

Mark Scheme (Results)

November 2012

GCSE English Language (5EN2F/01)
Unit 2
The Writer's Voice
Foundation Tier

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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:

AO3: Studying written language

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

AO4: Writing

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

SECTION A: READING

Non-fiction text: *Touching the Void*

Question Number																			
1 (a)(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>silence and solitude</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>alliteration</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i><u>loose and crumbling</u></i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adjectives</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>dipped down</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>verb, with alliteration</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>etched like lace ribbons</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>simile</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified</p> <p>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.</p> <p>The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</p>			Example	<i>silence and solitude</i>	Feature	<i>alliteration</i>	Example	<i><u>loose and crumbling</u></i>	Feature	<i>adjectives</i>	Example	<i>dipped down</i>	Feature	<i>verb, with alliteration</i>	Example	<i>etched like lace ribbons</i>	Feature	<i>simile</i>
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Question Number		
1(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Joe's awareness of the 'silence and the solitude' (alliterative phrase) • being separated from people gave him a sense of peace ('wonderfully calming and tranquil') • felt completely free ('feeling of complete freedom'): he could do as he wished • no longer felt tired ('All lethargy was swept away...') because of this sense of 'invigorating independence' • he realised that Simon and he were 'pretty evenly matched', so was not worried by Simon's going ahead • however, he was relieved when he saw that Simon had sat down for a rest and was looking forward to a hot drink • Joe absorbed all the detail of the panorama that confronted them, and found the sight 'astonishing'. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.

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

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

<p style="text-align: center;">2</p>	<p style="text-align: center;">6-9</p>	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">10-14</p>	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">15-19</p>	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">20-24</p>	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

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>mattar-paneer</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>Indian language</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>cat fight</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>stolidly</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adverb</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><u><i>dizzy and confused</i></u></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adjectives</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified</p> <p>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.</p> <p>The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</p>			Example	<i>mattar-paneer</i>	Feature	<i>Indian language</i>	Example	<i>cat fight</i>	Feature	<i>metaphor</i>	Example	<i>stolidly</i>	Feature	<i>adverb</i>	Example	<u><i>dizzy and confused</i></u>	Feature	<i>adjectives</i>
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Question Number		
2(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the contrast in the preparation of the two menus shows the mother's awareness of the differences in food and eating habits • Anita's horror and suspicion of Asian food revealed through: 'as if confronted with a festering sheep's head on a platter' • mother is very proud of Indian cuisine and sees herself having an educative role towards the 'sad English palate' • father tries to prevent difficulties by assuring Anita - there is an 'English' alternative: 'fishfingers and chips' • how mother's growing impatience with Anita is described • difference between eating with fingers and knives and forks • Meena becomes appalled by Anita's lack of etiquette – failure even to say thank you. Indian culture offended by eating with mouth wide open – 'a great view of a lump of masticated fishfinger sitting on her tongue'; Anita puts elbows on table – bad manners (in some sections of English and Indian culture). <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.

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

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

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

Balzac and the Little Chinese Seamstress

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3(a)(i)																			
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Question Number		
3(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the fascination with the violin caused the villagers to ignore the boys who were 'frail, skinny, exhausted' • one woman called it 'a stupid toy' • the headman 'corrected' her by calling it a 'bourgeois toy' and saying that it should therefore be destroyed: 'go on, burn it!' • all the crowd were 'galvanised' by the headman's instructions • when the boys told him it was a musical instrument, the headman asked the narrator to play • Luo's announcement that the music would be a 'Mozart sonata' horrified the narrator, because Western music had been banned and he feared how the headman would react • fortunately, the headman did not understand, and suspiciously asked what this was • he became hostile when he suspected the piece might not fit Communist ideology • the crowd was won over by hearing the Mozart being played and their attitudes 'softened' towards the boys. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.

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

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

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Heroes

Question Number																			
4(a)(i)																			
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	Answer																		
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Question Number		
4(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> Francis is taking in how unattractive his appearance is: hair in clumps, 'caves', ill-fitting dentures, gums 'shrinking' and wonders about cosmetic surgery: 'Great strides have been made in cosmetic surgery...' Enrico has lost his legs and is in constant pain: 'voice always sharp and bitter', 'his hand clawing the air', 'gasp from the pain in his legs that were not there any more', 'the pain never left his eyes' Enrico realises that Francis is worried about how his injuries will affect his relationships with girls Francis reacts in disgust to Enrico's comments on Francis being a Silver Star hero Enrico makes the suggestion that he should seek out a blind girl who could not see what had happened to his face ('There must be a good-looking blind girl') Enrico thought that finding a new girl, even if she were blind, would help Francis forget Nicole ('If you want to forget Nicole') however, he found himself thinking about it, and then realising that his appearance did not give any particular reason why a blind girl should fall in love with him he told Enrico to forget the idea of a blind girl ('Forget it') Enrico could see that Francis was still attracted to Nicole. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Little explanation of how the writer uses techniques to create effect. Basic understanding of how techniques contribute to presentation of ideas, themes or settings. Little or no relevant connection made between techniques and presentation of ideas, themes or settings. Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> Limited explanation of how the writer uses techniques to create effect. Limited understanding of how techniques contribute to presentation of ideas, themes or settings.

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

Question Number		
4(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> reference to any short relevant section reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 11, after the return of Larry (pages 69-71), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> How the writer shows the relationship between Francis and Nicole The writer's use of language describing how Francis and Nicole relate to each other, e.g. 'Nicole squeezed my hand and my eyes grew moist.' How the writer describes Francis's feelings for her The writer's use of language about how Francis feels about Nicole, e.g. 'I whispered in her ear, my voice trembling a bit, betraying my love for her.' How the writer shows Francis's actions towards her The writer's use of descriptive language about Francis's actions, e.g. 'I glanced occasionally at Nicole as she gazed, wide-eyed and wistful...' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> Little explanation of how the writer uses techniques to create effect. Basic understanding of how techniques contribute to presentation of ideas, themes or settings. Little or no relevant connection made between techniques and presentation of ideas, themes or settings. Little relevant textual reference to support response.
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		<ul style="list-style-type: none"> • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

Of Mice and Men

Question Number																			
5(a)(i)																			
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	Answer																		
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Question Number		
5(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Curley's violent temper and aggression are the main features of two thirds of the passage beginning with: 'Curley's rage exploded. "Come on, ya big bastard. Get up on your feet. No big son-of-a-bitch is gonna laugh at me."' • Curley reacts strongly ('glared at him') to Candy's taunting of him • his suspicious character is then shown by his reaction to Lennie's smiling, which was not connected to Candy's comment – that he probably would not have understood, anyway • he fights very aggressively: 'slashed', 'smashed', 'slugging him' • despite Lennie's reluctance to respond, Curley carries on the attack: 'Curley attacked his stomach and cut off his wind' • when finally Lennie retaliates, Curley's aggression immediately disappears so that he is completely helpless (the simile of the 'fish on the line', 'flopping' - repeated) • after his hand has been crushed by Lennie, Curley is defeated and bewildered 'looking in wonder at his crushed hand', 'white and shrunken', 'stood crying'. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.

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

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

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

Rani and Sukh

Question Number																	
6(a)(i)																	
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	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1"><tr><td>Example</td><td><i>izzat</i></td><td>Feature</td><td><i>Punjabi word</i></td></tr><tr><td>Example</td><td><i>He would have... he would have</i></td><td>Feature</td><td><i>repetition</i></td></tr><tr><td>Example</td><td><i>dying in the dust</i></td><td>Feature</td><td><i>alliteration</i></td></tr><tr><td>Example</td><td><i>his Lord</i></td><td>Feature</td><td><i>religious language</i></td></tr></table> <p>Award 0 marks where no language example or feature is identified</p> <p>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.</p> <p>The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</p>	Example	<i>izzat</i>	Feature	<i>Punjabi word</i>	Example	<i>He would have... he would have</i>	Feature	<i>repetition</i>	Example	<i>dying in the dust</i>	Feature	<i>alliteration</i>	Example	<i>his Lord</i>	Feature	<i>religious language</i>
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Question Number		
6(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Harbhajan is rebuked by the <i>sarpanch</i> (magistrate) for his violence, who warns that he will pay for his violence • his sense of family honour (<i>izzat</i>) overrides his respect for the law: Harbhajan knows only one response to such an insult ('... dealt with in one way') • Billah's mother attempts the traditional female role of peacemaker • Harbhajan insults her appallingly ('rabid whore') • this enrages the brothers, who are now violently set on attacking Harbhajan ('murderous intent clouded their vision') • Harbhajan drags Billah into the village square – so the quarrel becomes public property • Billah pleads for mercy, but so deeply entrenched was the hatred that Harbhajan murders Billah pitilessly • Billah dies, still breathing 'undying love' for the forbidden Kulwant. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.

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

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

<p style="text-align: center;">2</p>	<p style="text-align: center;">6-9</p>	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
<p style="text-align: center;">3</p>	<p style="text-align: center;">10-14</p>	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
<p style="text-align: center;">4</p>	<p style="text-align: center;">15-19</p>	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
<p style="text-align: center;">5</p>	<p style="text-align: center;">20-24</p>	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

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>bell in the back of my brain</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>alliteration</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>hesitantly, awkwardly</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>adverbs</i></td> </tr> <tr> <td style="background-color: #e0e0e0;">Example</td> <td><i>like little lightning cracks</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>piece by piece</i></td> <td style="background-color: #e0e0e0;">Feature</td> <td><i>repetition</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified</p> <p>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.</p> <p>The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</p>			Example	<i>bell in the back of my brain</i>	Feature	<i>alliteration</i>	Example	<i>hesitantly, awkwardly</i>	Feature	<i>adverbs</i>	Example	<i>like little lightning cracks</i>	Feature	<i>simile</i>	Example	<i>piece by piece</i>	Feature	<i>repetition</i>
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Question Number		
7(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • John is astonished by the display of Wik 'tools and handicrafts' • the headdress in particular amazes him: 'extraordinary': 'Wow!' John whispered • he is overwhelmed by the experience so that he cannot remember what was said, but just the amazing collection of artefacts/objects • he learns not to regard these as museum pieces, but examples of 'living culture' • these objects are 'contemporary', made by people who are still alive • he reflects on the fact that white people could not make working tools like this • modern tools are seen as disposable after little use. <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings.

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

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

		<ul style="list-style-type: none"> • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

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="width: 25%;">Example</td> <td style="width: 25%;"><i>moving like underwater swimmers</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>simile</i></td> </tr> <tr> <td>Example</td> <td><i>who handed it... who handed it...</i></td> <td>Feature</td> <td><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>Miss Jean Louise, stand up.</i></td> <td>Feature</td> <td><i>command (imperative)</i></td> </tr> <tr> <td>Example</td> <td><i>passin'</i></td> <td>Feature</td> <td><i>dialect/colloquial language</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified</p> <p>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.</p> <p>The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</p>			Example	<i>moving like underwater swimmers</i>	Feature	<i>simile</i>	Example	<i>who handed it... who handed it...</i>	Feature	<i>repetition</i>	Example	<i>Miss Jean Louise, stand up.</i>	Feature	<i>command (imperative)</i>	Example	<i>passin'</i>	Feature	<i>dialect/colloquial language</i>
Example	<i>moving like underwater swimmers</i>	Feature	<i>simile</i>																
Example	<i>who handed it... who handed it...</i>	Feature	<i>repetition</i>																
Example	<i>Miss Jean Louise, stand up.</i>	Feature	<i>command (imperative)</i>																
Example	<i>passin'</i>	Feature	<i>dialect/colloquial language</i>																

Question Number		
8(a)(ii)		
	(13 marks)	
	Indicative content	
	<p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Scout initially expects an acquittal, imagining the words 'Take him, Mr Finch...' • the court is brought to order 'in a voice that rang with authority' and Tom is ushered in • the period waiting for the jury to announce its verdict is 'dreamlike' • use of repetition 'guilty... guilty... guilty' • when the jurymen are asked to give their verdict, Scout is forced to shut her eyes, but she peeks at Jem, and notices how strongly he is gripping the rail • Scout does not even hear the judge's words or take them in, so she cannot report them: her eyes are focused now on her father and Tom • she can't stop looking at how her father leaves the court but not by his usual route ('I was reluctant to take my eyes... from the image of Atticus's lonely walk'). <p>Reward other responses, provided that they are rooted in the extract.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.

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

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

		<p>presentation of ideas, themes or settings.</p> <ul style="list-style-type: none"> • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

SECTION B: WRITING

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

		<p>sentence structure.</p> <ul style="list-style-type: none"> • 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.

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

	<p>the response should be awarded marks positively, using the full range available.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the specific form for the TV magazine is open, but should have an appropriate opening, development and closure. The audience is specified and hence the response should seek to show some awareness of that, and offer persuasive argument to support the personal viewpoint that is requested.</p>	
Band	Mark	AO4:
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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