

# Mark Scheme (Results)

January 2012

GCSE English 5EN2F/01  
The Writer's Voice (F)

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January 2012

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## Mark Scheme

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

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

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

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

### Assessment Objectives

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

<b>A03: Studying written language</b>
<ul style="list-style-type: none"><li>i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</li><li>ii Develop and sustain interpretations of writers' ideas and perspectives.</li><li>iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</li></ul>
<b>A04: Writing</b>
<ul style="list-style-type: none"><li>i Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</li><li>ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.</li><li>iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.</li></ul>

SECTION A: READING

Non-fiction text: *Touching the Void*

Question Number																			
1 (a)(i)	<p>Give <b>three</b> examples of the writer’s use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>‘... voices, not my voices, other voices.’</i></p> <p>Feature: <i>This is repetition.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>muffled sounds, surprised sleepy sounds</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>adjectives (also repetition and alliteration)</i></td> </tr> <tr> <td>Example</td> <td><i>rocky riverbed</i></td> <td>Feature</td> <td><i>alliteration</i></td> </tr> <tr> <td>Example</td> <td><i>evaporated</i></td> <td>Feature</td> <td><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td><i>sound of stones rasping</i></td> <td>Feature</td> <td><i>alliteration (also onomatopoeia)</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified  Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.  The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>			Example	<i>muffled sounds, surprised sleepy sounds</i>	Feature	<i>adjectives (also repetition and alliteration)</i>	Example	<i>rocky riverbed</i>	Feature	<i>alliteration</i>	Example	<i>evaporated</i>	Feature	<i>metaphor</i>	Example	<i>sound of stones rasping</i>	Feature	<i>alliteration (also onomatopoeia)</i>
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Question Number		
1(a)(ii)	<p>Explain how the language in the extract influences your view of the emotions felt by Joe.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 1(a)(i).</p>	
	<b>(13 marks)</b>	
<b>Indicative content</b>		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• His reactions to the sounds and light he experiences</li> <li>• His discovery that the tents had not gone</li> <li>• His feelings on falling from the boulder</li> <li>• His asking for help from Simon</li> <li>• His feelings about seeing Richard</li> <li>• His reaction to Simon.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>

5	12-13	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>
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Question Number	
1(b)	<p>In this extract, Joe is in great pain.</p> <p>Describe <b>one other</b> part of <i>Touching the Void</i> in which Joe is shown to be suffering great pain.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>• describes his situation</li> <li>• describes his physical state</li> <li>• shows his feelings.</li> </ul>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to descriptive and/or informative language relevant to the question</li> </ul> <p>NB A specimen example is given below from the first section of Chapter 7 (where Joe falls (bottom of page 106 to middle of page 108), but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer describes Joe's situation</b></p> <ul style="list-style-type: none"> <li>• Use of descriptive language to help us understand the terrible situation Joe is in, eg: 'The rope lashed violently against my face and I fell silently'.</li> </ul> <p><b>How the writer describes Joe's physical state</b></p> <ul style="list-style-type: none"> <li>• The informative language about his physical condition, eg: 'A burning, searing agony reached up from my leg'</li> </ul> <p><b>How the writer shows Joe's feelings</b></p> <ul style="list-style-type: none"> <li>• The descriptive language about his feelings, eg: 'Reality had become a nightmare, and sleep beckoned insistently; a black hole calling me, pain-free, lost in time, like death.'</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

Anita and Me

Question Number																			
2(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>like rain on parched earth</i>            Feature: <i>This is a simile.</i></p>																		
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<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>I froze</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td><i>unpleasant or unusual</i></td> <td>Feature</td> <td><i>adjectives</i></td> </tr> <tr> <td>Example</td> <td><i>a bad girl, a mixed-up girl, a girl...</i></td> <td>Feature</td> <td><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>temporarily</i></td> <td>Feature</td> <td><i>adverb</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>				Example	<i>I froze</i>	Feature	<i>metaphor</i>	Example	<i>unpleasant or unusual</i>	Feature	<i>adjectives</i>	Example	<i>a bad girl, a mixed-up girl, a girl...</i>	Feature	<i>repetition</i>	Example	<i>temporarily</i>	Feature	<i>adverb</i>
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Question Number		
2(a)(ii)	<p>Explain how the language in the extract influences your view of Meena’s relationship with her parents.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 2(a)(i).</p>	
<b>(13 marks)</b>		
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• She finds out more of what they think of her from eavesdropping</li> <li>• She discovers that her mother is worried that she is unhappy, but her father thinks she is happy</li> <li>• Her father is worried about her passing exams, but her mother is confident that she will do this</li> <li>• She is surprised to discover them kissing - this gave her a new understanding of their marriage</li> <li>• Her father is worried about her ‘boyfriend’, but her mother just thinks she is too young</li> <li>• She finds that in this respect at least her father understands her better</li> <li>• She sees that they have been trying hard to protect her (‘cushion’)</li> <li>• She suggests that this protectiveness only made her more defiant</li> <li>• Listening to them made her realise that, despite everything she was ‘content’</li> <li>• She is glad they do not know everything about her.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate’s views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>

3	6-8	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
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Question Number	
2(b)	<p>Meena's relationship with her parents is important.</p> <p>Describe one other part of the novel where we see Meena's relationship with her parents.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>• describes the character of Meena</li> <li>• describes her parents</li> <li>• shows her feelings about her relationship with her parents.</li> </ul>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 1 (the incident of Meena and the sweets from Mr Ormerod's shop (pages 20-23)), but candidates are free to choose ANY relevant short section.</p>

		<ul style="list-style-type: none"> <li>○ <b>How the writer describes the character of Meena</b> The writer's focus on how she felt about the lie she had spoken, eg: 'I was mute with shame and anger'</li> <li>○ <b>How the writer describes her parents</b> The writer's use of descriptive language describing Meena's parents, eg the description of her father: 'Papa's face sagged, he looked down and then up at me, disappointment dimming his eyes.'</li> <li>○ <b>How the writer shows her feelings about her relationship with her parents</b> The writer's use of language about Meena's feelings for her parents, eg her relationship with her father over the incident with the sweets: 'I hated him for forcing me to stoop to such a grubby act'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
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5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> </ul>

		<ul style="list-style-type: none"><li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li><li>• Clear, relevant textual reference to support response.</li></ul>
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*Balzac and the Little Chinese Seamstress*

Question Number																			
3(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>scarcely</i>            Feature: <i>This is an adverb.</i></p>																		
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<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>as dramatic as it was sudden</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>adjectives</i></td> </tr> <tr> <td>Example</td> <td><i>like a city girl</i></td> <td>Feature</td> <td><i>simile</i></td> </tr> <tr> <td>Example</td> <td><i>innocent girlish vanity</i></td> <td>Feature</td> <td><i>adjectives</i></td> </tr> <tr> <td>Example</td> <td><i>vanished</i></td> <td>Feature</td> <td><i>verb (metaphor)</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>				Example	<i>as dramatic as it was sudden</i>	Feature	<i>adjectives</i>	Example	<i>like a city girl</i>	Feature	<i>simile</i>	Example	<i>innocent girlish vanity</i>	Feature	<i>adjectives</i>	Example	<i>vanished</i>	Feature	<i>verb (metaphor)</i>
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Question Number		
3(a)(ii)	<p>Explain how the language in the extract influences your view of the Narrator's feelings about the Little Seamstress.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 3(a)(i).</p>	
	<b>(13 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• He is surprised at her departure, which he had not expected</li> <li>• He is pleased/amused with the idea of her home-made brassiere, which he think is worth recording for the future</li> <li>• He thinks of the brassiere as simply showing the vanity of a young innocent girl</li> <li>• He notices with fascination every detail of the changes to her clothing</li> <li>• He records that he hardly recognised her in her new clothes, as she looked like a girl from the city</li> <li>• He sees a transformation in her as a result of the new clothes - no longer the unsophisticated country girl.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
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Question Number	
3(b)	<p>The Narrator has strong feelings about the Little Seamstress.</p> <p>Describe <b>one other</b> part of the novel where the Narrator tells us about the Little Seamstress.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>• describes the appearance of the Little Seamstress</li> <li>• describes her actions</li> <li>• shows the Narrator's thoughts and feelings about her.</li> </ul>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Part 1 (the first descriptions of the Little Seamstress, (page 20)) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the appearance of the Little Seamstress</b> The writer's use of descriptive language about her appearance, eg her feet and shoes: 'The Princess of Phoenix mountain wore pale pink canvas shoes which were both sturdy and supple, and through which you could see her flexing her toes as she worked the treadle of her sewing machine'</li> </ul>

		<ul style="list-style-type: none"> <li>• <b>How the writer describes her actions</b> The writer's use of descriptive language about what she does, eg: When she leaned over her sewing machine, the shiny metal base mirrored the collar of her white blouse'</li> <li>• <b>How the writer shows the Narrator's thoughts and feelings about her</b> The writer's use of language which showed his strong feelings towards her, eg: 'without doubt the loveliest pair of eyes in the district of Yong Jing, if not the entire region'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>



*Heroes*

Question Number																			
4(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example:     <i>'Come in, come in'</i>            Feature:     <i>This is repetition.</i></p>																		
	<b>(3 marks)</b>																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 30%;"><i>I am calm. My heartbeat is normal.</i></td> <td style="width: 25%;">Feature</td> <td style="width: 20%;"><i>short sentences</i></td> </tr> <tr> <td>Example</td> <td><i>hesitant suddenly, uncertain</i></td> <td>Feature</td> <td><i>adjectives and adverb</i></td> </tr> <tr> <td>Example</td> <td><i>like a tumour on my thigh</i></td> <td>Feature</td> <td><i>simile</i></td> </tr> <tr> <td>Example</td> <td><i>rap</i></td> <td>Feature</td> <td><i>onomatopoeia</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>I am calm. My heartbeat is normal.</i>	Feature	<i>short sentences</i>	Example	<i>hesitant suddenly, uncertain</i>	Feature	<i>adjectives and adverb</i>	Example	<i>like a tumour on my thigh</i>	Feature	<i>simile</i>	Example	<i>rap</i>	Feature	<i>onomatopoeia</i>
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Question Number		
4(a)(ii)	<p>Explain how the language in the extract influences your view of how Francis feels about Larry LaSalle.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 4(a)(i).</p>	
	<b>(13 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• He wonders if LaSalle is worried about him - F asks himself a number of questions</li> <li>• He thinks he may have an idea of his imminent death</li> <li>• He feels that if he kills LaSalle that will be just 'one more death'</li> <li>• He notices that L's voice has become weaker now</li> <li>• As he enters, F's resolve begins to weaken ('hesitant'... 'uncertain')</li> <li>• He realises that he must not hang about, if he is to achieve his objective</li> <li>• He has to stop short of embracing him, since this would bring back his earlier feelings for him.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> </ul>

		<ul style="list-style-type: none"> <li>Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer uses techniques to create effect.</li> <li>Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	12-13	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses techniques to create effect.</li> <li>Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Clear, relevant textual reference to support response.</li> </ul>

Question Number	
4(b)	<p>(b) Francis is affected by the actions of Larry Lasalle.</p> <p>Describe how Francis is affected by LaSalle in <b>one other</b> part of the novel.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>describes what LaSalle does</li> <li>shows how Francis behaves towards LaSalle</li> <li>shows how Francis feels about LaSalle.</li> </ul>
	<b>(24 marks)</b>
	<b>Indicative content</b>
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 7 (the table tennis match between Francis and Larry (top of page 51-53)) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>○ <b>How the writer describes what LaSalle does</b> The writer's use of descriptive language about Lasalle's actions, eg:</li> </ul>

		<p>'He cleverly missed my return by what seemed like a thousandth of an inch, feigning frustration'</p> <ul style="list-style-type: none"> <li>○ <b>How the writer shows how Francis behaves towards LaSalle</b> The writer's use of language to show Francis's behaviour towards LaSalle, eg: "'Larry LaSalle's return was placed perfectly, at the edge of the table, almost impossible for me to reach but somehow I reached it, returned it, throwing him off-balance.'</li> <li>○ <b>How the writer shows the feelings of Francis about LaSalle</b> The writer's use of language about how Francis feels about LaSalle, eg: 'I knew that it was within my reach. His final gift to me.'</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
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4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

*Of Mice and Men*

Question Number																			
5(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example:     <i>Turned <u>slowly</u></i>            Feature:     <i>This is an <u>adverb</u>.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 30%;"><i>'Damn right, I could'</i></td> <td style="width: 25%;">Feature</td> <td style="width: 20%;"><i>colloquial language</i></td> </tr> <tr> <td>Example</td> <td><i>'We'd jus' live there. We'd belong there.'</i></td> <td>Feature</td> <td><i>short sentences</i></td> </tr> <tr> <td>Example</td> <td><i>'I jus' tol' you, jus' las' night'</i></td> <td>Feature</td> <td><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>He watched <u>carefully</u></i></td> <td>Feature</td> <td><i>adverb</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>'Damn right, I could'</i>	Feature	<i>colloquial language</i>	Example	<i>'We'd jus' live there. We'd belong there.'</i>	Feature	<i>short sentences</i>	Example	<i>'I jus' tol' you, jus' las' night'</i>	Feature	<i>repetition</i>	Example	<i>He watched <u>carefully</u></i>	Feature	<i>adverb</i>
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Question Number		
5(a)(ii)	<p>Explain how the language in the extract influences your view of George's and Lennie's hopes and dreams for the future.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 5(a)(i).</p> <p style="text-align: right;"><b>(13 marks)</b></p>	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• The impression is conveyed that this conversation between George and Lennie has happened before, and has gradually acquired additional details</li> <li>• Lennie's opening question shows how strongly he hopes the dream will come true</li> <li>• George's response shows that he is cautious and trying to warn Lennie it will not be easy; he is also practical, working out costs and checking on a site</li> <li>• Lennie pleads to hear from George what the place they dream of will be like</li> <li>• George is initially reluctant because he told him 'jus' las' night'</li> <li>• However, he responds to the pleading and begins to paint a detailed, and very idealised, picture of the future</li> <li>• Lennie shows how central to his hopes and dreams the rabbits are - he is obsessed</li> <li>• George reassures him that it will be possible to build hutches</li> <li>• George warms to his theme and lets his imagination have free rein</li> <li>• It sounds like a kind of paradise, which does not even need much work (seven hours a day)</li> <li>• The effect on Lennie is dramatic; he becomes wide-eyed and says "We could live off the fatta the lan'"</li> <li>• Rapid succession of 'an'' creates fast pace</li> <li>• George stresses the idea of independence - working for themselves and having ownership of the crops</li> <li>• Lennie returns to his fixed idea: the rabbits (repeated ideas and phrases).</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of</li> </ul>

		<p>ideas, themes or settings.</p> <ul style="list-style-type: none"> <li>Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Some explanation of how the writer uses techniques to create effect.</li> <li>Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer uses techniques to create effect.</li> <li>Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	12-13	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses techniques to create effect.</li> <li>Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Clear, relevant textual reference to support response.</li> </ul>

Question Number	
5(b)	<p>In the novel, hopes and dreams for the future are important.</p> <p>Describe what you learn about hopes and dreams in <b>one other</b> part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>describes an example of hopes and dreams</li> <li>shows what a character says about hopes and dreams</li> <li>shows how these hopes and dreams affect other characters.</li> </ul> <p style="text-align: right;"><b>(24 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below (Section 3, top of page 65 to page 67), but</p>

		<p>candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>○ <b>How the writer describes the example of hopes and dreams</b> The writer's use of descriptive language about the hopes and dreams, eg: 'Old Candy nodded in appreciation of the idea'</li> <li>○ <b>How the writer describes what a character says about hopes and dreams</b> The writer's use of description about what a character says about hopes and dreams, eg George's statement: 'But I'll be on our own place, an' I'll be let to work on our own place'</li> <li>○ <b>How the writer shows the effect on other characters</b> The writer's use of language to show the effect on other characters, eg: 'They all sat still, bemused by the beauty of the thing, each mind was popped into the future when this lovely thing would come about'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
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4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of</li> </ul>



		<p>ideas, themes or settings.</p> <ul style="list-style-type: none"><li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li><li>• Clear, relevant textual reference to support response.</li></ul>
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Rani and Sukh

Question Number																			
6(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>'It's OK. I'll stand.'</i>            Feature: <i>These are short sentences</i></p>																		
	(3 marks)																		
Answer																			
<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>streamed with tears</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td><i>over and over again</i></td> <td>Feature</td> <td><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>the blessing that brings us back</i></td> <td>Feature</td> <td><i>alliteration</i></td> </tr> <tr> <td>Example</td> <td><i>'Are you OK, babe?'</i></td> <td>Feature</td> <td><i>question</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>				Example	<i>streamed with tears</i>	Feature	<i>metaphor</i>	Example	<i>over and over again</i>	Feature	<i>repetition</i>	Example	<i>the blessing that brings us back</i>	Feature	<i>alliteration</i>	Example	<i>'Are you OK, babe?'</i>	Feature	<i>question</i>
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Example	<i>'Are you OK, babe?'</i>	Feature	<i>question</i>																

Question Number		
6(a)(ii)	<p>Explain how the language in the extract influences your view of the way the family feud affects the characters.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 6(a)(i).</p> <p style="text-align: right;"><b>(13 marks)</b></p>	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Sukh and Rani, knowing how seriously the feud has affected the families, are initially very nervous about how Resham will react to the idea of Rani's being pregnant</li> <li>• He surprises them by his account of his feelings after the killing of his brother</li> <li>• He reminds them that originally the two families were really close, and that Rani's father had been his best friend: so he felt sad that he had lost contact with his friend - like losing not 'one brother that day but two'</li> <li>• He is emotional - fights to hold back tears</li> <li>• He makes a very generous offer to look after Rani and her child if her father disowns her</li> <li>• Rani is very touched and Sukh too has tears - they see the possibility of a reconciliation of the feuding families through their union</li> <li>• They realise that ending the feud will not be easy, especially with the circumstances of Rani having a child when unmarried</li> <li>• Sukh starts to hope that Resham's ideas might lead to an end to the feud</li> <li>• However, there is a fear that some family members, such as Divy Sandhu, will never give up on the feud</li> <li>• Rani was amazed by his reaction - she had been fearing a much less positive response: 'I'm just a bit shocked'.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> </ul>

		<ul style="list-style-type: none"> <li>Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Some explanation of how the writer uses techniques to create effect.</li> <li>Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer uses techniques to create effect.</li> <li>Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	12-13	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses techniques to create effect.</li> <li>Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Clear, relevant textual reference to support response.</li> </ul>

Question Number	
6(b)	<p>In the extract, Resham shows the importance of the family feud.</p> <p>Describe the importance of the feud between the families in <b>one other</b> part of the novel.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>describes the feud between the families</li> <li>shows how the feud affects Rani and Sukh</li> <li>shows how the other members of the family feel about the feud.</li> </ul>
	<b>(24 marks)</b>
	<b>Indicative content</b>
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from the fight at the football match (pages 204-205), but candidates are free to choose ANY relevant short section.</p>

	<ul style="list-style-type: none"> <li>○ <b>How the writer describes the feud between the families</b> The writer's use of descriptive language for the fight, eg: 'Gazing up he saw a full-scale riot taking place, with thirty or so men involved'</li> <li>○ <b>How the writer shows how the feud affects Rani and Sukh</b> The writer's use of language about Rani and Sukh, eg: 'Sukh pictured Rani's face, heard her words and shook his head. "We're closer than you think," he told Divy, who lunged for him'</li> <li>○ <b>How the writer shows how the other members of the family feel about the feud</b> The writer's use of language about members of the family, eg: "'You're dead", he told Sukh. "I ain't got nothing against you..." replied Sukh'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and</li> </ul>

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Clear, relevant textual reference to support response.</li> </ul>

*Riding the Black Cockatoo*

Question Number																			
7(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example:     <i>That laugh was like the first bird...</i>            Feature:     <i>This is a simile.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 25%; padding: 5px;">Example</td> <td style="width: 25%; padding: 5px;"><i>tears, smiles and handshakes</i></td> <td style="width: 25%; padding: 5px;">Feature</td> <td style="width: 25%; padding: 5px;"><i>group (rule) of three</i></td> </tr> <tr> <td style="padding: 5px;">Example</td> <td style="padding: 5px;"><i>perfect pin-up</i></td> <td style="padding: 5px;">Feature</td> <td style="padding: 5px;"><i>alliteration</i></td> </tr> <tr> <td style="padding: 5px;">Example</td> <td style="padding: 5px;"><i>celebrate or mourn</i></td> <td style="padding: 5px;">Feature</td> <td style="padding: 5px;"><i>verbs (contrast)</i></td> </tr> <tr> <td style="padding: 5px;">Example</td> <td style="padding: 5px;"><i>twittering</i></td> <td style="padding: 5px;">Feature</td> <td style="padding: 5px;"><i>onomatopoeia</i></td> </tr> </tbody> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>tears, smiles and handshakes</i>	Feature	<i>group (rule) of three</i>	Example	<i>perfect pin-up</i>	Feature	<i>alliteration</i>	Example	<i>celebrate or mourn</i>	Feature	<i>verbs (contrast)</i>	Example	<i>twittering</i>	Feature	<i>onomatopoeia</i>
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Example	<i>twittering</i>	Feature	<i>onomatopoeia</i>																

Question Number		
7(a)(ii)	<p>Explain how the language in the extract influences your view of the relationship between the white people and the Aborigines.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 7(a)(i).</p>	
<b>(13 marks)</b>		
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• At the start, it is the Aborigines who are open and who approach John’s parents</li> <li>• The writer reflects on the long period when the two peoples were kept apart</li> <li>• He sees this event as helping to heal this long-standing division</li> <li>• The mixed feelings were because people were not sure whether this was a celebration or an event for mourning</li> <li>• The white people were struck by the appearance of Jason - and so were the indigenous people, not least the young girls</li> <li>• The Aboriginal people were determined that they would offer generous hospitality to their white visitors who were ‘plied’ with food</li> <li>• John has to encourage his fellow-students, who were still holding back nervously.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate’s views.</p>		
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> </ul>



		<ul style="list-style-type: none"> <li>Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer uses techniques to create effect.</li> <li>Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	12-13	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses techniques to create effect.</li> <li>Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Clear, relevant textual reference to support response.</li> </ul>

Question Number	
7(b)	<p>This extract shows signs of a greater understanding between the two cultures.</p> <p>Describe the relationship between the two cultures in <b>one other</b> part of the text.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>describes the attitudes of the white people towards the Aborigines</li> <li>shows the feelings of the Aborigines</li> <li>shows how the two cultures react to each other.</li> </ul>
	(24 marks)

Indicative content
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	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 12 (reactions to the 'beautiful people' at the ceremony (pages 180-181)) but candidates are free to choose ANY relevant short section.</p>
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		<ul style="list-style-type: none"> <li>○ <b>How the writer describes the attitudes of the white people towards the Aborigines</b> The writer's use of language about the white people's attitudes, eg: '“Those people today – just so beautiful and kind – not one bad word – just kindness.” Mum could barely get the words out.'</li> <li>○ <b>How the writer shows the feelings of the Aborigines</b> The writer's use of language about the feelings of the Aborigines, eg: 'Gary just laughed and laughed'</li> <li>○ <b>How the writer shows how the two cultures react to each other</b> The writer's use of language about relationships between the white people and the Aborigines, eg: 'Right then, during that phone call, my parents taught me a lesson; that it's never too late to learn, that it's never too late to change'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Mostly clear, relevant textual reference to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Sound explanation of how the writer uses techniques to create effect.</li> <li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> </ul>

		<ul style="list-style-type: none"><li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li><li>• Clear, relevant textual reference to support response.</li></ul>
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*To Kill a Mockingbird*

Question Number																			
8(a)(i)	<p>Give <b>three</b> examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example:     <i>packed a pistol</i>            Feature:     <i>This is alliteration.</i></p>																		
	<b>(3 marks)</b>																		
Answer																			
<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward <b>any</b> appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 30%;"><i>snapped it in two and threw it down</i></td> <td style="width: 25%;">Feature</td> <td style="width: 20%;"><i>verbs (violent actions)</i></td> </tr> <tr> <td>Example</td> <td><i>shrieking</i></td> <td>Feature</td> <td>onomatopoeia</td> </tr> <tr> <td>Example</td> <td><i>two geological ages later</i></td> <td>Feature</td> <td><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td><i>filthy yellow tassel</i></td> <td>Feature</td> <td><i>adjectives</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified            Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.            The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>				Example	<i>snapped it in two and threw it down</i>	Feature	<i>verbs (violent actions)</i>	Example	<i>shrieking</i>	Feature	onomatopoeia	Example	<i>two geological ages later</i>	Feature	<i>metaphor</i>	Example	<i>filthy yellow tassel</i>	Feature	<i>adjectives</i>
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Example	<i>filthy yellow tassel</i>	Feature	<i>adjectives</i>																

Question Number		
8(a)(ii)	<p>Explain how the language in the extract influences your view of Jem’s relationship with his family.</p> <p>In your answer, you <b>must</b> give examples of the language the writer uses.</p> <p>You may include the examples you have used in your answer to 8(a)(i).</p> <p style="text-align: right;"><b>(13 marks)</b></p>	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Jem’s relationship with Scout shows that he can become angry with her - angrily snatching her baton</li> <li>• He is also impulsive and when roused forgets Atticus’s advice; Scout, however, remembers the order of Atticus - use of contrast</li> <li>• In his rage, he had cut off all the camellias that Mrs Dubose has in her garden and must now go through with his punishment</li> <li>• Jem is also violent towards his younger sister; he threatens to pull her hair out and kicks her so that she falls over</li> <li>• Finally he calms down: he picks Scout up roughly, and looks ‘sorry’ for how he has behaved but he cannot bring himself to make an actual apology</li> <li>• Calpurnia (who is like one of the family) understands all about the situation</li> <li>• Scout’s attempts at peacemaking are rebuffed, and his physical posture shows that he is still wound up: ‘hunched down’, ‘scowling’</li> <li>• When Atticus confronts Jem with the evidence of what he has done, Jem immediately, and bravely, admits it, and explains that he was provoked by her words, which shows that he was sticking up for Atticus and that he felt justified in his actions</li> <li>• The events show the closeness of the relationship between Atticus and his son: when he cross-questions him, he does so in a firm but calm way, as he explains that his actions were ‘inexcusable’ and reminds him that she is a ‘sick old lady’.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate’s views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>

2	3-5	<ul style="list-style-type: none"> <li>Limited explanation of how the writer uses techniques to create effect.</li> <li>Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Limited relevant textual reference to support response.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Some explanation of how the writer uses techniques to create effect.</li> <li>Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Occasional relevant textual reference to support response.</li> </ul>
4	9-11	<ul style="list-style-type: none"> <li>Generally sound explanation of how the writer uses techniques to create effect.</li> <li>Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>Mostly clear, relevant textual reference to support response.</li> </ul>
5	12-13	<ul style="list-style-type: none"> <li>Sound explanation of how the writer uses techniques to create effect</li> <li>Sound understanding of how techniques contribute to presentation of ideas, themes or settings</li> <li>Sound relevant connection made between techniques and presentation of ideas, themes or settings</li> <li>Clear, relevant textual reference to support response.</li> </ul>

Question Number	
8(b)	<p>In this extract we see the importance of family relationships.</p> <p>Describe the relationships in the Finch family in <b>one other</b> part of the novel.</p> <p>In your answer you <b>must</b> give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> <li>describes the characters in the Finch family</li> <li>describes how events affect the Finch family</li> <li>shows the importance of the relationships within the Finch family.</li> </ul>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative</li> </ul>

<p>language; use of dialogue) relevant to the question  NB A specimen example is given below from (reading unwillingly to Mrs Dubose as a punishment (Ch X1, pages 35-38), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the characters in the Finch family</b>  The writer's use of descriptive language about the family , eg the thoughtful, calm and measured description of Atticus when he is waiting to answer Scout's request: 'He waited in amiable silence'</li> <li>• <b>How the writer describes how events affect the Finch family</b>  The writer's use of language about how events affect the family, eg Scout's details about school that day: 'she said you taught me wrong, so we can't ever read any more, ever'</li> <li>• <b>How the writer shows the importance of the relationships within the family</b>  The writer's use of language about the importance of the relationships within the family, eg the way Atticus discusses and reasons with the young Scout, teaching her how to understand someone, to 'climb into his skin and walk around in it'.</li> </ul> <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"> <li>• Little explanation of how the writer uses techniques to create effect.</li> <li>• Basic understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Little or no relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Little relevant textual reference to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Limited explanation of how the writer uses techniques to create effect.</li> <li>• Limited understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Limited relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Limited relevant textual reference to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Some explanation of how the writer uses techniques to create effect.</li> <li>• Some understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Some relevant connection made between techniques and presentation of ideas, themes or settings.</li> <li>• Occasional relevant textual reference to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Generally sound explanation of how the writer uses techniques to create effect.</li> <li>• Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li> <li>• Generally sound relevant connection made between techniques and presentation of ideas, themes or settings.</li> </ul>

		<ul style="list-style-type: none"><li>• Mostly clear, relevant textual reference to support response.</li></ul>
5	20-24	<ul style="list-style-type: none"><li>• Sound explanation of how the writer uses techniques to create effect.</li><li>• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.</li><li>• Sound relevant connection made between techniques and presentation of ideas, themes or settings.</li><li>• Clear, relevant textual reference to support response.</li></ul>



## SECTION B: WRITING

Question Number	Question	
9	<p>There have been a number of serious traffic accidents involving children on a busy road in your area.</p> <p>Write a letter to your local Council, suggesting ways in which such accidents could be avoided.</p> <p>In your letter, you may wish to consider:</p> <ul style="list-style-type: none"> <li>• reducing traffic speed</li> <li>• providing a pedestrian crossing</li> <li>• teaching road safety to children</li> <li>• any other ideas you may have.</li> </ul>	
	(24 marks)	
	Indicative content	
	<p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• go for different solutions to prevent children playing in the street or suggest banning children’s games</li> <li>• argue the case for providing a pedestrian crossing or having a lower speed limit</li> <li>• argue instead for improving the teaching of road safety or the role of parents in making sure their children know how to use roads safely</li> </ul> <p>In their response, candidates may focus on one possible solution, or a small number, or they may suggest a larger number of possibilities; 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>	
Band	Mark	AO4:
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Expresses ideas at a basic level.</li> <li>• Little awareness of the purpose and audience.</li> <li>• Basic vocabulary; little variety of sentence structure; little evidence of control.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Expresses ideas with limited appropriateness.</li> <li>• Limited grasp of the purpose and audience.</li> <li>• Limited evidence of control in the choice of vocabulary and sentence structure.</li> <li>• Organisation shows limited grasp of text structure, with opening and</li> </ul>

		development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> <li>Expresses ideas that are sometimes appropriate.</li> <li>Some grasp of the purpose and audience.</li> <li>Some evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
5	13-16	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience.</li> <li>Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used.</li> <li>Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
3	7-8	<ul style="list-style-type: none"> <li>Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used.</li> <li>Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>Spelling is mostly accurate, with occasional slips.</li> </ul>

Question Number	Question	
10	<p>Write an article for a teenage magazine in which you explain what changes teenagers could make to their lives and why.</p> <p>In your article, you may wish to consider:</p> <ul style="list-style-type: none"> <li>• changes at school /college</li> <li>• changes in relationships with friends or family</li> <li>• the way teenagers spend their leisure time</li> <li>• any other ideas you may have.</li> </ul>	
<b>(24 marks)</b>		
<b>Indicative content</b>		
	<p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• focus on courses or activities at school/college; changing attitudes to work or to longer-term aspirations</li> <li>• refer to friendships or relationships (changing/ditching a boy/girlfriend; moving into a new circle; changing attitudes to parents)</li> <li>• focus on appearance: new hairstyle, different clothes</li> <li>• focus on new ways of taking exercise or sporting activities (gymnasium work-outs, dance, golf, etc) or new forms of leisure activity</li> </ul> <p>In their response, candidates may focus on a small number of changes, or they may suggest a larger number of possibilities; 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>	
Band	Mark	AO4:
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Expresses ideas at a basic level.</li> <li>• Little awareness of the purpose and audience.</li> <li>• Basic vocabulary; little variety of sentence structure; little evidence of control.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Expresses ideas with limited appropriateness.</li> <li>• Limited grasp of the purpose and audience.</li> <li>• Limited evidence of control in the choice of vocabulary and sentence structure.</li> <li>• Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Expresses ideas that are sometimes appropriate.</li> <li>• Some grasp of the purpose and audience.</li> <li>• Some evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.</li> </ul>

4	10-12	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate.</li> <li>• Generally sound grasp of the purpose and audience.</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
5	13-16	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately.</li> <li>• A clear sense of the purpose of the writing and audience.</li> <li>• Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences.</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>• Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used.</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
3	7-8	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>

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