt too tired and dispirited to bother (after the racist comments of the driver of the scooter, Sam Lowbridge); later, however, she continues to worry about the racist comments</li> </ul> <p><b>How it affected her life</b></p> <ul style="list-style-type: none"> <li>• Her strong sense of the end of her childhood innocence after the racist comments and the racist attack in Tollington, eg: 'the cracks appeared which would finally split open the china blue bowl of that summer'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
<b>3(a)</b>	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>• They worked closely together at sewing, with the Seamstress described working at her father's sewing machine: 'you could see her flexing her toes as she worked the treadle of her sewing machine'</li><li>• The narrator describes her physical appearance and dress in great detail</li><li>• The beauty is commented on as something well known in the whole region ('without doubt the loveliest pair of eyes in the district of Yong Jing, if not the entire region')</li><li>• The importance of her father, the tailor, is emphasised: 'the only tailor on the mountain'</li><li>• He had to travel around the villages: it was an elaborate business, involving several people carrying the heavy machine: '...several strong men to take turns carrying the sewing machine on their backs'</li><li>• He never took his daughter with him, but left her to work on the other machine, the new one</li><li>• He may have left her at home to avoid her being the object of attention from the local young men: 'caused great distress to all the young bachelors'</li><li>• This decision is described as 'prudent but pitiless': he does not want to expose her to this scrutiny, but it was seen as cruel to the young men deprived of seeing her</li><li>• The glamorous lifestyle of the tailor is described in detail: on his visits he became the focal point of the village ('the hub of village life' – a metaphor showing how central his visits became).</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how the writer presents the Little Seamstress in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p166ff</b> (where she decides to leave for the city) but candidates are free to choose ANY relevant short section</p> <p><b>How the writer gives the reader his thoughts about her appearance/character</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about her appearance/character, eg: 'I also remember how she looked... the long pigtail... had made way...' (marked change from her initial appearance, as described near the start – see above)</li> </ul> <p><b>How the writer describes the effect of her experience</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the effect of her reading <i>Madame Bovary</i>, eg her decision to make a brassiere: 'it would be the first item of lingerie on Phoenix mountain worthy of recording...'</li> </ul> <p><b>How the event affected the life of the Little Seamstress</b></p> <ul style="list-style-type: none"> <li>• The writer's language (including a simile) to show the determination with which she was leaving the village and them behind: 'she took off like a bird, growing smaller and smaller until she vanished'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
<b>4(a)</b>	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>• The narrator stresses that he has no financial worries, but that this fact does not make up for the effect of his injuries</li><li>• He uses a simile (' like the Hunchback of Notre Dame') to show what he sees as the grotesque effect (the Hunchback was seen as a social outcast because of his deformity)</li><li>• He follows this with a second simile: he recalls the ugly gargoyles on the side of the cathedral of Notre Dame ('my face like a gargoyle')</li><li>• He realises (for the first time?) that his facial injury has made him unrecognisable even to those who previously had known him well</li><li>• He covers his face to hide what he sees as his 'ugliness'</li><li>• He then finds out that not even his voice is recognisable, because of the effect of the surgery he has had, which has deepened his voice</li><li>• When the landlady realises he has been wounded in the war and is a 'veteran', she is sympathetic</li><li>• Despite this, she is insistent about being paid up front</li><li>• There is a sense of nostalgia and regret at the end of the passage.</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how the writer presents the way Francis thinks and feels in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p98ff</b> (the visit to Nicole at St Anne's Academy) but candidates are free to choose ANY relevant short section</p> <p><b>How the writer gives the reader an idea of Francis's appearance after the injury</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the nature of Francis' appearance, eg: his reply to Nicole's question, trying to downplay things: 'It's not as bad as it looks'</li> </ul> <p><b>How the writer shows people's reactions to him</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about Nicole's reactions to him, eg: 'it was foolish of me to think that we would hug or even shake hands'</li> </ul> <p><b>How the writer describes the feelings of Francis himself</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the feelings of Francis, eg: ' "You don't sound fine" ', showing that he is not convinced by how she is speaking to him; or his bravado in talking about the actions he'll take to recover: ' "When the doctor fixes up my face, I'll send you a picture." '</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p> <p>NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
<b>5(a)</b>	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The first image suggests that he fills the door frame: ‘A tall man stood in the doorway.’</li> <li>• His hair is described in detail, to give a strong impression: ‘his long, black, damp hair’</li> <li>• His dress did not distinguish him (‘Like the others he wore blue jeans and a short denim jacket.’)</li> <li>• The way in which he moves is given a strong simile to present him as a natural leader: ‘moved with a majesty only achieved by royalty and master craftsmen’</li> <li>• He is shown to be an expert at his craft – detailed description</li> <li>• But not only that: because he is respected so much for his expertise, he is respected in other fields: ‘...that his word was taken on any subject, be it politics or love’</li> <li>• After the big build-up, his name is finally revealed: ‘This was Slim’</li> <li>• He is described as not having a definite age: ‘He might have been thirty-five or fifty.’</li> <li>• He is shown as having great insight and perception: ‘understanding beyond thought’</li> <li>• He is also delicate and sensitive in how he uses his hands, as the simile suggests: ‘were as delicate in their action as those of a temple dancer’</li> <li>• There is repeated stress on his kindness and gentleness (‘he looked kindly’... ‘very gentle’... ‘he said gently’... ‘His voice was very gentle’</li> <li>• He is very sympathetic towards George and Lennie, asking them about themselves and welcoming their presence: ‘His tone was friendly. It invited confidence without demanding it.’</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how the writer presents the selected character in the chosen section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives, eg:</li> <li>• reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p27ff</b> (the description of Curley) but candidates are free to choose ANY relevant short section and main character.</p> <p><b>How the writer gives the reader an idea of the man's physical appearance</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the man's physical appearance, eg when Curley first appears: 'His arms gradually bent at the elbows and his hands closed into fists'</li> </ul> <p><b>How the writer describes the character of the man</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the man's character/personality, eg: 'His glance was at once calculating and pugnacious'</li> </ul> <p><b>How the writer describes the views other people have about him</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about how people regard Curley, eg: George's puzzlement about how Curley has reacted: ' "Say, what the hell's he got on his shoulder?" '</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p> <p>NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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)	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Natalie makes Sukh think about his older sister, Parvy: ‘She reminded Sukh of his own sister’</li> <li>• He is clearly proud of Parvy and what she has achieved</li> <li>• He sympathises with the fact that she has to an extent broken free of family and Punjabi traditions</li> <li>• He thinks too many Asian girls do not show independent attitudes</li> <li>• The narrator suggests that Sukh is pleased that his parents’ reactions to Parvy’s leaving home were not as violent as some traditional parents’ attitudes would have been</li> <li>• The traditional attitude that such an action ‘dishonours the family name’ is thought to be too harsh and extreme</li> <li>• Differences within the family are noted: Sukh’s brother is much more traditional in his attitude to Punjabi traditions.</li> <li>• Sukh is more sympathetic to his sister’s attitudes, especially on the subject of arranged marriages: ‘whoever he eventually married, it was going to be for love and not out of some stupid desire to uphold honour or tradition’.</li> <li>• Daljit’s harshly critical comments about Parvy upset Sukh greatly: ‘Sukh winced’</li> <li>• Sukh is determined to defend his sister against insults: ‘he wasn’t about to let anyone slag off his sister’</li> <li>• The strong language Sukh uses reflects his anger and strong emotions directed at some members of his community: ‘every unrelated fat bastard’</li> <li>• Punjabi traditions are a source of conflict within the family: ‘Parvy had won a power struggle against 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.  Candidates should address both family and Punjabi traditions but equal weighting is not required.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how the writer presents the way the Punjabi traditions in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p30ff</b> (Natalie contrasted with Rani, and Rani's fears of her brothers and father), but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer gives the reader an idea of Punjabi traditions</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about Punjabi tradition, eg when Rani explains how girls are traditionally supposed to act: 'I shouldn't speak unless I'm asking whether I should make <i>roti</i>'</li> </ul> <p><b>How the writer shows the differences between these and Western traditions</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about different cultural traditions, eg Rani's explaining to Natalie that as a Western girl who came round to her house 'wearing make-up and a short dress' she will not have to face the effects of traditional Punjabi attitudes: ' "You won't ever face anything like that in your life" '</li> </ul> <p><b>How the writer describes the effects of traditions on people's actions</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about how people act in accordance with their traditions, eg the Punjabi girls who speak to Rani: ' "You'd better start stickin' wid your own, you know." '</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
<b>7(a)</b>	
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• As a child he thought they were very primitive: ‘somewhere on the evolutionary scale between Og the Caveman and a brave white fellow in a pith helmet called Rupert’</li> <li>• They were considered as quaint, almost freaks from a different age: ‘museum exhibits’</li> <li>• He felt it was allowed to admire their physical qualities: ‘We admired his hardiness’</li> <li>• But they needed to be kept in their own place ‘on the far side of the horizon’</li> <li>• He thought they were full of superstitious ideas and practices, out of touch with the modern world: ‘what the modern world considered superstitious mumbo-jumbo and redundant knowledge’</li> <li>• There was a great prejudice against their colour: they were linked with the negative ideas that the word ‘black had to the white people’</li> <li>• He has an over-active imagination: ‘I was chased down the jungle tracks of my imagination by every black cliché imaginable’</li> <li>• Sense of guilt which has stayed with him: ‘freight cars full of baggage I’ve been dragging behind me all these years’.</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how, in the chosen section, the writer presents changes in John's attitudes to Aboriginal people</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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from pp 65-67 (John's telephone conversation with Gary Murray) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer gives the reader an idea of an occasion which influenced his attitudes towards Aboriginal people</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the first contact John had with Gary, eg: 'my concept of an Aboriginal elder didn't include modern technology' and 'my idea of an elder was of an old guy sitting cross-legged in red dust with didgeridoo...'</li> </ul> <p><b>How the writer shows the way other people changed his attitudes</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the conversation affected his attitudes, beginning to overcome his prejudice and stereotypes eg: 'There was not a hint of reproach or judgment in his voice'</li> </ul> <p><b>What differences this has made to the way John thinks</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about how John is affected in his thinking, eg when he begins to feel less afraid of meeting Gary: 'If I hadn't had such a friendly chat... I would have been very nervous'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
<b>8(a)</b>	
	<b>(13 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The writer puts the reader into the mind of the Narrator, Scout, to experience her feelings</li> <li>• The fact that Scout cannot see because of her costume means that she has to imagine what is going on, and the reader shares in these imaginings</li> <li>• Short, repetitious dialogue with exclamation marks creates dramatic effect: ' "Run, Scout! Run! Run!" '; ' "Jem, Jem, help me, Jem!" '</li> <li>• Every sound, touch and even smell is recorded in a way which builds up the fear and suspense: 'A prickly stubble on the face told it was not Jem's. I smelled stale whisky.'</li> <li>• The silence is also terrifying, especially when she cannot get a response from Jem: ' "Jem?" There was no answer but the man's heavy breathing.'</li> <li>• Use of names with question marks creates tension and sense of panic: ' "Jem?" ' (three times); ' "Atticus...?" ' '</li> <li>• There is a strong sense of confusion about what is going on – she cannot tell who it is that is near her, as when she thinks it must be her father Atticus who has arrived: 'It was slowly coming to me that there were now four people under the tree. "Atticus...?"'</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>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-13</b>	<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>
<b>5</b>	<b>14-16</b>	<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)	
	<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>• descriptions of how the writer presents the way that the event is presented in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from <b>p156ff</b> (the 'lynch mob' incident), but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer gives the reader an idea of the event</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the nature of this event, eg the depressing description of the Maycomb jail: 'the most venerable and hideous of the county's buildings'</li> </ul> <p><b>How the writer emphasises the nature of the actions that took place</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the actions, eg the threats from the lynch mob to Atticus: ' "Get aside from the door, Mr Finch." '</li> </ul> <p><b>How the writer describes the effect of the event on t people</b></p> <ul style="list-style-type: none"> <li>• The writer's use of language about the significance of the event to the people, eg the way that Scout's intervention softened Mr Cunningham by singling him out and saved the day for Tom Robinson: ' "They won't bother you any more." '</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p> <p>NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-9</b>	<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>
<b>3</b>	<b>10-14</b>	<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>
<b>4</b>	<b>15-19</b>	<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>
<b>5</b>	<b>20-24</b>	<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	
	<b>(24 marks)</b>
	Indicative content
	<p><b>Accept any reasonable form for a contribution to a local newspaper.</b></p> <p><b>Successful answers are likely to:</b>  <b>make points about the athletes and others involved, such as:</b></p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>• It is the summit of many people's competitive ambition</li> <li>• It may be a once-in-a-lifetime opportunity, since comparatively few people have the chance to compete in the Games more than once</li> <li>• Gives people the chance to mix with people from all nationalities</li> <li>• They are motivated by the Olympic ideal rather than by cash prizes</li> <li>• Gives opportunities for public recognition for sports not usually in the limelight</li> <li>• Accompanied by Paralympics which means that disabled athletes also get public interest</li> </ul> <p><b>Negative</b></p> <ul style="list-style-type: none"> <li>• The Olympics have lost their original ideals, and even without cash prizes, there is much commercialism</li> <li>• The Olympics perpetuate the cult of the sporting personality</li> <li>• There is the temptation of drugs and cheating – it is never clear whether winners have won fairly</li> </ul> <p><b>make points about those who watch the Games (live or on TV)</b></p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>• It is a highlight in the sporting calendar, and attracts many people who do not normally take an interest in athletics</li> <li>• Gives a chance for people to see top athletes from all over the world competing live (in 2012, in the UK)</li> </ul> <p><b>Negative</b></p> <ul style="list-style-type: none"> <li>• Takes over the TV schedules, so less to watch for people not interested</li> </ul>

**make points about the effect on the area where the Games are held**

**Positive**

- Can lead to major developments to cities and landscape, as it did in Beijing and is doing in Britain

**Negative**

- Is very expensive: can lead to 'white elephants' that are never again properly used and are a blot on the landscape
- Some countries never recover the economic costs of staging the Games

**Successful answers may also**

- come up with very different ideas from those suggested above, for example from a more personal standpoint.

In their response, candidates may focus on a small number of points, either negative or positive, or they may mention points on both sides; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.

Reward any other appropriate comment.

<b>Band</b>	<b>Mark</b>	<b>AO4: (i) and (ii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-12</b>	<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>
<b>5</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• 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.</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>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-8</b>	<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	
	<b>(24 marks)</b>
	Indicative content
	<p><b>Accept any reasonable form for a magazine article.</b></p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• be on any reasonable idea that candidates wish to mention, not necessarily one which examiners will regard as the most significant</li> <li>• interpret 'recent times' in a variety of ways: many may well focus on advances in their own lifetime; others may take a longer view, such as the twentieth century, arguing that within human history the advent of the motor car is still a recent development</li> <li>• be based on technological advances, such as in information and communication technology (personal computers, television, mobile phones, computer games, digital photography)</li> <li>• look at advances in transport (cars, including 'alternative fuel' vehicles, high speed trains, space travel)</li> <li>• refer to domestic equipment: freezers, microwaves, dishwashers, washing machines</li> <li>• suggest any one of a number of inventions such as gadgets which may appeal to young people.</li> <li>• show the <b>advantages for people</b> of the invention/product (labour-saving; easier communication, greater speed)</li> <li>• show that <b>people now can do things they could not previously have done</b>, or not have to do things they previously had to do (makes travel to far-flung places easier; stops them having to spend so long cooking or cleaning; means they no longer write letters using 'snail mail')</li> <li>• show how <b>the invention has changed the world</b>: 'global village' – internationalism in fashions, food; tolerance of diversity because of greater understanding; greater awareness of suffering in other parts of the world – charitable giving: 'feed the world'; but people become lazy: lose skills (home cooking, handwriting); they can be excessively influenced by media, etc.</li> </ul> <p>In their response, candidates should focus on a single invention, though they may look at different varieties or stages of development; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>

<b>Band</b>	<b>Mark</b>	<b>AO4: (i) and (ii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-9</b>	<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>
<b>4</b>	<b>10-12</b>	<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>
<b>5</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• 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.</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>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<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>
<b>2</b>	<b>4-6</b>	<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>
<b>3</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

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