

Mark Scheme (Results)

November 2012

GCSE English Language (5EN2H/01)

Unit 2

Higher Tier

The Writer's Voice

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk for our BTEC qualifications.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

If you have any subject specific questions about this specification that require the help of a subject specialist, you can speak directly to the subject team at Pearson.

Their contact details can be found on this link: www.edexcel.com/teachingservices.

You can also use our online Ask the Expert service at www.edexcel.com/ask. You will need an Edexcel username and password to access this service.

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2012

Publications Code UG033746

All the material in this publication is copyright

© Pearson Education Ltd 2012

Mark Scheme

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

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

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

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

Assessment Objectives

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

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		
1(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Joe's awareness of the 'silence and the solitude' (alliterative phrase) • being separated from people gave him a sense of peace ('wonderfully calming and tranquil') • felt completely free ('feeling of complete freedom'): he could do as he wished • no longer felt tired ('All lethargy was swept away...') because of this sense of 'invigorating independence' • he did not feel responsible to anyone else now: they were on their own, for better or worse • he realised that Simon and he were 'pretty evenly matched', so was not worried by Simon's going ahead – no intense rivalry • however, he was relieved when he saw that Simon had sat down for a rest and was looking forward to a hot drink after the trials of the practice climb • amazed at the sight and size of Siula Grande and somewhat frightened ('...a little awed') • Joe absorbed all the detail of the panorama that confronted them, and found the sight 'astonishing' in its grandeur. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.

		<ul style="list-style-type: none"> • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
1(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to descriptive and/or informative language relevant to the question <p>NB A specimen example is given below from Chapter1, preparing for the West Face (pages 13-15), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • Joe's use of descriptive language to help us understand what the prospective challenge or activity entails, e.g. 'But we were now fit, acclimatised and ready now for our main objective – the West Face of Siula Grande.' • The descriptive language about the things Joe does to prepare himself, e.g. 'I pushed an extra cylinder of gas into my sack.' Detailed lists given of the equipment. • The descriptive language about what he is thinking or feeling, e.g. 'Psyching up for it, getting ready to make the final move, was always a difficult part of preparation for me.' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.

<p style="text-align: center;">2</p>	<p style="text-align: center;">6-9</p>	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">10-14</p>	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">15-19</p>	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">20-24</p>	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Anita and Me

Question Number		
2(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the contrast in the preparation of the two menus shows the mother's awareness of the differences in food and eating habits • Anita's horror and suspicion of Asian food revealed through: 'as if confronted with a festering sheep's head on a platter' • mother is very proud of Indian cuisine and sees herself having an educative role towards the 'sad English palate' • mother starts to realise how great the gulf is from Anita's reactions and 'was losing confidence now' • father tries to prevent difficulties by assuring Anita - there is an 'English' alternative: 'fishfingers and chips' • how mother's growing impatience with Anita is described • differences between Meena's expectations of the meal: a civilised occasion, with conversation and humour and Anita's: purely functional ('chewed stolidly behind it') • difference between eating with fingers and knives and forks • Meena becomes appalled by Anita's lack of etiquette – failure even to say thank you. Indian culture offended by eating with mouth wide open – 'a great view of a lump of masticated fishfinger sitting on her tongue'. Anita puts elbows on table – bad manners (in some sections of English and Indian culture) • she realises that having the English girl to a meal is an entirely new (and not very welcome) experience. Some sense of disappointment about the failure to communicate across the cultures. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.

1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
2(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 6, where Meena wishes to throw off her Indian ways (pages 146 -148), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of descriptive language, e.g. her wish to adopt Western clothing styles: 'But now for some reason, I wanted to shed my body like a snake slithering out of its skin and emerge reborn, pink and unrecognisable... I refused to put on Indian suits.' • The writer's use of descriptive language to show her feelings, e.g. 'My life was outside the home, with Anita, my passport to acceptance.' • The writer's use of language about the effect of her actions, e.g. the anxiety her parents feel: 'Papa cleared his throat and took in a deep breath of air, "Meena, is there something worrying you?"' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text.

		<ul style="list-style-type: none"> • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Balzac and the Little Chinese Seamstress

Question Number		
3(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the fascination with the violin caused the villagers to ignore the boys who were 'frail, skinny, exhausted' • one woman called it 'a stupid toy' • the headman 'corrected' her by calling it a 'bourgeois toy' and saying that it should therefore be destroyed: 'go on, burn it!' Luo ingratiates himself by using the word 'Comrade' • the use of 'surreptitious wink' and 'evasively' show how they get round the hostility • all the crowd were 'galvanised' by the headman's instructions • when the boys told him it was a musical instrument, the headman asked the narrator to play • Luo's announcement that the music would be a 'Mozart sonata' horrified the narrator, because Western music had been banned and he feared how the headman would react • fortunately, the headman did not understand, and suspiciously asked what this was • he became hostile when he suspected the piece might not fit Communist ideology • the crowd was won over by hearing the Mozart being played and their attitudes 'softened' towards the boys • he was placated by Luo's ruse of the fake title, which sounded a very authentically Communist piece of music • the boys began to understand what it would mean to be re-educated into Communist doctrine from the headman's reactions. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.

1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
3(b)	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> reference to any short relevant section reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Part 1, the episode with the alarm clock, (pages 13-15), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> The writer's use of descriptive language about the events, e.g. the villagers' visits to the boys' house: 'Our home soon became the focal point of the village thanks to another phoenix, a smaller version, miniature almost...' The writer's use of descriptive language about the villagers' reactions to the alarm clock, e.g. '...the alarm clock seized the imagination of the peasants. It became an object of veneration, almost.' The writer's use of language to describe the boys' feelings about getting up, e.g. '...the thought of the back-buckets awaiting us was so dispiriting that we couldn't bring ourselves to get up.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> Generally sound development of interpretations of the ideas, themes or settings in the text Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. Mostly clear, relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> Sound development of interpretations of the ideas, themes or settings in the text. Sound understanding of how techniques contribute to

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Heroes

Question Number		
4(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • how Francis and Enrico are affected by their physical and mental situation • Francis is taking in how unattractive his appearance is: hair in clumps, 'caves', ill- fitting dentures, gums 'shrinking' and wonders about cosmetic surgery: 'Great strides have been made in cosmetic surgery...' • Enrico has lost his legs and is in constant pain: 'voice always sharp and bitter', 'his hand clawing the air', 'gasp from the pain in his legs that were not there any more', 'the pain never left his eyes', Enrico has lost one of his hands: 'shuffling with one hand', shaking cigarettes • Enrico realises that Francis is worried about how his injuries will affect his relationships with girls • Francis reacts in disgust to Enrico's comments on Francis being a 'Silver Star hero' • Enrico makes the suggestion that he should seek out a blind girl who could not see what had happened to his face ('There must be a good-looking blind girl') • Enrico thought that finding a new girl, even if she were blind, would help Francis forget Nicole ('If you want to forget Nicole') • Francis thought that he might be joking ('I looked to see if he was joking...'), but Enrico repeated the suggestion, which disgusted Francis • however, he found himself thinking about it, and then realising that his appearance did not give any particular reason why a blind girl should fall in love with him • he told Enrico to forget the idea of a blind girl ('Forget it') • Enrico could see that Francis was still attracted to Nicole. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect.

		<ul style="list-style-type: none"> • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
4(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 11, after the return of Larry (pages 69-71), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of language describing how Francis and Nicole relate to each other, e.g. 'Nicole squeezed my hand and my eyes grew moist.' • The writer's use of language about how Francis feels about Nicole, e.g. 'I whispered in her ear, my voice trembling a bit, betraying my love for her.' • The writer's use of descriptive language about Francis's actions, e.g. 'I glanced occasionally at Nicole as she gazed, wide-eyed and wistful...'' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Of Mice and Men

Question Number		
5(a)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Curley's violent temper and aggression are the main features of two thirds of the passage beginning with: 'Curley's rage exploded. 'Come on, ya big bastard. Get up on your feet. No big son-of-a-bitch is gonna laugh at me.' • he is compared to a 'terrier' in the way he turns on Lennie, who is blissfully ignorant • Curley reacts strongly ('glared at him') to Candy's taunting of him • his suspicious character is then shown by his reaction to Lennie's smiling, which was not connected to Candy's comment – that he probably would not have understood, anyway • Curley has confidence in his fighting ability, in taking on someone who is clearly much bigger and stronger than he is • he fights very aggressively: 'slashed', 'smashed', 'slugging him' • despite Lennie's reluctance to respond, Curley carries on the attack: 'Curley attacked his stomach and cut off his wind' • when finally Lennie retaliates, Curley's aggression immediately disappears so that he is completely helpless (the simile of the 'fish on the line', 'flopping' -repeated) • after his hand has been crushed by Lennie, Curley is defeated and bewildered 'looking in wonder at his crushed hand', 'white and shrunken', 'stood crying'. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.

1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
5(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Section Two, his reactions to Lennie (pages 27-29), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of descriptive language about how he speaks to Lennie, e.g. 'You the new guys the old man was waitin' for?' • The writer's use of descriptive comments about Curley, e.g. 'Curley's like a lot of little guys. He hates big guys' • The writer's use of language to show the way characters react to him, e.g. 'Slim jumped up. 'The dirty little rat...' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings.

		<ul style="list-style-type: none"> • Clear, relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Rani and Sukh

Question Number		
6(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the crowd is horrified at (but fascinated by) the quarrel over the relationship between Billah and Kulwant • Harbhajan is rebuked by the <i>sarpanch</i> (magistrate) for his violence, who warns that he will pay for his violence ('No matter what wrong has been done you') • his sense of family honour (<i>izzat</i>) overrides his respect for the law: Harbhajan knows only one response to such an insult ('... dealt with in one way') • Billah's mother attempts the traditional female role of peacemaker • Harbhajan insults her appallingly ('rabid whore') • this enrages the brothers, who are now violently set on attacking Harbhajan ('murderous intent clouded their vision') • Harbhajan pushes aside the <i>sarpanch</i> and takes the law into his own hands • Harbhajan drags Billah into the village square – so the quarrel becomes public property • Billah pleads for mercy, but so deeply entrenched was the hatred that Harbhajan murders Billah pitilessly • Billah dies, still breathing 'undyng love' for the forbidden Kulwant. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

<p style="text-align: center;">2</p>	<p style="text-align: center;">4-6</p>	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">7-9</p>	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">10-13</p>	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">14-16</p>	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
6(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Divy's reactions to his suspicions that his sister was seeing a boy (pages 261-263), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of language to describe the incident when Divy sees Rani walking along with a boy and decides to follow them in his car, e.g. 'there were only two or three ways she could go. With whoever the dead man was she had with her'. • The writer's use of language to describe the effects on those in love, e.g. '...her face red with embarrassment and fear. Mostly fear'. • The writer's use of language to show the effects of their forbidden love on others, e.g. 'they stopped to kiss and the blood in Divy's head began to boil' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Riding the Black Cockatoo

Question Number		
7(a)		
	(16 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • he is 'mesmerised', 'spellbound', by the feathers, and appreciates their spiritual qualities ('otherworldly energy') • John is astonished by the display of Wik 'tools and handicrafts' • the headdress in particular amazes him: 'extraordinary': 'Wow!' John whispered • he is overwhelmed by the experience so that he cannot remember what was said, but just the amazing collection of artefacts/objects • he learns not to regard these as museum pieces, but examples of 'living culture' • these objects are 'contemporary', made by people who are still alive • he reflects on the fact that white people could not make working tools like this • modern tools are seen as disposable after little use • they do not have the lasting qualities of the Aboriginal tools displayed. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-9	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	10-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
7(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 16 (the 'sacred flame' episode (pages 226-229), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of descriptive language about the Aboriginal way of life, e.g. 'The women explained that the hill we stood upon was a traditional meeting place called Mumajah, a neutral space where clans had come together for centuries.' • The writer's use of language showing how John perceives the differences in ways of life, e.g. 'Before all this business with Mary, I would never have dreamt of wandering into any protest site, let alone an indigenous one.' • The writer's use of language about what John learns about the Aborigines, e.g. 'In my readings I'd learnt that it was traditional etiquette never to walk into a camp uninvited.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.

<p style="text-align: center;">2</p>	<p style="text-align: center;">6-9</p>	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">10-14</p>	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">15-19</p>	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">20-24</p>	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

To Kill a Mockingbird

Question Number		
8(a)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Scout initially expects an acquittal, imagining the words 'Take him, Mr Finch...' • the court is brought to order 'in a voice that rang with authority' and Tom is ushered in and just 'stood there' • the period waiting for the jury to announce its verdict is 'dreamlike'; the jury return 'moving like underwater swimmers' • the sequence of events in how the guilty verdict is 'handed' out • use of repetition and creation of tension 'guilty... guilty... guilty' • when the jurymen are asked to give their verdict, Scout is forced to shut her eyes, but she peeks at Jem, and notices how strongly he is gripping the rail • Scout does not even hear the judge's words or take them in, so she cannot report them: her eyes are focused now on her father and Tom • she can't stop looking at how her father leaves the court but not by his usual route ('I was reluctant to take my eyes... from the image of Atticus's lonely walk') • she senses his powerlessness in the situation, as though 'knowing that the gun was empty' • she finally comes out of her 'trance' because she is told to stand while Atticus leaves to join the sign of respect from the Negro community. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

<p style="text-align: center;">2</p>	<p style="text-align: center;">4-6</p>	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">7-9</p>	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">10-13</p>	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">14-16</p>	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number		
8(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from the incident where Miss Maudie's house is on fire (pages 75-77), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • The writer's use of descriptive language about the sight of the fire, e.g. 'We saw fire spewing from Miss Maudie's dining-room windows. As if to confirm what we saw, the town fire siren wailed up the scale to a treble pitch and remained there, screaming.' • The writer's use of language about how Scout feels, e.g. "'Oh-h Lord, Jem..." Jem put his arm around me. "Hush, Scout," he said. "It ain't time to worry yet. I'll let you know when."' • The writer's use of descriptive language to describe the effect of the events on Scout, e.g. when the fire approached their house: 'I became aware that I was slowly freezing where I stood. Jem tried to keep me warm, but his arm was not enough.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the text • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.

<p style="text-align: center;">2</p>	<p style="text-align: center;">6-9</p>	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the text. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">10-14</p>	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the text is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">15-19</p>	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the text. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent, relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">20-24</p>	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

SECTION B: WRITING

Question Number	Question	
*9		
	(24 marks)	
Indicative content		
<p>Responses may include the following:</p> <ul style="list-style-type: none"> • take either point of view, arguing for or against the use of such sites • positive points may include: improves and accelerates communication; gives people an interesting leisure activity; encourages friendship and enables friendship groups to keep each other informed • negative points may include: wastes time which should be spent on more worthwhile activities; could become addictive; risks breaches of privacy; encourages cyberbullying; is a rich stalking-ground for paedophiles; trivialises issues and relationships through the brevity of communications. <p>In their response, candidates may focus on how the sites have changed people's way of life in a positive way, or they may concentrate on the negatives about the potential for abuse. They are encouraged to consider pros and cons, but this is not mandatory, so they should not be penalised for a sustained response which is wholly positive or negative. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is a relatively informal one; the audience is assumed to be a like-minded group of Internet users, and the purpose is to offer a personal viewpoint about a topical subject.</p>		
Band	Mark	AO4:
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.

2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	7-9	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	10-12	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	13-16	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

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

Question Number	Question
* 10	
	(24 marks)
	Indicative content
	<p>Responses may include the following:</p> <ul style="list-style-type: none"> • the question asks for a response which can take any valid form e.g. letter, report. Candidates are free to choose any form. All valid responses to the TV magazine are acceptable and must be rewarded appropriately • any valid kind of television programme is acceptable. <p>Candidates may choose a variety of types of show, of which reality TV shows or sports shows are given below as likely examples:</p> <ul style="list-style-type: none"> • if choosing reality TV shows the points may include: people identify with characters; (if the programme is focusing on celebrities) watching celebrities is extremely popular; evidence is that reality shows still attract large audiences; (if it is an eliminator) people like the excitement of contestants being knocked out so that there is an eventual winner; (if it is a talent contest) viewers respond well to ordinary people who show unexpected abilities • if choosing sports shows the points may include: sports coverage (e.g. on terrestrial channels) is restricted to a very small number of sports, predominantly football; there are deserving sports which have very little air time at present even on Sky channels, and which may be thought to lend themselves to television coverage. (Candidates may offer examples: synchronised swimming; roller blading; squash; table tennis; they may suggest more 'extreme' sports (snowboarding; skydiving; bungee jumping) • candidates may produce 'evidence'; (pseudo-) statistics; market research; vox pop statements: such support for a point of view does not need to be authentic, but should sound reasonably convincing for the intended audience (the TV magazine) • candidates are likely to express a personal viewpoint, which may include explanations about why they like watching certain things, or activities that they themselves enjoy participating in. <p>In their response, candidates may express preferences that the examiner finds alien or improbable; however, provided that the response is relevant, with developed ideas, and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the specific form for the TV magazine is open, but should have an appropriate opening, development and closure. The audience is specified and hence the response should seek to show some awareness of that, and</p>

	offer persuasive argument to support the personal viewpoint that is requested.	
Band	Mark	AO4:
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	7-9	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs
4	10-12	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	13-16	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

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

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467

Fax 01623 450481

Email publication.orders@edexcel.com

Order Code UG033746 November 2012

For more information on Edexcel qualifications, please visit our website
www.edexcel.com

Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE

Ofqual




Llywodraeth Cynulliad Cymru
Welsh Assembly Government

