

Mark Scheme (Results)

Summer 2015

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

Higher Tier

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Summer 2015

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark scheme for the English Language Unit 2 Higher Tier Question Paper.

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) | Explore how the language in the extract influences your view of the surroundings that Joe and Simon experience. |
| | You must include examples of language features in your response. (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • it is warm - 'the sun was fully up', 'heat' • ice is melting – 'clattered down' - onomatopoeia • the headwall is very high – '2,000 feet' – emphasised by numbers and the use of the metaphor 'reared' • their lunch spot is safe – 'debris tumbled harmlessly' • the way Joe describes how they are sitting – 'perched'- suggests the precarious situation, together with the description of the precipitous drop – 'like a vertical wall' (simile) • the description of the icefield – 'steeply sloped', 'dropping like a vertical wall' (simile) • Joe is drawn to the edge – 'giddy, dragging sensation', 'pulling me' • he is aware it is dangerous – 'stomach clenched', 'sharp strong sense of danger', but he says he enjoyed it – 'enjoyed the feeling' – powerful vocabulary • they cannot see where they have been – 'no longer visible' • the snow masks everything – 'lost in the dazzling blur' – adds to their isolation – 'all signs of our passing would be gone' • the description of the rock buttress – 'great' suggests size, 'split' and 'crowded' suggest its dominance and power • comparison to a mountain in the Dolomites emphasises its size • the description of falling stones – 'whirred down', 'smacking', 'bouncing', 'wheeling' – the use of sound and visual imagery • 'Thank God we hadn't climbed any nearer to the buttress!' heightens the sense of danger • the danger from stones is emphasised by comparison with 'rifle bullet' • the description of icicles – 'streaming', 'fringe' - metaphorical link with hair - and their size – 'twenty – to thirty – foot'. <p>Reward responses that link the language of the extract with the influence on the candidate's views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|---|
| Question Number | |
| 1(b) | <p>In this extract, we learn about the difficult surroundings that Joe and Simon experience.</p> <p>Explore one other part of <i>Touching The Void</i> where the surroundings are important.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p> |
| | 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 Chapter 5 (pages 62-64), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the surroundings The writer’s language describing the surroundings: ‘Blue-white light gleamed up through the hole from the expanse of the West Face, which I could see looming beneath it.’ • How the writer describes how the surroundings affect people The language he uses when describing the effect on Joe: ‘The mountain had lost its excitement, its novelty, and I wanted to get off it as soon as possible.’ • How the writer shows people’s thoughts and feelings about the surroundings The language used to show Joe’s thoughts and feelings: ‘Frustration and the mounting exhaustion maddened me to a fury which I knew would be vented on Simon if he came close enough.’ <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p> |
| | |

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

Anita and Me

| Question Number | |
|-----------------|---|
| 2(a) | <p>Explore how the language in the extract influences your view of the relationship between Meena and her parents.</p> <p>You must include examples of language features in your response.</p> <p style="text-align: right;">(16 marks)</p> |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Papa is shocked – ‘dropped spoon’, ‘soft plop’ (onomatopoeia), he ‘asks quietly’ which suggests there is a problem, ‘mouth opened and then shut again slowly’ • Meena senses there is a problem – ‘Something was terribly wrong.’ (use of short sentence) • the description of how Mama reacts – ‘held a plate of fresh chapatti in mid-air’, ‘her eyebrows had taken refuge’ (metaphor) – the use of ‘refuge’ suggests the need to hide because something bad has happened • there is a tense atmosphere – ‘terrible silence’ • Mama is upset – ‘mournfully’ • Meena tries to act unconcerned – ‘keep calm’, ‘play the innocent’ (idiom) • the description of Mama’s reactions – ‘slammed’, ‘stuck her hands on her hips’ • the use of the onomatopoeia ‘barked’ to describe the way Papa speaks to Meena • the description of how upset he is – ‘the depth of his disgust’ – use of powerful imagery • Meena tries to withdraw – ‘mumbled’, ‘backing away’ – which shows she understands how serious the situation is • the violent verbs used to describe her father’s reactions – ‘grabbing’, ‘pulled’, ‘made me stand inches away from his face’, ‘yanked’ • the description of her father’s temper – ‘the famous temper was about to erupt’ – the metaphorical link with a volcano • her mother diffuses the situation • her father backs down – ‘softening a little’ • Meena describes the outburst as ‘the same pattern’ which suggests this happens quite often • the description of what usually happens – ‘fierce outburst’, ‘snapping confrontation’, ‘repentant cuddles’ – the use of tricolon • Meena always uses these arguments to her advantage – ‘milked to the full’ (idiom). <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> |

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

| | |
|-----------------|---|
| Question Number | |
| 2(b) | <p>Meena's relationship with her parents is important.</p> <p>Explore one other part of the novel where we see her relationship with her parents.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p> |
| | 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 (pages 158-159), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes how Meena behaves The writer's use of language about Meena: 'The chapatti in my mouth suddenly turned into a clump of barbed wire and I could not swallow.' • How the writer describes how her parents react The writer's use of descriptive language to show her parents' reactions: 'unaware of the gravity', 'his usually light brown eyes were black and impenetrable, glowing dark like embers.' • How the writer shows Meena's thoughts and feelings The writer's use of descriptive language about Meena's thoughts and feelings: 'Then the enormity of what I had done hit me.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p> |

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

Balzac and the Little Chinese Seamstress

| | |
|-----------------|---|
| Question Number | |
| 3(a) | Explore how the language in the extract influences your view of stories and storytelling. You must include examples of language features in your response. |
| | (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • the description of the books – ‘forbidden fruit’ (metaphor) and where they are hidden – ‘secret suitcase’ (alliteration) - together with the connection between ‘forbidden’ and ‘secret’ – perhaps linking to the political situation • the description of the uninspiring content of the films – ‘stark proletarian realism’ • the Narrator wants to tell a story of ‘real life’, with ‘human desires and true emotions’ • Luo is engrossed in Balzac – ‘completely wrapped up’ • the Narrator describes starting a story as if it is a challenge – ‘difficult, delicate task’ • he is aware of the need to engage the listener – ‘something straightforward and arresting’ • the tailor is curious and asks many questions – ‘Where’s Marseilles?’, ‘What was your French sailor’s name again?’ • the description of his voice – ‘rang out’ - and how late it is – ‘inky blackness’ • Luo’s interruptions are helpful – ‘brief, intelligent comments’ • the Narrator begins to feel more confident – ‘fell away’ • he thinks the tailor is ‘overwhelmed’ by the strangeness of the story and is probably asleep • the quality of the story takes the Narrator over – ‘so compelling’, ‘words poured from me’ (metaphor) • the Narrator’s storytelling style is affected – ‘more precise, more concrete, more compact’ (repetition) – use of tricolon • the Narrator discovers how the story is constructed – ‘narrative mechanism laid bare’ (metaphor) • the description of Dumas’ skill – ‘firm, deft and audacious’ • the use of the metaphor of the tree to describe the storytelling. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|--|
| Question Number | |
| 3(b) | <p>In this extract, storytelling is important.</p> <p>Explore one other time in the novel where storytelling is important.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 I (pages 37-38), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the event The writer’s description of the event: ‘So I embarked on the strangest performance of my life.’ • How the writer describes the effect on the people listening The writer’s use of descriptive language about the way the listeners respond: ‘Their tears spurted forth generously and coursed down their warped and fissured cheeks.’ • How the writer shows how the storyteller feels The writer’s use of descriptive language about the storyteller’s feelings: ‘Still the magic was not the same as when Luo took the lead.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p> |

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

Heroes

| Question Number | |
|-----------------|---|
| 4(a) | <p>Explore how the language in the extract influences your view of when Francis meets Arthur Rivier in the alley.</p> <p>You must include examples of language features in your response.</p> |
| | (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Arthur Rivier is drunk in Pee Alley – ‘slumped’ • the description of how he has lost control – ‘open mouth’. ‘dribbles of saliva’ • the description of his face – ‘bloodshot eyes’, (imagery linking to war) ‘lips turned downwards like the mask of Tragedy’ (simile) – links to the horrors of war • the sudden clarity – ‘his eyes drill into mine’ (metaphor) • the effect of the repetition of ‘war’ • he calls it ‘the scared war’ emphasising the negative effects of war • the disgusting description of how afraid Arthur Rivier was emphasises how awful it was • Francis remembers this too – ‘And the smell of diarrhoea.’ – this resonates for Francis • the description of the way Arthur Rivier speaks – ‘scoffs’, ‘sharp and bitter’ • Arthur Rivier is critical of the concept of heroes – ‘Only us’, “‘We were only there...” ’ • the description of the soldiers – ‘scared and homesick and cramps in the stomach and vomit’ (anaphora), ‘nothing glamorous’ • he is worn out – ‘slumps’, ‘used up all his energy’ • the description of Arthur sleeping – ‘flares’, ‘flutters’ • Armand and Joe feel pity for Arthur – ‘Poor Arthur’, ‘placing his arm around him, touching his face lightly’ • Francis’s final comment shows how they have all been affected – ‘Poor all of us’ • the use of pathetic fallacy – ‘A cold wind buffets the buildings’. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|--|
| Question Number | |
| 4(b) | <p>In this extract, the characters talk about the horrors of war.</p> <p>Explore one other part of the novel where the horrors of war are presented.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 3 (pages 22-24), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes what happens The writer's use of language to describe the war: 'Now gunfire erupts and at the same time artillery shells – theirs or ours? – boom in the air and explode around us.' • How the writer describes who is involved The writer's use of language describing who is involved in the fighting: 'I saw how young they were, boys with apple cheeks, too young to shave. Like me.' • How the writer shows how the characters feel The writer's use of language about how Francis feels: 'I explode into wakefulness along with the booming artillery and find myself gasping.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p> |

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

Of Mice and Men

| | |
|-----------------|---|
| Question Number | |
| 5(a) | Explore how the language in the extract influences your view of when George and Lennie meet the boss. |
| | You must include examples of language features in your response. |
| | (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • George immediately defends Lennie – ‘Strong as a bull’ (simile) • the contrast between ‘Lennie smiled’ and ‘George scowled’ suggests tension in their relationship • Lennie is upset – ‘dropped his head in shame’ • Lennie panics when the boss asks him a direct question – ‘looked at George for help’ – which suggests how reliant Lennie is on George • George’s response listing Lennie’s skills shows he is trying to cover for Lennie • the Boss is suspicious: ‘ “What you trying to put over?”’ • George’s response is over-enthusiastic – ‘loudly’ – which suggests he is nervous • the boss continues to be suspicious – ‘selling’, ‘stake’, ‘interest’ – which suggests that he thinks George is trying to exploit Lennie – semantic field about money • George comes up with a story to explain his relationship with Lennie – ‘he’s my...cousin’, ‘I told his old lady I’d take care of him’: the ellipsis shows he is thinking spontaneously • George continues to defend Lennie – ‘he can do anything you tell him’ • George lies about why they left Weed – ‘the job was done’ – and the use of ellipsis adds to the sense of his unease • although the boss employs them he is still unsure – ‘looked for a long moment at the two men’ • the description of how George behaves – ‘George turned on Lennie’, ‘he sat down heavily’ • the description of Lennie – ‘stared hopelessly’ • George blames Lennie and thinks the boss will be watching them – ‘“Now we got to be careful”, “leave your big flapper shut”’ • a number of adverbs are used throughout to emphasise characters’ actions and reactions e.g. ‘loudly’, ‘deliberately’, ‘hopelessly’. <p>Reward responses that link the language of the extract with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|--|
| Question Number | |
| 5(b) | <p>In this extract, we learn about the relationship between George and Lennie.</p> <p>Explore how their relationship is presented in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 2 (pages 32-33), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the situation The writer’s use of language about the situation: “This here ain’t no set up. I’m scared. You gonna have trouble with that Curley guy.” • How the writer shows how George and Lennie act towards each other The writer’s use of language when George is speaking to Lennie: “Look Lennie. You try to keep away from him”, ‘His tone grew decisive.’ The writer’s use of language when Lennie is speaking to George, “Sure, George. I ain’t gonna say a word.” • How the writer shows how George and Lennie feel about each other The writer’s use of language to show how Lennie reacts: ‘frightened’, ‘mourned’, ‘timidly’, ‘contorted’. The writer’s use of language to show how George is scared for Lennie and cares about him, “Just don’t have nothing to do with him. Will you remember?” <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p> |

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

Rani and Sukh

| | |
|-----------------|---|
| Question Number | |
| 6(a) | <p>Explore how the language in the extract influences your view of how Rani feels about Sukh.</p> <p>You must include examples of language features in your response.</p> |
| | (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • from the start of the extract, Rani is overwhelmed – ‘get my head to reattach itself to my shoulders’ (metaphor) • the flippant response ‘your eyes need testing’ suggests how nervous she is • she is embarrassed by the compliment and blushes – ‘a shade of pink’ • she is ‘flattered’ despite Sukh’s rather crude attempt - “fit bird” • the description of the conversation – ‘chatted for ages’, ‘always known each other’, ‘listened with real interest’ builds a picture of how nice Sukh is • the description of Sukh – ‘sensitive, attentive and caring’ (tricolon) - and the expression ‘boyfriend heaven’ (metaphor) • the physical description of Sukh – ‘eyes sparkled’, ‘hands all over the place’ -suggests how lively he is • the description of Rani’s reactions – ‘in a trance’, ‘spellbound’ – reference to magic and hypnotism • the description of Rani’s feelings – ‘warm, surging force of emotion’ • the use of the short sentence – ‘I was in love.’ • the description of the feeling – ‘pure’, ‘heart-stopping’ – romantic imagery • the use of a compound word – ‘can’t–think–about–anyone–else’ colloquial teenage language to show the rush of emotions • Rani begins to worry – ‘began to feel stupid and silly’, ‘a little insecure’ • use of rhetorical questions to show that these feelings are new to her – ‘what if he didn’t like me as much as I liked him?’, ‘But then who does?’ • the description of the relationship – ‘a minefield’ (metaphor) shows something of Rani’s apprehension • Rani cannot believe her luck – ‘as though he’d float away if I didn’t cling onto him’ – the use of romantic imagery. <p>Reward responses that link the language of the extract with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|--|
| Question Number | |
| 6(b) | <p>This extract shows Rani’s feelings for Sukh.</p> <p>Explore how Sukh is shown in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 first Leicester section (pages 40-43), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes what Sukh says and does The writer’s use of language to describe Sukh: ‘He smiled and raised a single eyebrow at me. “She’s beautiful, but I’m not here to talk about her. I’m here to be with you.”’ • How the writer describes what the other characters say about him The writer’s use of language to show what other characters say about Sukh: ‘Jasmine looked over to Sukh and then back at me. “Very nice. Has he got a brother?”’ • How the writer shows how other characters react to him The writer’s use of language to show reactions to Sukh: ‘I hadn’t meant to imply that he was untrustworthy. It was just a bit different, that’s all.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p> |

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

Riding the Black Cockatoo

| Question Number | |
|-----------------|---|
| 7(a) | <p>Explore how the language in the extract influences your view of the ceremony when Mary is handed over.</p> <p>You must include examples of language features in your response.</p> <p style="text-align: right;">(16 marks)</p> |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • the initial description of the people involved – ‘players’, ‘merely fumbled’, ‘utterances sounded feeble’ • the ceremony starts with words – repetition of ‘words’ suggests their importance • the description of women crying ‘like plops of rain’ – both a simile and onomatopoeia - suggests how much they are crying – this is what happens at a funeral • the description of the contrast between Jason and John – ‘Jason glistened’, ‘I sweated’- together with the differences in the fabric they are wearing – ‘cloak of 30 skins’, ‘my polyester shirt and white skin’ suggests all the differences between them • the description of what happens to his speech – ‘slow motion splats’ (onomatopoeia), ‘ink ran’, words dissolved’ (metaphor) suggests that it is a time for spontaneity not prepared speeches • the capitalisation of ‘Sorry, Return, Earth’ - connotes importance; and the metaphorical description – ‘laced these three gemstones’ – which suggests the true value of these words • the symbolism of ‘cradled in both black and white hands’ • the care with which Mary is treated ‘loving shade of a tree’ • the personification of ‘the breeze danced too’, ‘danced ghost-like’ • the description of how Jason throws the cloak – ‘like a giant pizza dough’ (simile) • the description of the inside of the cloak as a story – ‘story told in a constellation of symbols’ • John’s reaction to the cloak shows his enchantment and fascination – ‘drew me in’, ‘as a telescope draws in the night sky’, ‘I felt dizzy’ • the description of music from the didgeridoos –‘weaved together like birds wheeling on high’ (simile) • the description of the people watching – ‘drawn to the music’, ‘blindly snatching photos’ – and the people involved – ‘eyes were downcast’, ‘wet with tears’ • the description of the smoke – ‘coiled around me’, ‘inhaled its magic’ (metaphor) • the metaphorical description of the effect of the words – ‘caressed my ear’ • the repetition of Jason’s reassurance – ‘ “It’s all right.” ’ |

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

| | |
|-----------------|--|
| Question Number | |
| 7(b) | <p>In this extract, Aboriginal traditions are important.</p> <p>Explore how Aboriginal traditions are important in one other part of the story.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 Sixteen (pages 229-231), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the traditions mentioned The writer’s use of language to describe what is happening: ‘The Wirinun formed us, black and white, into a line and brushed us over one by one with the smoking branch of a green eucalypt sapling.’ • How the writer describes the way people feel about them The writer’s use of language to show people’s reactions: ‘Some of us wept cool tears, some of us simply smiled; we breathed deeply and allowed the smoke to penetrate our personal cuts and private wounds.’ • How the writer shows the importance of traditions The writer’s use of language to show the importance of the traditions: ‘Our procession snaked its way around the ‘sacred flame’ in a continuous circle, and all of us – black, white, country, city, rich and poor – became one.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p> |

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

To Kill a Mockingbird

| | |
|-----------------|---|
| Question Number | |
| 8(a) | Explore how the language in the extract influences your view of Scout's experience of the Missionary Circle tea. |
| | You must include examples of language features in your response. |
| | (16 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • that Scout has pleased Aunt Alexandra – ‘smiled brilliantly’ • Aunt Alexandra is trying to change Scout – ‘part of her campaign’ • the Missionary Circle appear to have no prejudice – ‘be they Baptists or Presbyterians’ – though in fact they are prejudiced • Scout is uneasy and nervous – ‘vague apprehension’, ‘a firm desire to be elsewhere’ • the description of the ladies’ clothing – ‘cool’, ‘fragile pastel prints’ which suggests gentility/femininity • the description of their make-up – ‘heavily powdered’, ‘unrouged’, ‘Tangee Natural’, ‘Cutex Natural’ and their perfume – ‘heavenly’ • Scout is trying not to show her nerves: ‘conquered my hands’ (metaphor), ‘tightly gripping’ • Scout is embarrassed by the laughter in response to her reply – ‘my cheeks grew hot’ • the awkward atmosphere is emphasised by the alliteration of ‘sudden silence’ • Scout thinks Miss Stephanie Crawford is trying to help her – ‘grateful that Miss Stephanie was kind enough’ – use of irony • the harshness of the questioning Scout is faced with • Miss Maudie is aware of Scout’s difficulty – ‘hand touched mine’ • Scout keeps her temper – ‘answered mildly enough’ • the description of Miss Stephanie’s reaction – ‘eyed me suspiciously’, ‘decided I meant no impertinence’, ‘contented herself with’ • the description of how Miss Maudie helps Scout to control herself – ‘hand closed tightly on mine’, ‘Its warmth was enough.’ (short sentence) • Scout realises that she must try to be polite and make conversation with Mrs Merriweather, ‘I searched for a topic of interest to her’. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p> |

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

| | |
|-----------------|--|
| Question Number | |
| 8(b) | <p>In this extract, Scout tries to behave like a lady.</p> <p>Explore how Scout behaves towards other people in one other part of the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p> |
| | (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 II (pages 22-24), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes what is happening The writer’s use of descriptive language about the event: ‘Miss Caroline seemed unaware that the ragged, denim-shirted and flour-sacked first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature.’ • How the writer shows Scout’s thoughts and feelings The writer’s use of descriptive language: ‘I mumbled that I was sorry and retired meditating upon my crime’, ‘until I feared I would lose it, I never loved to read. One does not love breathing.’ • How the writer shows how other people react The writer’s use of language to show others’ reactions: ‘looked at me with more than faint distaste’, ‘not to teach me any more, it would interfere with my reading’, ‘Miss Caroline apparently thought I was lying’, ‘try to undo the damage.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p> |

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

SECTION B: WRITING

| Question Number | Question |
|-----------------|---|
| *9 | <p>Your school or college is worried about online safety.</p> <p>Write the text of a speech you would give to your class or group entitled 'How to stay safe online'.</p> |
| | (24 marks) |
| | Indicative content |
| | <p>In their response, candidates may use the following points:</p> <ul style="list-style-type: none"> • What the dangers might be Candidates may focus on: cyber attacks, fraud, loss of personal information, privacy issues. • How to stay safe on websites Candidates may focus on: firewalls and anti-virus software, safe sites, how to keep personal data safe. • Safety on social networking sites Candidates may focus on: using the privacy controls on these sites, meeting people from these sites, improper photos being posted. <p>Other points should be rewarded according to their relevance. 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 speech to a class or group, so the register should reflect that. The audience is specified and hence the speech should seek to show some awareness of this, and offer persuasive argument to support the personal viewpoint that is requested.</p> |

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

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

| Question Number | Question |
|-----------------|---|
| *10 | <p>Your local newspaper is asking readers whether school uniform is a good idea.</p> <p>Write an article for the newspaper giving your views.</p> |
| | (24 marks) |
| | Indicative content |
| | <p>In their response, candidates may use the following points:</p> <ul style="list-style-type: none"> • Good points about school uniform Candidates may focus on: the sense of identity, belonging to a community, the lack of competition/ bullying, smartness, not having to buy/use own clothes and the savings, stops problems of inappropriate clothing. • Bad points about school uniform Candidates may focus on: cost, problems with enforcing it, keeping it clean and tidy, limits personal expression, comfort, can be bullied by other schools, dislike of the design, being labelled, having to conform. • Recommendations Candidates may focus on: arguments in favour of either keeping or scrapping school uniform. They may offer new designs for uniforms. They may discuss the idea of a dress code or school colours to control more outlandish clothing if there was no uniform. <p>Other points should be rewarded according to their relevance. 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 an article for a newspaper, so the register should reflect that. The article should offer persuasive argument to support the personal viewpoint that is being given. The tone should be reasonably formal, in order to communicate with the general public.</p> |

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

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

