

Mark Scheme (Results)

June 2011

GCSE English Language (5EN2F/01)

Unit 2: The Writer's Voice

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June 2011

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Mark Scheme

This booklet contains the mark schemes for the English Language Unit 2 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 score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

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

Assessment Objectives

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

AO3: Studying written language
<ul style="list-style-type: none">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
<ul style="list-style-type: none">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)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>cactus-covered</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>(compound) adjective – or alliteration</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>I nodded. We fell silent.</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>short sentences</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>nervously</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adverb</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>Yeah, he fell</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>colloquial language</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>cactus-covered</i>	Feature	<i>(compound) adjective – or alliteration</i>	Example	<i>I nodded. We fell silent.</i>	Feature	<i>short sentences</i>	Example	<i>nervously</i>	Feature	<i>adverb</i>	Example	<i>Yeah, he fell</i>	Feature	<i>colloquial language</i>
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Example	<i>Yeah, he fell</i>	Feature	<i>colloquial language</i>																

Question Number	
1 (a) (ii)	(13 marks)
	Indicative content
	<p>Responses should include references to the feelings Simon shows and his explanation about Joe:</p> <ul style="list-style-type: none"> • Simon is desperately hungry and thirsty and needs medical treatment: 'the thought of food and drink and medication...' • This made him rush to meet Richard: 'was almost running in my haste' • He was shocked to see Richard: 'shocked by his sudden appearance' • He was exhausted: 'deepened the sense of exhaustion' • But he was also relieved: 'the relief flooding me' • He did not know what to say: 'I could think of nothing to say and stared blankly at him.' • He simply stated that Joe was dead: 'Joe's dead.' • He could not bring himself to look at Richard: 'We couldn't look at each other.' • His explanation is very brief and without expression: 'Yeah, he fell,' I said flatly. 'There was nothing I could do.' • He was grateful to see Richard again: 'sudden deep affection and gratitude' • He felt warm towards him: 'We smiled at each other.' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 plot or sequence or character information only when commenting on the writer's ideas and perspectives eg the fact that Simon has fallen behind Joe as he cannot keep up with him • reference to descriptive and/or informative language relevant to the question <p>NB A specimen example is given below from 'Disaster' – Simon's account (pp 70-71) but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes the situation</p> <ul style="list-style-type: none"> • Simon's mixture of exhaustion and relief that he is now following rather than leading, at the start of the account <p>How the writer describes Simon's reactions to the situation</p> <ul style="list-style-type: none"> • The descriptive language to show how he reacts to the situation, eg: 'You're dead... no two ways about it!', when he realises that Joe has broken his leg <p>How the writer shows Simon's emotions</p> <ul style="list-style-type: none"> • Use of language to draw attention to particular emotions, eg: 'I began to move along his footsteps cautiously... I kept tensed up': this was when he realised that Joe had fallen: an emotionless acceptance of inevitability and sense of resignation. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Anita and Me

Question Number																			
2(a)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>desolate</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adjective</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>a hive of activity</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>metaphor</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>waved and whooped</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>alliteration (onomatopoeia)</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>Giz sum</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>colloquial language (use of dialect)</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>desolate</i>	Feature	<i>adjective</i>	Example	<i>a hive of activity</i>	Feature	<i>metaphor</i>	Example	<i>waved and whooped</i>	Feature	<i>alliteration (onomatopoeia)</i>	Example	<i>Giz sum</i>	Feature	<i>colloquial language (use of dialect)</i>
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Example	<i>Giz sum</i>	Feature	<i>colloquial language (use of dialect)</i>																

Question Number	
2(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The sights of the fair exerted a fascination over the narrator: ‘I was fascinated...’ • She felt it was a romantic way of life which made her envious: ‘... envied them..., and imagined how romantic...’ • She was also intrigued and curious about the fairground people’s lives: ‘I wondered...’ • It made her think of her grandparents in India • Anita is worried about going close to the fairground people, whom she describes as ‘gippos’ • The other girls were watching the young men putting up the floor for the dodgems: ‘watching three young blokes...’ • They had dressed and made themselves up for the event, which the narrator describes in detail: ‘Sherrie was shivering in a short denim skirt..., and had applied mauve eyeshadow... Fat Sally was squeezed into a psychedelic mini-dress..., and her lips looked wet and shimmery...’ <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
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5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 • descriptions of how the writer presents events in Meena’s life in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p273ff (the demolition of the primary school) but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes what happens to Meena</p> <ul style="list-style-type: none"> • The writer’s use of language to show what Meena sees when the diggers arrive, eg: ‘a gigantic crunching thud’... ‘throwing up mushroom clouds of grainy red dust’ <p>How the writer describes Meena’s feelings about what happened</p> <ul style="list-style-type: none"> • The writer’s use of language about Meena’s feelings, eg: ‘felt too tired and dispirited to bother’ (after the racist comments of the driver of the scooter, Sam Lowbridge); later, however, she continues to worry about the racist comments <p>The effect on Meena</p> <ul style="list-style-type: none"> • Her strong sense of the end of her childhood innocence after the racist comments and the racist attack in Tollington, eg: ‘the cracks appeared which would finally split open the china blue bowl of that summer’. <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
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Balzac and the Little Chinese Seamstress

Question Number																			
3(a)(i)																			
	(3 marks)																		
	Answer																		
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Question Number	
3(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • They worked closely together at sewing, with the Seamstress described working at her father’s sewing machine: ‘you could see her flexing her toes as she worked the treadle of her sewing machine’ • The narrator describes her physical appearance and dress in great detail • Her beauty is commented on as something well known in the whole region (‘without doubt the loveliest pair of eyes in the district of Yong Jing, if not the entire region’) • The importance of her father, the tailor, is emphasised: ‘the only tailor on the mountain’ • He had to travel around the villages: it was an elaborate business, involving several people carrying the heavy machine: ‘...several strong men to take turns carrying the sewing machine on their backs’ • He never took his daughter with him, but left her to work on the other machine, the new one • He may have left her at home to avoid her being the object of attention from the local young men: ‘caused great distress to all the young bachelors’ • The glamorous lifestyle of the tailor is described in detail: on his visits he became the focal point of the village (‘the hub of village life’ – a metaphor showing how central his visits became) <p>Candidates should refer to both characters but equal weighting between the two is not required. Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
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4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
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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 • descriptions of how the writer presents the Little Seamstress in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p166ff (where she decides to leave for the city) but candidates are free to choose ANY relevant short section</p> <p>How the writer describes what happens to the Little Seamstress</p> <ul style="list-style-type: none"> • The writer's use of language to describe the way she decides to adopt city ways of dressing, eg: the description of the effect of her reading of <i>Madame Bovary</i> on her decision to make a brassiere: 'it would be the first item of lingerie on Phoenix mountain worthy of recording...' <p>How the writer describes her feelings about what happens</p> <ul style="list-style-type: none"> • The writer's use of language about the event, eg: the series of rhetorical questions showing the Narrator's and Luo's failure to interpret that she was planning to leave for the city: 'Were we too wrapped up in our ourselves...?' <p>The effect on her</p> <ul style="list-style-type: none"> • The writer's language (including a simile) to show the determination with which she was leaving the village and them behind: 'she took off like a bird, growing smaller and smaller until she vanished' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

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Heroes

Question Number																			
4(a)(i)																			
	(3 marks)																		
	Answer																		
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Question Number		
4(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The narrator stresses that he has no financial worries, but that this fact does not make up for the effect of his injuries • He uses a simile ('like the Hunchback of Notre Dame') to show what he sees as the grotesque effect (the Hunchback was seen as a social outcast because of his deformity) • He follows this with a second simile: he recalls the ugly gargoyles on the side of the cathedral of Notre Dame ('my face like a gargoyle') • He realises that his facial injury has made him unrecognisable even to those who previously had known him well • He covers his face to hide what he sees as his 'ugliness' • He then finds out that not even his voice is recognisable, because of the effect of the surgery he has had, which has deepened his voice • When the landlady realises he has been wounded in the war and is a 'veteran', she is sympathetic. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
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2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.

4	9-11	<ul style="list-style-type: none">• Generally sound understanding of the text• Generally sound understanding of the writer's ideas• Generally sound understanding of how the writer uses language• Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none">• Sound understanding of the text• Sound understanding of the writer's ideas• Sound understanding of how the writer uses language• Clear reference to the extract 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 • descriptions of how the writer presents the way Francis thinks and feels in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p98ff (the visit to Nicole at St Anne's Academy) but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes how Francis has been injured</p> <ul style="list-style-type: none"> • The writer's use of language about the nature of Francis' appearance, eg: his reply to Nicole's question, trying to downplay things: 'It's not as bad as it looks' <p>How the writer shows people's reactions to him</p> <ul style="list-style-type: none"> • The writer's use of language about Nicole's reactions to him, eg: 'it was foolish of me to think that we would hug or even shake hands' <p>How the writer describes the feelings of Francis himself about what has happened to him</p> <ul style="list-style-type: none"> • The writer's use of language about the feelings of Francis, eg: '<i>You don't sound fine</i>', showing that he is not convinced by how she is speaking to him; or his bravado in talking about the actions he'll take to recover: 'When the doctor fixes up my face, I'll send you a picture'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Of Mice and Men

Question Number																			
5(a)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>long, black, damp hair</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adjectives or list</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>We kinda look after each other</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>Colloquial language</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>'He ain't bright... he ain't bright.'</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>repetition/colloquial language/abbreviation – 'ain't'</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>through George and beyond him</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>Use of prepositions ('through'... 'beyond')</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>long, black, damp hair</i>	Feature	<i>adjectives or list</i>	Example	<i>We kinda look after each other</i>	Feature	<i>Colloquial language</i>	Example	<i>'He ain't bright... he ain't bright.'</i>	Feature	<i>repetition/colloquial language/abbreviation – 'ain't'</i>	Example	<i>through George and beyond him</i>	Feature	<i>Use of prepositions ('through'... 'beyond')</i>
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Question Number	
5(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The first image suggests that he fills the door frame: 'A tall man stood in the doorway.' • His hair is described in detail, to give a strong impression: 'his long, black, damp hair' • His dress did not distinguish him ('Like the others he wore blue jeans and a short denim jacket.') • The way in which he moves is given a strong simile to present him as a natural leader: 'moved with a majesty only achieved by royalty and master craftsmen' • He is shown to be an expert at his craft – detailed description • But not only that: because he is respected so much for his expertise, he is respected in other fields: '...that his word was taken on any subject, be it politics or love' • After the big build-up, his name is finally revealed: 'This was Slim' • He is described as not having a definite age: 'He might have been thirty-five or fifty.' • He is also delicate and sensitive in how he uses his hands, as the simile suggests: 'were as delicate in their action as those of a temple dancer' • He is kind: 'he looked kindly' • He is very sympathetic towards George and Lennie. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 • descriptions of how the writer presents the selected character in the chosen section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives, eg: • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from pp27ff (the description of Curley) but candidates are free to choose ANY relevant short section and main character</p> <p>How the writer describes the character's physical appearance</p> <ul style="list-style-type: none"> • The writer's use of language about the man's physical appearance, eg when Curley first appears: 'His arms gradually bent at the elbows and his hands closed into fists' <p>How the writer describes the kind of person he is</p> <ul style="list-style-type: none"> • The writer's use of language about the man's character/personality, eg: 'His glance was at once calculating and pugnacious' <p>How the writer shows what other characters think of him</p> <ul style="list-style-type: none"> • The writer's use of language about how people regard Curley, eg: George's puzzlement about how Curley has reacted: ' "Say, what the hell's he got on his shoulder?" ' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
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5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Rani and Sukh

Question Number																			
6(a)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>had a wicked flat</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>colloquial language</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>like a bomb going off</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>simile</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>Become a Westerner.</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>short sentence, with no main verb</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>Not to become English?</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>rhetorical 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>had a wicked flat</i>	Feature	<i>colloquial language</i>	Example	<i>like a bomb going off</i>	Feature	<i>simile</i>	Example	<i>Become a Westerner.</i>	Feature	<i>short sentence, with no main verb</i>	Example	<i>Not to become English?</i>	Feature	<i>rhetorical question</i>
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Question Number	
6(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Natalie makes Sukh think about his older sister, Parvy: ‘She reminded Sukh of his own sister’ • He is clearly proud of Parvy and what she has achieved • He sympathises with the fact that she has to an extent broken free of family traditions • He thinks too many Asian girls do not show independent attitudes • The narrator suggests that Sukh is pleased that his parents’ reactions to Parvy’s leaving home were not as violent as some traditional parents’ attitudes would have been • The traditional attitude that such an action ‘dishonours the family name’ is thought to be too harsh and extreme • Differences within the family are noted: Sukh’s brother is much more traditional. • Sukh is more sympathetic to his sister’s attitudes, especially on the subject of arranged marriages: ‘whoever he eventually married, it was going to be for love and not out of some stupid desire to uphold honour or tradition’. • Daljit’s harshly critical comments about Parvy upset Sukh greatly: ‘Sukh winced’ • Sukh is determined to defend his sister against insults: ‘he wasn’t about to let anyone slag off his sister’ <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views. Candidates should address both family and Punjabi traditions but equal weighting is not required.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 • descriptions of how the writer presents the Punjabi traditions in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p30ff (Natalie contrasted with Rani, and Rani's fears of her brothers and father), but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes particular features of Punjabi traditions</p> <ul style="list-style-type: none"> • The writer's use of language about particular Punjabi traditions, eg when Rani explains how girls are traditionally supposed to act: ' "I shouldn't speak unless I'm asking whether I should make <i>roti</i>" ' <p>How the writer shows the differences between these and Western traditions</p> <ul style="list-style-type: none"> • The writer's use of language about different cultural traditions, eg Rani's explaining to Natalie that, as a Western girl who came round to her house 'wearing make-up and a short dress', she will not have to face the effects of traditional Punjabi attitudes: ' "You won't ever face anything like that in your life." ' <p>How the writer describes the effects of Punjabi traditions on characters' lives</p> <ul style="list-style-type: none"> • The writer's use of language about how people act in accordance with their traditions, eg the Punjabi girls who speak to Rani: ' "You'd better start stickin' wid your own, you know." ' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Riding the Black Cockatoo

Question Number																			
7(a)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>anthropological, almost zoological</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>technical language</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>'Yes, boss'</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>direct speech</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>I need you, my reader</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>direct address to reader</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>freight cars full of baggage</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>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>anthropological, almost zoological</i>	Feature	<i>technical language</i>	Example	<i>'Yes, boss'</i>	Feature	<i>direct speech</i>	Example	<i>I need you, my reader</i>	Feature	<i>direct address to reader</i>	Example	<i>freight cars full of baggage</i>	Feature	<i>metaphor</i>
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Question Number	
7(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • As a child he thought Aboriginal people were very primitive: ‘somewhere on the evolutionary scale between Og the Caveman and a brave white fellow in a pith helmet called Rupert’ • Aboriginal people were considered as quaint, almost freaks from a different age: ‘museum exhibits’ • He felt it was allowed to admire their physical qualities: ‘We admired his hardiness’ • But they needed to be kept in their own place ‘on the far side of the horizon’ • He thought Aborigines were full of superstitious ideas and practices, out of touch with the modern world: ‘what the modern world considered superstitious mumbo-jumbo and redundant knowledge’ • There was a great prejudice against Aborigines’colour: they were linked with the negative ideas that the word ‘black’ had to the white people. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 • descriptions of how, in the chosen section, the writer presents John's attitudes to Aboriginal people • 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from pp65-67 (John's telephone conversation with Gary Murray) but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes what happened</p> <ul style="list-style-type: none"> • The writer's use of language about the first contact John had with Gary, eg: 'my concept of an Aboriginal elder didn't include modern technology' and 'my idea of an elder was of an old guy sitting cross-legged in red dust with didgeridoo...' <p>How the writer describes what he learned from the event</p> <ul style="list-style-type: none"> • The writer's use of language about the conversation affected his attitudes, beginning to overcome his prejudice and stereotypes, eg: 'There was not a hint of reproach or judgment in his voice' <p>What differences this has made to John's attitudes</p> <ul style="list-style-type: none"> • The writer's use of language about how John is affected in his thinking, eg when he begins to feel less afraid of meeting Gary: 'If I hadn't had such a friendly chat... I would have been very nervous' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
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5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

To Kill a Mockingbird

Question Number																			
8(a)(i)																			
	(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="background-color: #e0e0e0;">Example</td> <td><i>Swished softly</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>alliteration/onomatopoeia</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>'Run, Scout! Run! Run!'</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>repetition / use of direct speech</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>dumbly</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adverb</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>a sobbing, bone-shaking cough</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adjectives (one compound)</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>Swished softly</i>	Feature	<i>alliteration/onomatopoeia</i>	Example	<i>'Run, Scout! Run! Run!'</i>	Feature	<i>repetition / use of direct speech</i>	Example	<i>dumbly</i>	Feature	<i>adverb</i>	Example	<i>a sobbing, bone-shaking cough</i>	Feature	<i>adjectives (one compound)</i>
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Question Number	
8(a)(ii)	
	(13 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The writer puts the reader into the mind of the Narrator, Scout, to experience her feelings • The fact that Scout cannot see because of her costume means that she has to imagine what is going on, and the reader shares in these imaginings • Every sound, touch and even smell is recorded in a way which builds up the fear and suspense: 'A prickly stubble on the face told me it was not Jem's. I smelled stale whisky.' • The silence is also terrifying, especially when she cannot get a response from Jem: ' "Jem?" There was no answer but the man's heavy breathing.' • There is a strong sense of confusion about what is going on – she cannot tell who it is that is near her, as when she thinks it must be her father Atticus who has arrived: 'It was slowly coming to me that there were now four people under the tree. "Atticus...?" ' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	12-13	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract 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 • descriptions of how the writer presents the way that the event is presented in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p156ff (the 'lynch mob' incident), but candidates are free to choose ANY relevant short section</p> <p>How the writer describes what happens</p> <ul style="list-style-type: none"> • The writer's use of language about the nature of this event, eg the depressing description of the Maycomb jail: 'the most venerable and hideous of the county's buildings' <p>How the writer describes Scout's feelings about the event</p> <ul style="list-style-type: none"> • The writer's use of language about Scout's feelings, eg her seeing the funny side of a serious situation: 'there followed what I later realized was a sickeningly comic aspect of an unfunny situation: the men talked in near-whispers.' <p>How the writer shows the effect of the event on other characters</p> <ul style="list-style-type: none"> • The writer's use of language about the significance of the event to the people, eg the way that Scout's intervention softened Mr Cunningham by singling him out and saved the day for Tom Robinson: ' "They won't bother you any more." ' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives. NB the bullet points are suggestions only. Candidates do not have to address all three.</p>

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	20-24	<ul style="list-style-type: none"> • Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

SECTION B: WRITING

Question Number	Question
9	
	(24 marks)
	Indicative content
	<p>Responses may:</p> <p>make points about the challenges for the competitors, such as:</p> <p>Positive</p> <ul style="list-style-type: none"> • It is the summit of many people’s competitive ambition: they may have worked for years to prepare for/reach this competition and achieve their goals/dreams • It may be a once-in-a-lifetime opportunity, since comparatively few people have the chance to compete in the Games more than once; it is an occasion they will never forget • They will feel proud and challenged by the chance to represent their country • Gives people the chance to mix with people from all nationalities • They are motivated by the Olympic ideal rather than by cash prizes • Gives opportunities for public recognition for sports not usually in the limelight • Accompanied by Paralympics which means that disabled athletes also get public interest and have the chance to achieve their goals. <p>Negative</p> <ul style="list-style-type: none"> • The Olympics have lost their original ideals, and even without cash prizes, there is much commercialism • The Olympics perpetuate the cult of the sporting personality • There is the temptation of drugs and cheating – it is never clear whether winners have won fairly. <p>make points about the entertainment for the audience (live or on TV), such as:</p> <p>Positive</p> <ul style="list-style-type: none"> • It is an event of great excitement and a highlight in the sporting calendar, and attracts many people who do not normally take an interest in athletics • Gives a chance for people to see top athletes from all over the world competing live (in 2012, in the UK) and achieving spectacular performances/new records. <p>Negative</p> <ul style="list-style-type: none"> • Takes over the TV schedules, so less to watch for people not interested • Can become very boring, with so many heats, quarter-finals,

		<p>semi-finals and finals, and many sports in which many people are not interested.</p> <p>make points about the effect on the country where the Games are held</p> <p>Positive</p> <ul style="list-style-type: none"> • Can lead to major developments and benefits to cities and landscape, as it did in Beijing and is doing in Britain • Produces new, 'state-of-the-art' facilities which will be available after the Games for the area/the country • Leads to greatly increased trade and tourism during the Games • Brings better transport and amenities in the immediate areas. <p>Negative</p> <ul style="list-style-type: none"> • Is very expensive: can lead to 'white elephants' that are never again properly used and are a blot on the landscape • Some countries never recover the economic costs of staging the Games: this can be seen as a great waste of money on something unimportant. <p>In their response, candidates may focus on a small number of points, either negative or positive, or they may mention points on both sides; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>
Band	Mark	AO4 (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	10-12	<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.

5	13-16	<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.
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Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

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

Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	10-12	<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.
5	13-16	<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.

Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

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