



# Mark Scheme (Results)

November 2013

Pearson Edexcel GCSE  
in English Language (5EN2H)  
Unit 2: The Writer's Voice  
Higher Tier

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November 2013

Publications Code UG037464

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## **Mark Scheme**

This booklet contains the mark schemes for the English Language Unit 2 Higher 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)	<p>Explore how the language in the extract influences your view of Joe's character.</p> <p>You <b>must</b> include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	<p>Indicative content</p>
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>the passage begins with Joe's detailed description of the crevasse into which he had fallen ('pear-shaped dome', 'vault of snow and ice', 'pillar of golden light' – metaphors')</li><li>he paints a picture of the size and appearance of the place he has fallen into (many references – size, colour, shape)</li><li>he is struck by the sight of the sunbeam ('mesmerised'), and decides that he is going to reach it.</li><li>although he cannot tell how, he is positive that he will make it: short sentences with confident verbs: 'I just knew.'; 'I knew it then with absolute certainty.'; 'In seconds my whole outlook had changed.'</li><li>he puts behind him the terrible experiences and fear (claustrophobic dread', 'helplessness had been my worst fear'): now he has a goal, and a plan</li><li>the language describes his positive feelings in strongly upbeat terms: 'invigorated, full of energy and optimism'</li><li>he sees it almost in terms of a miracle: 'one blessed chance to get out'</li><li>he grasps at his plan with renewed strength ('A powerful feeling of confidence and pride swept over me')</li><li>he is confident that leaving the bridge was the right decision: he is 'sure' nothing can be as bad as what he has been through ('those hours of torture').</li><li>throughout, he responds to a situation which would make most people despair by having only positive thoughts.</li></ul>
	<p>Reward other responses, provided that they are rooted in the extract.</p> <p>Reward responses that link the language of the extract with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>1(b)</b>	<p>In this extract, Joe deals with a difficult situation.</p> <p>Explore <b>one other</b> part of <i>Touching the Void</i> where Joe deals with a difficult situation.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to descriptive and/or informative language relevant to the question.</li> </ul>

	<p>NB A specimen example is given below from Chapter 9 (pages 143-144), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer shows the nature of the situation Joe faces</b> The use of descriptive language to help us understand what challenges Joe faces, e.g.: 'As I gazed at the distant moraines I knew that I must at least try. I would probably die out there amid those boulders.'</li> <li>• <b>How the writer describes his reactions</b> The informative language about Joe's positive reactions, e.g.: 'I now had the chance to confront it and struggle against it.'</li> <li>• <b>How the writer shows how he overcomes difficulties</b> The descriptive language about how he overcomes difficulties by being positive, e.g. 'Reaching the glacier was my aim. The voice told me exactly how to go about it, and I obeyed while my other mind jumped abstractedly from one idea to another.'</li> </ul> <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

## Anita and Me

Question Number	
2(a)	<p>Explore how the language in the extract influences your view of how Meena deals with a difficult situation.</p> <p>You <b>must</b> include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• tension is created when Meena realises suddenly to her horror that the car is going backwards ('koalas seemed to be moving forward')</li> <li>• her mother panics ('screamed') and tells her to get out and speak to the bus driver behind</li> <li>• Meena has never seen her mother in such a state; she has the awareness to notice the detail that her mother is wearing sandals that are not a 'wise choice' ('feet slipping off the pedals')</li> <li>• she experiences fifteen minutes of 'ritual humiliation' trying to get all the drivers to move back: this shows she was expecting difficult reactions</li> <li>• detailed description of the different drivers ('fat men squeezed into small cars' contrasted with 'thin women rattling around in hatchbacks' – use of humour)</li> <li>• she notes the 'weary amused expressions' of the drivers; she realises they think that 'people like us' cannot cope with the modern world</li> <li>• the humorous observation: she feels that they agree to reverse as though it were an act of charity like those made to 'the poor children in Africa'</li> <li>• she feels pleased with how her cheerful manner has won people over – the success of her 'cheeky charm'</li> <li>• she has tried to speak like the locals, with an 'exaggerated Tollington accent', to create the impression that she belongs there</li> <li>• there is a strong contrast when she reaches the last car between the 'sweet-faced' elderly woman driver and the rude and racist remarks of the woman ('Stupid woggy wog')</li> <li>• the humour in how her mother now manages to go forward 'from nought to thirty in first gear'</li> <li>• the extract places Meena in an extremely tricky position, in which she acts with skill and confidence until reaching the final car, where the remarks of the woman hurt her deeply and she learns that being accepted in Tollington is not easy.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract.    Reward responses that link the language of the lines with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>2(b)</b>	<p>In this extract, Meena learns more about the attitudes to her culture.</p> <p>Explore <b>one other</b> part of the novel where attitudes to Meena's culture are seen.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul>

	NB A specimen example is given below from Chapter 6, the Spring Fete (pages 193-195), but candidates are free to choose ANY relevant short section.	
	<ul style="list-style-type: none"> <li>• <b>How the writer describes an occasion where attitudes to Meena's culture are seen</b> The writer's use of descriptive language, e.g.: 'The grounds had become some great leafy arena, the air fell quiet, punctuated only by distant birdsong and a collective intake of anticipatory breath.'</li> <li>• <b>How the writer shows what these attitudes are</b> The writer's use of descriptive language to show people's attitudes, e.g.: "This is our patch. Not some wogs' handout."</li> <li>• <b>How the writer shows Meena's reactions to these attitudes</b> The writer's use of language about how she reacts, e.g.: 'I felt as if I had been punched in the stomach.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>AO3 (i), (ii) and (iii)</b>		
<b>Band</b>	<b>Mark</b>	
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number		
<b>3(a)</b>	<p>Explore how the language in the extract influences your view of what happens at Four-Eyes' lodgings.</p> <p>You <b>must</b> include examples of language features in your answer.</p>	<b>(16 marks)</b>
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Four-Eyes shows his trust by inviting the boys to 'rest' at his lodgings while he returns to work</li> <li>• the Narrator and Luo make themselves as comfortable as possible at the building where Four-Eyes lives ('settled down on the porch to enjoy the sunshine')</li> <li>• there is an element of surprise in the discovery of the suitcase (while hunting under the bed for another pullover for Luo)</li> <li>• the suitcase is described in an arresting way (soft, supple, and smooth' – alliteration and rule of three, 'elegant', 'a whiff of civilisation')</li> <li>• tension and anticipation are created by the weight of the suitcase, the three locks, the unknown contents, and the boys' curiosity when waiting for Four-Eyes' return</li> <li>• the Narrator is surprised when Four-Eyes does not answer</li> <li>• he notices that Four-Eyes is 'unusually quiet' when cooking, and does not mention the suitcase</li> <li>• when the Narrator persists in his questioning, Four-Eyes still refuses to say anything, creating suspense, mystery, curiosity and impatience</li> <li>• Luo breaks 'the silence' with his shocking suggestion that there are 'forbidden books' in the suitcase.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>

<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>3(b)</b>	<p>In this extract, Luo believes that the suitcase contains forbidden books.</p> <p>Explore <b>one other</b> part of the novel in which books are important.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	<p>Indicative content</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul> <p>Candidates are free to interpret 'books' as the contents of the suitcase or reading/learning/education in general.</p> <p>NB A specimen example is given below from Part II (the episode with the stealing of the books (pages 92-94), but candidates are free to choose ANY relevant short section.</p>

	<ul style="list-style-type: none"> <li><b>How the writer describes an event involving books</b> The writer's use of descriptive language about the events, e.g.: 'We crept up to the suitcase and the books. It was tied with a thick rope of plaited straw, knotted crosswise.'</li> <li><b>How the writer shows reactions to books</b> The writer's use of descriptive language about what the boys do, e.g.: 'My head reeled, as if I'd had too much to drink. I took the novels out of the suitcase one by one, studied the portraits of the authors, and passed them on to Luo.'</li> <li><b>How the writer shows the importance of books</b> The writer's use of language to show the importance of the books, e.g.: 'Brushing them with the tips of my fingers made me feel as if my pale hands were in touch with human lives.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>Perceptive understanding of the text</li> <li>Perceptive understanding of the writer's ideas</li> <li>Perceptive understanding of how the writer uses language</li> <li>Discriminating reference to the extract to support response.</li> </ul>

## **Heroes**

Question Number	
<b>4(a)</b>	<p>Explore how the language in the extract influences your view of the table tennis matches involving Francis.</p> <p>You <b>must</b> include examples of language features in your answer.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Francis begins by describing his matches against unnamed opponents, all of whom lost rapidly: build-up of the various early rounds of the tournament</li> <li>• the speed is emphasised by the vocabulary: 'blur', 'zoomed'</li> <li>• short sentences without main verbs are also used: 'Serve and return. Spin and chop. The kill shot and the soft shot.'</li> <li>• the sense of invincibility created by how he beats Joey LeBlanc ('having a bad day') and his 'sense of destiny'</li> <li>• he enjoys the response of the crowd ('cheered, gasped')</li> <li>• but it is Nicole's presence and encouragement which are most important to him, with the contrast when she is absent: ('The centre seemed vacant when I looked and did not see her')</li> <li>• he realises that the final will be against Louis Arabelle, and the two of them eye each other up cautiously ('We glanced at each other between games')</li> <li>• the final is presented as a gladiatorial contest between two contestants of different styles</li> <li>• tension is created when Francis is losing at first, because of the skilful services of Louis which catch him 'off balance'; however, his sense that 'he could not lose' buoys him up and eventually he wins</li> <li>• he notes his opponent's increasing frustration, leading to errors</li> <li>• the language emphasises how Francis attributes his victory to the coaching of Larry</li> <li>• he revels in the crowd's reaction to his victory; his heart is 'beating furiously, blood pumping joyously'</li> <li>• what makes victory all the sweeter is that Nicole has her eyes on him 'shining for me'</li> <li>• the winning brings into sharp focus the triangle of Larry, Nicole and Francis.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract.      Reward responses that link the language of the lines with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>4(b)</b>	<p>In this extract, we can see the importance of table tennis to Francis.</p> <p>Explore something which is important to Francis in <b>one other</b> part of the novel.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul>

	<p>NB A specimen example is given below from Chapter 14 (where Francis confronts Larry (pages 85-87), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li><b>How the writer describes an event which is important to Francis</b> The writer's use of descriptive language about an important event to Francis, e.g.: 'April sunlight stings my eyes, but the wind dissipates its heat, blustering against store windows and kicking debris into the gutters.'</li> <li><b>How the writer shows how he acts</b> The writer's use of language describing how Francis acts, e.g.: 'I touch the bulge in my pocket to verify the existence of the gun. The sound of my knocking is loud and commanding in the silent hallway.'</li> <li><b>How the writer describes how other characters react to him</b> The writer's use of language to explain why this event is important, e.g.: '...his eyes flashing pleasure because he doesn't sense my mission, doesn't realize I know what happened that night at the Wreck Centre.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Perceptive understanding of the text</li> <li>Perceptive understanding of the writer's ideas</li> <li>Perceptive understanding of how the writer uses language</li> <li>Discriminating reference to the extract to support response.</li> </ul>

## **Of Mice and Men**

Question Number	
<b>5(a)</b>	<p>Explore how the language in the extract influences your view of the character of Crooks.</p> <p>You <b>must</b> include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	<p>Indicative content</p>
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>• Crooks is described as a 'proud, aloof man', who keeps his room 'swept and fairly neat'</li><li>• there is an emphasis on his isolation in the fact that he does not mix with others much – 'kept his distance and demanded that other people kept theirs'</li><li>• there is detailed physical description, focusing on his 'crooked spine', deep-set eyes and wrinkled face with its 'thin, pain-tightened' lips</li><li>• he is shown as a man who has suffered by the phrase 'pain-tightened lips'</li><li>• this is also emphasised by the fact that he is rubbing 'liniment' into his back</li><li>• at first he does not see Lennie, but his displeasure at being visited is made clear by the word 'scowl'</li><li>• he addresses Lennie aggressively, telling him he has no right to be there (repetition of 'right')</li><li>• he shows he is defensive and resents white people</li><li>• he points out that he 'ain't wanted in the bunk house' (isolation/prejudice)</li><li>• because Lennie cannot understand this, he explains that it is because he is black, emphasising his isolation and the racism shown to him</li><li>• when he is told that he stinks, he says, in a reversal of insults, that to him all white people 'stink'</li><li>• Lennie's mild answers take away some of his anger, and he asks Lennie what he wants</li><li>• the language detail on the way he puts on spectacles so he can see his visitor more clearly, but still does not understand why Lennie has come (which is in fact to see the puppy).</li></ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>5(b)</b>	<p>In this extract, Crooks talks about how he is treated.</p> <p>Explore how Crooks is treated in <b>one other</b> part of the novel.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul> <p>NB A specimen example is given below from Section 4 (pages 88-90), but candidates are free to choose ANY relevant short section.</p>

	<ul style="list-style-type: none"> <li>• <b>How the writer shows behaviour towards Crooks</b> The writer's use of descriptive language to show how Curley's wife speaks to him, e.g.: "Listen, Nigger," she said. "You know what I can do to you if you open your trap?"'</li> <li>• <b>How the writer describes the attitudes shown to him</b> The writer's language to show Curley's wife's attitudes, e.g.: "Well, you keep your place then, Nigger. I could get you strung up on a tree so easy it ain't even funny."</li> <li>• <b>How the writer shows Crooks' reactions to the way he is treated</b> The writer's use of language to show the way Crooks reacts to the prejudice, e.g.: 'For a moment she stood over him as though waiting for him to move so that she could whip at him again; but Crooks sat perfectly still, his eyes averted, everything that might be hurt drawn in.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

## Rani and Sukh

Question Number	
6(a)	<p>Explore how the language in the extract influences your view of Divy's attitude to Rani.</p> <p>You <b>must</b> include examples of language features in your answer.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Divy intervenes after Rani's row with her father, who accuses her of being a '<i>Khungeri</i>', speaking to her in Punjabi</li> <li>• Divy uses persuasion to try to make her say who the boy is, promising that they will 'let her off' if she does so</li> <li>• when Rani refuses to say (perhaps not believing his promise), he tells her that she will be confined to the house and not allowed to speak to anyone ('No phone calls, no town, no nuttin', innit' – dialect, staccato, short sentence)</li> <li>• he makes harsh comments about Natalie and her influence ('I bet she's the one put you up to this')</li> <li>• the role of the male in the Punjabi family is shown by how he speaks to her more like a father than a brother</li> <li>• he uses emphasis by saying that what she has done is an insult to the family, who he thinks will be made a laughing-stock</li> <li>• he shows his dominant role by stating that she will not be allowed to go to college</li> <li>• we see how much power brothers could have in Punjabi families: when Rani looks at her father, he does not oppose Divy, saying it is her fault and that it is right for the brothers to decide what to do ('Your brothers will decide what happens to you')</li> <li>• Divy becomes violent, pulling her 'roughly' (adverb) from her seat and telling her to go to her room before hitting her and knocking her to the floor</li> <li>• violent words are used to describe how Divy and Gurdip drag her to her room and throw her on her bed; she is fearful for the unborn baby</li> <li>• the use of the metaphor 'fate had poisoned them'.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>6(b)</b>	<p>In this extract, the writer shows the way Rani is treated by Divy.</p> <p>Explore how Rani is treated by the men in her family in <b>one other</b> part of the novel.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul> <p>NB A specimen example is given below from where Gurdip and Divy are put in charge of Rani (pages 45-47), but candidates are free to choose ANY relevant short section.</p>

	<ul style="list-style-type: none"> <li><b>How the writer describes an event affecting Rani</b> The writer's use of language to describe the event, e.g...: 'My parents were away and I was on my way to see Sukh...'</li> <li><b>How the writer shows how Rani is treated</b> The writer's use of language to describe how Rani is treated by Gurdip, e.g.: "Don't make me call you or they'll be trouble, innit."</li> <li><b>How the writer shows the effect on Rani</b> The writer's use of language about how this treatment affects Rani, e.g.: 'I walked out of the house, calling my brothers all the names I could think of, muttering under my breath like some mad woman.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Perceptive understanding of the text</li> <li>Perceptive understanding of the writer's ideas</li> <li>Perceptive understanding of how the writer uses language</li> <li>Discriminating reference to the extract to support response.</li> </ul>

## **Riding the Black Cockatoo**

Question Number	
<b>7(a)</b>	<p>Explore how the language in the extract influences your view of John's first visit to an Aboriginal family home.</p> <p>You <b>must</b> include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• contrast is seen when John is struck by the neatness of the 'little brick house', and then realises that he had been expecting something like a 'clapped-out, corrugated-iron cliché'</li> <li>• he realises how deep the conditioning he has received must have been to have such expectations (rhetorical questions – 'Had the media done that good a job on me?')</li> <li>• he feels he is carrying around 'some baggage' (metaphor) in his attitudes</li> <li>• difference between expectation and reality: he is struck by how 'normal' things seem inside</li> <li>• however, he also notes the 'strong cultural presence', and takes in the sights of Indigenous artefacts and the strong natural colours ('yellows, ochres, reds -colours of country that brought the outside inside')</li> <li>• he realises that this is a home that has elements of two cultures: it 'straddled two worlds' (metaphor)</li> <li>• awkwardness and tension are created by the way he still feels nervous, but sits down with his daughter, trying to appear 'relaxed'</li> <li>• he talks to Fiona's husband, Danny, but finds it awkward because Danny is doing floor exercises; he is impressed by his 'warrior' look</li> <li>• the daughters make things easier by going off to play together; the writer uses images of happiness ('flew off the couch and the two skipped down the hall together')</li> <li>• Fiona invites him to tell the story of 'Mary' again, which he does in great detail</li> <li>• he notes her incredulity at how such a thing could have happened ('find this so hard to comprehend')</li> <li>• the use of disbelief in how Fiona finds it extraordinary to think that any Aborigines would have a 'whitefella's skull' (colloquial language) on their mantelpiece.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract.      Reward responses that link the language of the lines with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>7(b)</b>	<p>In this extract, John gains new information about the life of Aborigines.</p> <p>Explore <b>one other</b> part of <i>Riding the Black Cockatoo</i> in which John learns more about Aborigines.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul> <p>NB A specimen example is given below from Chapter Five (pages 65-69), when John speaks to Gary Murray and finds out more about him, but candidates are free to choose ANY relevant short section.</p>

		<ul style="list-style-type: none"> <li>• <b>How the writer describes a meeting with Aborigines</b> The writer's use of language showing what John learns about Gary from googling him, e.g.: 'In this photo Gary stood strong in culture and as a man, yet here was this slur attempting to kick his legs out from beneath him.'</li> <li>• <b>How the writer describes what the Aborigines teach him</b> The writer's use of descriptive language about John's encounter with Gary, e.g.: 'Gratitude poured from the earpiece; there was not a hint of reproach or judgment in his voice.'</li> <li>• <b>How the writer shows how he is affected by what he learns</b> The writer's use of language about how John is affected by what he learns about the treatment of Aborigines, e.g.: 'Yet despite the ever-shifting focus of racism in this country, Indigenous Australians have continuously occupied the bottom rung of the ladder.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

**To Kill a Mockingbird**

Question Number	
<b>8(a)</b>	<p>Explore how the language in the extract influences your view of the event involving the lynch mob.</p> <p>You <b>must</b> include examples of language features in your answer.</p> <p style="text-align: right;"><b>(16 marks)</b></p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the arrival of the mob, a group of poor white, men is described in slightly sinister terms, as gradually more men arrive ('shadows became substance'); the sinister nature is emphasised by the sibilance</li> <li>• what at first is a shadowy scene becomes clear as they become 'solid shapes' which are lit up as they approach ('shadows' is repeated through the extract)</li> <li>• from Scout's description, she clearly does not appreciate the significance of the men's arrival</li> <li>• the use of dialogue to highlight the contrast between the apparent politeness and the sinister intentions of the men</li> <li>• the use of colloquial language ('Didn't you think a'that')</li> <li>• at first Scout sees the atmosphere as calm and polite, with the mob even respecting Atticus's request not to wake Tom Robinson, ('talked in near-whispers')</li> <li>• the men's polite whispering is seen as 'sickeningly comic', because it contrasts with their intended actions</li> <li>• tension is created when Atticus tries to warn them off by referring to the sheriff of Maycomb County, Heck Tate, but the men claim to know that he and his men are away 'hunting snipe'</li> <li>• Atticus's question 'Do you really think so?' causes Scout to run to Atticus, breaking away from Jem</li> <li>• Scout naively thinks that some exciting spectacle is about to happen: 'This was too good to miss' and is unaware of the threat posed by the mob; this is contrasted by Jem's understanding the danger better and trying in vain to stop her</li> <li>• Scout then realises from Atticus's reaction ('a flash of plain fear' for the children's safety) that this is a very different scene, with 'strangers'</li> <li>• Atticus calmly tries to persuade Jem to take Scout and Dill home but his fingers on the newspaper are 'trembling'; this is a dramatic moment when Jem defies him because he thinks their place is with their father.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract.      Reward responses that link the language of the lines with the influence on the candidate's views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	
<b>8(b)</b>	<p>In this extract, Jem and Scout are affected by a challenging situation.</p> <p>Explore <b>one other</b> part of the novel in which Jem and Scout face a challenging situation.</p> <p>You <b>must</b> use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	<p>Indicative content</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• reference to any short relevant section</li> <li>• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.</li> </ul> <p>NB A specimen example is given below from the incident where the children visit Mrs Dubose to read to her (pages 112-114), but candidates are free to choose ANY relevant short section.</p>

	<ul style="list-style-type: none"> <li><b>How the writer describes the situation</b> The writer's use of descriptive language, e.g.: 'The following Monday afternoon Jem and I climbed the steep front steps to Mrs Dubose's house and padded down the open hallway. Jem, armed with <i>Ivanhoe</i> and superior knowledge, knocked at the second door on the left.'</li> <li><b>How the writer shows the way they react to the situation</b> The writer's use of language about how Scout reacts to the smell of the house, e.g.: 'An oppressive odour met us when we crossed the threshold, an odour I had met many times in rain-rotted grey houses where there are coal oil-lamps, water-dippers, and unbleached domestic sheets. It always made me afraid, expectant, watchful.'</li> <li><b>How the writer describes what they learn from the experience</b> The writer's use of descriptive language to describe the effect of the events on Scout and Jem, e.g. 'The next afternoon at Mrs Dubose's was the same as the first, and so was the next, until gradually a pattern emerged: everything would begin normally – that is, Mrs Dubose would hound Jem for a while on her favourite subjects, her camellias and our father's nigger-loving propensities; she would grow increasingly silent, then go away from us. The alarm clock would ring, Jessie would shoo us out, and the rest of the day was ours.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>
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<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>

<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>
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## SECTION B: WRITING

Question Number	Question
<b>9</b>	<p>Write a newspaper article giving your views on the topic 'Life for today's teenagers is better than ever!'</p>
	<b>(24 marks)</b>
	Indicative content
	<p><b>Responses may:</b></p> <p>agree or disagree with the statement or offer a balanced view showing some advantages and some disadvantages. Reward all valid points.</p> <p>Candidates may well decide to offer points 'for and against', before coming down on one side or the other.</p> <p>NB: Examiners will need to look out for unusual responses as well as being prepared to credit ones which they may not regard as sufficiently weighty (for example, focusing on aspects of popular culture): there is no right or wrong answer, of course.</p> <p>Candidates may include such ideas as:</p> <ul style="list-style-type: none"> <li>• <b>improvements:</b> material prosperity greater choice/control over own lives wider range of careers/destinations advances in technology and their effects variety of consumer goods greater freedom/tolerance wide range of sport/leisure activities.</li> <li>• <b>things getting worse:</b> life too complicated/too much (apparent) choice too much pressure (examinations/ success/wealth) too much competition music/TV/films/arts have gone downhill things too expensive society less cohesive violence/crime.</li> </ul>

		<p>It is probable that most candidates will agree with the question, feeling that they have more possessions/opportunities than before and that life has become easier and better for young people. Nevertheless, the opposite point of view should be seen as equally valid, and credit will be given for the strength of the argument and quality of writing rather than for the particular views held.</p> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is that of newspaper article, with no particular audience assumed, and the purpose is to offer a personal viewpoint on a subject relating to young people's lives.</p>
<b>Band</b>	<b>Mark</b>	<b>AO4: (i) and (ii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate.</li> <li>• Generally sound grasp of the purpose and audience.</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately.</li> <li>• A clear sense of the purpose of the writing and audience.</li> <li>• Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Effectively presents ideas in a sustained way.</li> <li>• A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>• Aptly chosen vocabulary and well controlled variety in the construction of sentences.</li> <li>• Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs</li> </ul>
<b>4</b>	<b>10-12</b>	<ul style="list-style-type: none"> <li>• Assured presentation of fully developed ideas.</li> <li>• A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>• Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>• Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>5</b>	<b>13-16</b>	<ul style="list-style-type: none"> <li>• Achieves precision and clarity in presenting compelling and fully developed ideas.</li> </ul>

		<ul style="list-style-type: none"> <li>• A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>• An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

Question Number	Question
10	<p>You have recently been on an expensive holiday which turned out to be a complete waste of money.</p> <p>Write a letter complaining about your holiday to the travel company.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	<p>Indicative content</p> <p><b>Responses may:</b></p> <p>focus on any particular aspects of the imagined or real holiday that have disappointed them. Suggestions are given in the bullet points, but these are not prescriptive. Reward all valid points.</p> <p>Points made may include:</p> <ul style="list-style-type: none"> <li>• <b>the causes of their complaint e.g. travel, accommodation, food, facilities</b></li> </ul> <p>Candidates may select from as few or as many of the suggested causes as they wish, giving details as below.</p> <ul style="list-style-type: none"> <li>• <b>the details of their complaint</b></li> </ul> <p>Candidates may give details on as few or as many of the following suggestions as they wish, but may offer alternative valid complaints: unacceptable delays, e.g. to flights; inadequate hire cars/scooters/bicycles; unclear directions, not as stated in brochure; hygiene and cleanliness; insects (cockroaches, wasps); furniture, fittings and contents. Lack of promised activities; damaged or unsuitable facilities; food quality/hygiene/choice.</p> <ul style="list-style-type: none"> <li>• <b>what action they would like the travel company to take</b></li> </ul> <p>Candidates may select from as few or as many of the suggestions below as they wish: compensation, alternative holiday, letter of apology, amending their brochure, discount voucher, discount on a future holiday, removing offending staff/holiday /hotel/car-hire company etc.</p> <p>It is important for examiners to remember that what matters most to them in a holiday may not be what matters most to young people, and to accept a variety of interpretations of a complete waste of money. They should also be aware that the 'complaint letter' genre lends itself to hyperbole and vitriol, so exaggerated claims and language go with the territory.</p>

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

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

**Ofqual**



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