

Mark Scheme (Results)

Summer 2016

GCSE English (5EH2H)
Paper 2: The Writer's Craft

Higher Tier

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Mark Scheme

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

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

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

Assessment Objectives

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

A02: Reading

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

A03: Writing

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

SECTION A: SHAKESPEARE

Romeo and Juliet

Question Number	Question	
1(a)	Explain how Shakespeare presents the character of Juliet in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Juliet is feeling unwell: 'I am not well' • she is weeping/grieving for Tybalt or Romeo or both • her mother thinks her grief is useless: 'thou couldst not make him live.' • her mother thinks she is grieving too much, showing 'want of wit' • Juliet feels loss acutely: 'Feeling so the loss' • Juliet appears not to recognise Romeo as the culprit: 'What villain, madam?' • in her aside, she claims Romeo is not a villain ('Villain and he be many miles asunder') but must hide this from her mother • she claims she wishes to avenge Tybalt: 'I might venge my cousin's death!' • she is speaking on two levels: claiming to want Romeo dead but saying she will 'temper' (render ineffective) the poison meant for him • this deliberate ambiguity is reinforced by her desire to have 'Romeo...sleep in quiet' and to 'wreak the love...upon his body' • similarly, she secretly wants to 'come to him'. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	<ul style="list-style-type: none"> • No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques • Sustained reference to the lines from the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques • Discriminating reference to the lines from extract to support response

Question Number	Question	
1(c)	In the extract, Lady Capulet speaks of vengeance.	
	Explore the significance of revenge in one other part of the play. (10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on revenge. (AO2 ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where revenge plays a part, for instance:</p> <ul style="list-style-type: none"> • the early fight and the Prince’s attempt to end the cycle of violence • Tybalt’s desire to avenge Romeo’s presence at the Capulet ball • Mercutio’s avenging of Tybalt’s insults towards Romeo • Romeo’s avenging of Mercutio’s death • the Prince’s banishment of Romeo • Paris’s attempts to wreak vengeance on Romeo in Act 5 Scene 3. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by revenge • how that part of the play shows the revenge affecting relationships • how revenge in that part of the play drives the plot • what Shakespeare is saying about revenge • how the play’s structure is affected by revenge in that part of the play. <p>Reward any other valid points.</p>		
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response

Macbeth

Question Number	Question	
2(a)	Explain how Shakespeare presents the character of Macbeth in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Macbeth knows his violent deeds are not complete: 'We have scorched the snake, not killed it' • he wishes that the universe be disrupted ('the frame of things disjoint') rather than suffer 'the affliction of these terrible dreams' • he may not be aware of the irony of the above • the 'terrible dreams' show he suffers remorse/guilt for his deeds • he would rather be dead than suffer 'the torture of the mind' • he sees the contrast between Duncan ('he sleeps well') and his own 'restless ecstasy' • he will be 'bright and jovial' towards his guests and wants his wife to be likewise: 'so, I pray, be you'. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response

Question Number	Question
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Question Number	Question	
2(c)	In the extract, Macbeth speaks of fear.	
	Explore the significance of fear in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on fear (AO2 ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where fear plays a part, for instance:</p> <ul style="list-style-type: none"> • Macbeth’s fears before the murder of Duncan • his fears of being found out • his fear of Banquo and the witches’ predictions • his fear during the banquet in Act 3 Scene 4 • Banquo’s fear in Act 3 Scene 1 • Macbeth’s fear during the banquet in Act 3 Scene 4 • Lady Macduff’s fear in Act 4 Scene 2 • Malcolm’s fear of Macduff in Act 4 Scene 3. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by fear • how that part of the play shows fear affecting relationships • how fear in that part of the play drives the plot • what Shakespeare is saying about fear • how the play’s structure is affected by fear in that part of the play. <p>Reward any other valid points.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response

The Merchant of Venice

Question Number	Question	
3(a)	Explain how Shakespeare presents the character of Portia in the extract.	
	Use evidence from the extract to support your answer.	
(7 marks)		
Indicative content		
<p>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Portia is firm and clear in her instructions to Balthasar • She stresses the need for speed and says she will be in Venice 'before thee' • She keeps Nerissa in the dark ('work...That you yet know not of') and possibly enjoys this • She has a clear view of what she wants to do; 'We'll see our husbands/ Before they think of us' • She is confident: 'They shall, Nerissa...' • She enjoys innuendo: 'they shall think we are accomplished/With that we lack' • She expresses superiority over Nerissa: 'I'll prove the prettier fellow' • She relishes her future performance as a male: 'reed voice', 'manly stride', 'fine bragging youth', 'quaint lies', 'causing lovesick ladies to die' • In listing the behaviour of men, she is criticising the shallow behaviour of males: 'puny lies', 'bragging jacks' • She realises that men will see how immature her male persona is: 'discontinued school/Above a twelvemonth' • She is amused by Nerissa's innuendo: 'lewd interpreter'. <p>Reward any other valid points.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question
3(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>PORTIA Come on, Nerissa, I have work in hand That you yet know not of. We'll see our husbands Before they think of us.</p> <p>NERISSA Shall <i>they</i> see us?</p> <p>PORTIA They shall, Nerissa, but in such a habit That they shall think we are accomplished With that we lack. I'll hold thee any wager, When we are both accoutred like young men, I'll prove the prettier fellow of the two...</p> <p>Give reasons for your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material to explain how these lines might be performed and give reasons for their suggestions.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Portia's manner in taking control – her sense of purpose and enjoyment • Nerissa's aroused curiosity • Nerissa's good humour and compliance • their mutual enjoyment of the plan • their shared delight in the double entendre • their acting out of the actions they describe. <p>Reward any other valid points.</p>

Band	Mark	AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques • Sustained reference to the lines from the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques • Discriminating reference to the lines from extract to support response

Question Number	Question	
3(c)	In the extract, Portia says she will pretend to be a man. Explore the significance of pretending in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on pretending (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where pretending is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Shylock’s attempts to deceive Antonio and Bassanio as to his true hopes and motives • Jessica and Lorenzo’s deceiving of Shylock • Portia’s pretending at any point in the trial in Act 4 Scene 1 • Portia’s teasing deception of Bassanio in Act 5 Scene 1. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by pretending • how that part of the play shows pretending affecting relationships • how pretending in that part of the play drives the plot • what Shakespeare is saying about pretending • how the play’s structure is affected by pretending in that part of the play. <p>Reward any other valid points.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	Explain how the writer presents the character of Meena in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Meena refuses to show pain: 'It stung but...' • she realises that Anita is testing her • she responds immediately to Anita: 'I held out my crumpled bag' • she has committed theft: 'stolen sweets' • she is 'confused' by Anita's behaviour • she realises she can spend the holidays in any way she wants: 'I could waste or taste' • she obeys Anita: 'followed her without a word' • she is respectful towards Anita: 'few paces behind', 'privileged' • she thinks Anita is masculine: 'carrying enough testosterone' • she is very observant, as the detailed description of Anita shows • she wants to be a companion to Anita and her followers: 'physically ache to be with them' • she is lacking confidence: 'I never expected them to even notice me.' <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
4(b)	Comment on how language is used to present Anita in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> the phrase 'flicking the naked branch at my ankles' shows that Anita is in control and testing Meena the question 'What you got?' suggests she is used to being obeyed the adverb 'disdainfully' shows she looks down on people the verb 'snatched' suggests she does not attempt to be polite the phrase 'shouting over her shoulder' indicates she expects people to follow her the metaphor 'cock of our yard' stresses her leadership role the metaphoric 'foghorn voice' tells us she is loud phrases such as 'lassoing victims', 'foul mouth' and 'minor violence' show that she is crude and aggressive the verbs 'pouting', 'sulking', 'flirting' and the phrase 'unsettling mood swings' tell us that she uses her emotions to get what she wants a number of phrases tell us what she looks like: 'green eyes', 'blonde hair', 'curling mouth' (and others) the metaphor 'pissed-off cherub' suggests she is good-looking but with an air of peevishness and self-absorption she has two regular friends who are older than Meena and the phrase 'dragging along in their mothers' old slingbacks' tells us she plays at being older than the earlier adjective 'pre-pubescent' suggests. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> Mostly sound understanding of how the writer uses language to present ideas Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> Thorough understanding of how the writer uses language to present ideas to the reader Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of how the writer uses language to present ideas to the reader Discriminating reference to the extract to support response

Question Number	Question
4(c)	<p>In the extract, Meena wants to have friends. Explore the significance of having friends in one other part of the novel. You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on having friends (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where having friends is shown or referred to, for instance any incident which concerns:</p> <ul style="list-style-type: none"> • Meena’s friendship with Anita • Anita’s friendship with Sherrie and/or Fat Sally • Meena’s friendship with Sam • Meena’s friendship with Robert. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by having friends • how that part of the novel shows having friends affecting relationships • how having friends in that part of the novel drives the plot • what the writer is saying about having friends • how the novel’s structure is affected by having friends in that part of the novel. <p>References to context are likely to focus on the way people of different cultural backgrounds adapt to each other in relationships.</p> <p>Reward any other valid points.</p>

Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	Explain how the writer presents the character of the Little Seamstress in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • she is unsophisticated: ‘untamed’, ‘wild’ • her eyes are particularly bright and natural: ‘Her eyes...delicate slant of the lids’ • she is critical of her father: ‘an overgrown child’, ‘he has done exactly as he pleases’ • she is affected (‘clouded’, ‘lowered her eyes’) by the loss of her mother, who ‘died far too young’ • she looks vivacious/lively: ‘a glowing complexion’ • despite her wildness, her features are ‘fine, almost noble’ • her good looks (‘an impressive, sensual beauty’) seduce the boys into watching her • she works on the sewing machine (‘<i>Made in Shanghai</i>’) • she is not embarrassed (‘unabashed’) when admitting she cannot read • she defends herself: ‘you needn’t think I’m a fool’ • she likes to mix with literate people: ‘I enjoy talking to people who can read and write’ • she suggests she likes being with the boys: ‘the young people from the city, for instance’. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
5(b)	Comment on how language is used to present the room and its contents in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the list 'shop, workplace and dining room' tells us that it was a multi-purpose room • the adjective 'grimy' suggests how dirty the room is • the phrase 'streaked with...left by clients' confirms that the room is a place of business but is rarely cleaned • the phrase 'not regularly cleaned' points to an air of neglect • the sentence 'There were hangers...suspended on a string...the room.' suggests a rather primitive and haphazard arrangement • the phrase 'corners piled high...folded clothes' reinforces the idea of untidiness but also shows it is a busy and thriving place • the metaphor 'under siege from an army of ants' further indicates that the room is not well cared for • the sentence 'The place lacked...complete informality' shows that no-one tries to impose order on the room • the detail 'book lying on a table' is incongruous in this room and among these people. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response

Question Number	Question
5(c)	<p>In the extract, the narrator asks if the Little Seamstress can read. Explore the significance of reading in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on reading (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where reading is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the hiding of the books because they are banned • the students’ desire to read books and their making of a list of books they want to read • the reading of Ursule Mirouët and its effect • the raiding of the suitcase in order to read • the doctor’s interest in reading • the effect of reading on the Little Seamstress. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by reading • how that part of the novel shows reading affecting relationships • how reading in that part of the novel drives the plot • what the writer is saying about reading • how the novel’s structure is affected by reading in that part of the novel. <p>References to context are likely to focus on the characters’ desire to read despite the banning of books.</p> <p>Reward any other valid points.</p>

Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Heroes

Question Number	Question	
6(a)	Explain how the writer presents the character of Larry in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Larry has confidence in Francis: 'you're going to dominate', 'you're a natural' • he is in command: 'Let's get going' • he is a teacher: 'he showed me how to stand', 'Tomorrow I'll teach you...' • he is an expert, as shown by his detailed instructions to Francis • he compliments Francis: 'Beautiful...You returned the spin' • he is popular with 'the crowd' who 'cheer' • he controls the situation: 'threw down the paddle, called a halt' • he is generous: 'bought me a Coke' • he is self-assured: 'you have what I call sweet anticipation' • he has knowledge in the subject of sport: 'It's what natural athletes have' • he has a hypnotic, powerful effect: 'I stood spellbound' • he seems to understand psychology: 'Your opponent will get frustrated'. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
6(b)	Comment on how language is used to present table tennis in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • it is compared with ping-pong: 'game...sport' • alliterative verbs are used to describe movements in the game: 'swung', 'struck', and the metaphorical 'sail' • onomatopoeia is used to make the sound of the ball: 'plop' • repetition of 'bounce' captures the rhythm of the game • short sentences emphasise this: 'The ball returned. I hit it again.' • the phrases 'squirted crazily' and 'wildly askew' describe the ball's unpredictability • the metaphoric verb 'fly' suggests quick movement • the game involves exertion, emphasised by the metaphors 'sweat pasted...and glued' • words and phrases suggest the skill involved: 'reflexes', 'sweet anticipation', 'natural athletes' • some verbs of violence stress the competitive aspect of the game: 'kill', 'chop'. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response

Question Number	Question
6(c)	<p>In the extract, Francis lacks confidence. Explore the significance of having confidence in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on having confidence (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where confidence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Francis’s hesitation in approaching Nicole • the battle scene shows how Francis has gained confidence in war • Larry inspiring confidence in others, including Nicole • Francis’s lack of confidence and abortive suicide in Chapter 12 • Larry’s taking advantage of the confidence he inspires • Francis’s loss of confidence due to his injuries • Francis’s gaining of confidence sufficient to visit Nicole or to confront Larry. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by feeling confident or lacking confidence • how that part of the novel shows confidence or lacking confidence affecting relationships • how confidence or lacking confidence in that part of the novel drives the plot • what the writer is saying about confidence or the lack of it • how the novel’s structure is affected by confidence or lacking confidence in that part of the novel. <p>References to context are likely to focus on how confidence is affected by upbringing, the inspiration of others or events in the war.</p> <p>Reward any other valid points.</p>

Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Of Mice and Men

Question Number	Question	
7(a)	Explain how the writer presents the character of George in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • George judges Lennie: 'too dumb' • he knows he took advantage of Lennie: 'I had fun', 'I've beat the hell outta him' • he shows self-knowledge: 'Made me seem God damn smart...' • he admits that the game lost its attraction: 'wasn't so damn much fun after a while' • he opens up to Slim: 'tone of confession' • he liked to show off: 'feelin' pretty smart' • he is honest about the time his attitude changed: '...nothin' like that no more' • he exposes more of himself to Slim: 'ain't got no people' • his comments about 'the guys that go around on the ranches alone' show he is observant, a thinker, and different • he is realistic about Lennie being a 'nuisance' • he admits 'you get used to' him. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response

Question Number	Question	
7(b)	Comment on how language is used to present Lennie in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the repetition of the adjective 'dumb' stresses a dominant feature of Lennie • the phrase 'he'd do any damn thing I tol' him' tells us that he is compliant • the phrase 'coulda bust every bone in my body' shows how strong he is but how he holds back • phrases such as 'never got mad' and 'he jumps' demonstrate his total obedience to George • the repetition of 'nice' by Slim and George stresses his perceived lack of meanness • Slim's phrase: 'ain't a bit mean' reinforces this • the phrase 'God damn nuisance' suggests the down side of his companionship • the phrase 'gets in trouble alla time' foreshadows the problems to come. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response

Question Number	Question
7(c)	<p>In the extract, George describes violence. Explore the significance of violence in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on violence (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the recounted incident in Weed • Candy’s account of the fight between Crooks and Smitty • the fight between Lennie and Curley • the killing of Candy’s dog • Curley’s wife’s threatening of Crooks • the killing of Curley’s wife • the killing of Lennie. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by violence • how that part of the novel shows how violence affects relationships • how violence in that part of the novel drives the plot • what the writer is saying about violence • how the novel’s structure is affected by violence in that part of the novel. <p>References to context are likely to focus on the way violence is fairly common in the community depicted, and the intervention of official law is rare.</p> <p>Reward any other valid points.</p>

Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Rani and Sukh

Question Number	Question	
8(a)	Explain how the writer presents the character of Resham in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Resham is determined and possibly courageous: ‘gripped his stick and moved closer’ • he is alert and intelligent, realising the toad indicates water and ‘realizing what it was that lived’ in the hut • he takes the lead: ‘Mohinder came up by his side’ • he is sensitive to sound and smell: ‘rotten wood’, ‘gentle breeze’ • he is superstitious, saying the ‘<i>churaya!</i>’ (evil spirit) has killed ‘many things’ • he is on his guard: ‘alert to any sudden movement’ • he is struggling to grasp the situation: ‘tried desperately to see’ • he is affected by fear: ‘panicking’ • but he takes control: ‘pulled his friend back...swung the stick’ • he is dogged: ‘struggled to hold on’. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	<ul style="list-style-type: none"> • No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
8(b)	Comment on how language is used to present a sense of danger in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> nouns and phrases suggest uncertainty and lack of knowledge: 'something', 'whatever it was', 'nothing', 'no shape', 'what it was' verbs ('gulping', 'warbling') are initially mysterious and unexplained sounds are also mysterious, as in the alliterative 'sliding', 'scratching' and the onomatopoeic 'hissing' the mystery of sounds and smells is reinforced by figurative phrases: 'like a gentle breeze', 'smell of dead rats' words such as 'died', 'killed', 'dead' suggest threat the verbs 'shuddered' and 'panicking' indicate the fearful reactions of the characters adjectives such as 'rotten', 'dank' and repetition of 'darkness' connote potential horror there is a gradual approach towards danger, evidenced by 'moved closer', 'edged closer', 'moved to', 'moved into', 'moving nearer', 'moved further' free indirect speech is used to restrict focus and perspective: 'A well behind the hut perhaps, or maybe a stream' verbs such as 'cracking', 'fell', 'struggling to hold' and 'pull' move towards a violent climax. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> Mostly sound understanding of how the writer uses language to present ideas Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> Thorough understanding of how the writer uses language to present ideas to the reader Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of how the writer uses language to present ideas to the reader Discriminating reference to the extract to support response

Question Number	Question	
8(c)	<p>In the extract, Mohinder and Resham are friends. Explore the significance of friendship in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on friendship (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where friendship is shown or referred to, for instance:</p> <ul style="list-style-type: none"> any episode involving Rani's friendship with Sukh any episode involving Rani's friendship with Nat any other episode involving Resham's friendship with Mohinder any episode involving Billah's friendship with Kulwant. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> how that part of the novel shows characters influenced by friendship how that part of the novel shows friendship affecting relationships how friendship in that part of the novel drives the plot what the writer is saying about friendship how the novel's structure is affected by friendship in that part of the novel. <p>References to context are likely to focus on how some friendships are frowned upon when family honour or a clash of cultures is involved.</p> <p>Reward any other valid points.</p>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of theme and its importance in one other part of the novel Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> Thorough understanding of theme and its importance in one other part of the novel Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> Perceptive understanding of theme and its importance in one other part of the novel Discriminating reference to the novel's context

Riding the Black Cockatoo

Question Number	Question	
9(a)	Explain how the writer presents Bob in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Bob is inquisitive: 'Where's Gary?' • he is hesitant: 'stopped mid-step' • he is accepting: 'Okay...Let's go.' • he thinks before answering: 'paused again' • he is affectionate towards the skull: 'How you going, old man?' • he advises gently, avoiding direct criticism: 'You would've been better...', 'Ever heard ...?' • he is ironic/sarcastic/humorous: 'thought you might be reversing all the way...' • he is nervous about John's driving: 'slammed his foot', 'sweet mother of god', 'a lot paler', 'I'm a bit nervous' • his nervousness about John's driving is reflected in physical actions: 'hit his imaginary brake pedal', 'python-like grip' • he is nervous about traffic generally: 'wasn't <i>just</i> my driving' • he settles his nerves by smoking. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
9(b)	Comment on how language is used to present the car journey in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Bob’s comment about ‘going the other way’ indicates that the journey is off to a bad start • the verb ‘crunched’ suggests the car is being used roughly • the car is personified: ‘started to protest’ • the reactions of the other car driver (‘flashing its lights’ and the ‘Bee-eeeeeeep!!!’) add drama • the phrase ‘only a metre or two to spare’ indicates a close shave • the verb ‘slammed’ indicates Bob’s violent expression of fear • the phrase ‘python-like grip’ stresses Bob’s tension as a passenger • the description of Bob’s reaction after the car journey (‘nerve-settling’) points to the anxiety the ride creates. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response

Question Number	Question	
9(c)	<p>In the extract, Mary, the skull, is being moved. Explore the significance of the skull in one other part of the text.</p> <p>You must refer to the context of the text in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the text provided that the focus is on the skull (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where the skull is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • John’s family’s treatment of the skull • the reactions of people when they are told about it • the respect shown to it through any of the ceremonies or its burial. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the text shows people affected by the treatment of the skull • how that part of the text shows people’s relationships affected by the skull • what the writer is saying about the proper way to treat the skull. <p>References to context are likely to focus on John’s realisation that the skull deserves better treatment and his quest to put matters right.</p> <p>Reward any other valid points.</p>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the text • Generally sound or sound reference to the text’s context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the text • Sustained reference to the text’s context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the text • Discriminating reference to the text’s context

To Kill a Mockingbird

Question Number	Question	
10(a)	Explain how the writer presents the character of Scout, the narrator, in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Scout is inquisitive, as shown by her many questions to Dill • she makes generalisations about parents: 'They don't get around to doin' what they say' • she is ready to offer opinions and advice: 'It's no reason to run off', 'tell you what to do' • she is confused by Dill's behaviour: 'This was the weirdest reason' • she values her privacy: 'You don't want 'em around you all the time' • she wonders about life being different: 'if Jem were different', 'if Atticus...' • she has an inflated view of her own importance: 'if Atticus did not feel the necessity of my presence, help and advice', 'couldn't get along a day without me', 'they needed me' • she tries to comfort Dill: 'your folks couldn't do without you'. • she doesn't understand Dill's proposal about the baby/is naïve: 'Where?' <p>Reward any other valid points.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response

Question Number	Question	
10(b)	Comment on how language is used to present parents in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Dill’s sentences, ‘He just said we would. We never did’, suggest parents can be unreliable • this is confirmed by Scout’s generalised pronouncement: ‘They don’t get around to doin’...’ • Dill wants parents’ attention (‘just wasn’t interested’), but Scout’s use of the word ‘weirdest’ shows the concept is alien to her • Scout uses generalisation from personal experience: ‘Atticus’s gone all day...you don’t want ‘em around’ • Scout sees herself as indispensable to her parent: ‘needed me’ • the use of ‘they’ shows that all parents are seen in the same way • Dill’s use of compound word/phrases (‘now-you’ve-got-it-go-play-with-it’) stereotypes one kind of parental behaviour • Dill’s imitation of his parent’s voice (‘tried to deepen’) and his parent’s comment ‘You’re not a boy’ show how parents can impose standards from an adult perspective. <p>Reward any other valid points.</p>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response

Question Number	Question	
10(c)	<p>In the extract, Dill and Scout discuss parents. Explore the significance of parents in one other part of the novel. You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on parents (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where parents are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any of the many episodes showing the influence of Atticus • other references to Dill’s upbringing • Boo’s treatment at the hands of his parents • Bob Ewell’s behaviour as a parent • the incident with Mr Cunningham. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by parents • how that part of the novel shows how parents affect relationships • how parents in that part of the novel drive the plot • what the writer is saying about parents • how the novel’s structure is affected by parents in that part of the novel. <p>References to context are likely to focus on the way children are treated by their parents and what is shown by their experiences.</p> <p>Reward any other valid points.</p>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel’s context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel’s context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel’s context

SECTION C: WRITING

Question Number	Question
*11	<p>A local newspaper is printing a series of articles on the topic: 'Is life too easy for young people?'. Write an article presenting your views on the topic.</p>
	(48 marks)
	Indicative content
	<p>Purpose: arguing a point of view Audience: local readers, many of whom are likely to be experienced adults Form: a coherent, structured argument supported by evidence drawn from a range of sources, factual and opinionative. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a balanced, constructive argument • avoid assertions and challenge stereotypes • be written in a style and register appropriate to the topic, audience and genre. <p>Reward any other valid points.</p>

Band	Mark	AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. AO3 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.
0	0	No rewardable response
1	1-6	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate • Generally sound grasp of the purpose of the writing and audience • Generally sound evidence of control in the choice of vocabulary and sentence structures • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately • A clear sense of the purpose of the writing and audience • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences

		<ul style="list-style-type: none"> • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way • A secure sustained realisation of the purpose of the writing task and its intended audience • Aptly chosen vocabulary and well-controlled variety in the construction of sentences • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience • An extensive vocabulary and mature control in the construction of varied sentence forms • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices

Band	Mark	AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
0	0	No rewardable response
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response • Spelling is mostly accurate, with occasional slips
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with occasional slips
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with minimal slips
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed • Spelling is consistently accurate

Question Number	Question
*12	<p data-bbox="359 324 1273 394">Write the text of a speech you will give to your peers on how you had to make an important decision in your life.</p> <p data-bbox="1257 407 1444 443" style="text-align: right;">(48 marks)</p>
	Indicative content
	<p data-bbox="359 517 1007 551">Purpose: to present a personal experience</p> <p data-bbox="359 551 855 584">Audience: the candidate's peers</p> <p data-bbox="359 584 1321 689">Form: a structured speech which is likely to contain appropriate rhetorical features and attempts to relate to the audience. Continuous paragraphed prose expected.</p> <p data-bbox="359 725 903 759">Successful answers are likely to:</p> <ul data-bbox="359 763 1412 936" style="list-style-type: none"> • present a coherent and structured approach to the topic • explain the background to the narrative, setting the context • explain thought process and decisions made • be written in a style and register appropriate to the topic, audience and form. <p data-bbox="359 974 871 1008">Reward any other valid points.</p>

Band	Mark	<p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p>
0	0	No rewardable response
1	1-6	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate • Generally sound grasp of the purpose of the writing and audience • Generally sound evidence of control in the choice of vocabulary and sentence structures • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way • A secure sustained realisation of the purpose of the writing task and its intended audience • Aptly chosen vocabulary and well-controlled variety in the construction of sentences • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas • A consistent fulfilment of the writing task and assured realisation of its intended audience • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience • An extensive vocabulary and mature control in the construction of varied sentence forms • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices

Band	Mark	AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
0	0	No rewardable response
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response • Spelling is mostly accurate, with occasional slips
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with occasional slips
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with minimal slips
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed • Spelling is consistently accurate

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