

# Mark Scheme (Results)

November 2015

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

Higher Tier

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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 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 when Joe breaks his leg.</p> <p>You <b>must</b> include examples of language features in your response.</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>• description of Joe's thoughts - 'raced madly'</li> <li>• 'pain flooded' - metaphor</li> <li>• use of strong adjectives - 'fierce', 'burning' – which suggests the level of the pain</li> <li>• use of metaphorical language - 'fire', 'ball in my groin' - to describe the pain</li> <li>• use of repetition to describe the intensity of the pain - 'building and building'</li> <li>• how it affects Joe - he 'cried out', his breath was 'in ragged gasps' – the image adds to the intensity of the experience</li> <li>• repetition of 'My leg' focuses the reader on the immensity of the problem</li> <li>• description of the way he hangs - 'head down', 'tangled', 'leg hanging slackly' – which suggests his incapacity</li> <li>• description of the injury - 'grotesque distortion', 'strange zigzag'</li> <li>• the effect on Joe of seeing the injury - physical: 'wave of nausea'; mental: 'something terrible, something dark with dread', 'break into a panic'</li> <li>• how he thinks about what will happen - repetition of 'if' shows his desperation</li> <li>• the description of the pain - 'knee exploded', 'Bone grated', 'fireball rushed' – the use of graphic and metaphorical language amplifies the agony</li> <li>• it was not simply broken - 'ruptured, twisted, crushed', 'kink'- describes the extent of the injury</li> <li>• description of Joe trying to move his leg - 'gingerly', 'gasping with pain', 'grinding crunch', 'stabs of fire', 'pouring on fire'</li> <li>• it does not feel as though it belongs to Joe - 'not mine'</li> <li>• Joe cries - 'hot tears', 'contact lenses swam'.</li> </ul> <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>

<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	
1(b)	<p>In this extract, Joe describes the pain of breaking his leg.</p> <p>Explore a time in <b>one other</b> part of <i>Touching the Void</i> when Joe suffers from pain and the effect of injuries.</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 of events or individuals 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 7, 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 language describing the situation, e.g.: 'Like something come alive, the rope lashed violently against my face and I fell silently, endlessly into nothingness, as if dreaming of falling.'</li> <li>• <b>How the writer describes the pain</b> The language he uses when describing the pain, e.g.: 'A burning, searing agony reached up from my leg.'</li> <li>• <b>How the writer shows Joe's reactions to the pain</b> The language used to show Joe's reactions, e.g.: 'I laughed through the burning, and kept laughing hard, feeling tears rolling down my face.', 'Crying and laughing at high pitch as something uncurled inside me, something tight and twisted in my guts that laughed itself apart and left me.'</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>

**Anita and Me**

Question Number	
2(a)	<p>Explore how the language in the extract influences your view of the fete and the people at the fete.</p> <p>You <b>must</b> include examples of language features in your response.</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>• description of the villagers trying to get into the fete - 'almost knocked over', 'the rush', 'pushed', which suggests how eager they are</li> <li>• the amount of noise they make - 'shouted', 'laughed', 'full decibel'</li> <li>• they are keen to spend money - 'purses already being snapped open' (onomatopoeia)</li> <li>• Meena is overwhelmed - 'giddy with indecision' (metaphor)</li> <li>• description of the stalls - 'tables groaned' (metaphor)</li> <li>• the long list of things for sale - many examples – which add to the excitement</li> <li>• use of similes – 'as big as dinner plates', 'marrows like rockets', 'tomatoes like small red planets', 'cauliflowers as bumpy as the surface of the moon' - adds visual imagery</li> <li>• the support for Sandy – 'a sense of loyalty', 'wanted one of our own to do well'</li> <li>• description of Sandy's stall - 'at a distance, were charming, multi-coloured fluffy shapes' – the suggestion that the toys do not bear close inspection</li> <li>• the realisation that the first impression is not entirely accurate - 'as if they'd decided to play a joke'</li> <li>• list of problems with the toys – 'could have been a giraffe', 'definitely looked like a horse, except', 'several ears missing', 'extra paws attached'</li> <li>• how the toys are described - 'precious mutations' – which suggests how grotesque they are</li> <li>• the reactions of the Ballbearings women – 'excited chatter', 'subsided into soft whispers'</li> <li>• the language of the Ballbearings women - 'I wouldn't like to cuddle up to this one'</li> <li>• description of Sandy and her reactions – 'nervously guarding', 'fixed friendly smile', 'licked her lips' – which shows how uncertain she is</li> <li>• the description of Sandy's appearance – 'looked as if she had been sprinkled with pennies', 'looked vulnerable and younger', 'soft, bewildered expression'.</li> </ul> <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>

<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>The fete is an important event in the village.</p> <p>Explore how another important event is presented 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 5, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the event</b> The writer's use of language to describe the event, e.g.: 'the two ambulance men negotiated their way through my relatives who had formed a macabre farewell committee at the door.'</li> <li>• <b>How the writer describes the people there</b> The writer's use of descriptive language, e.g.: 'two of my Aunties appeared shivering', 'My Uncles were huddled together.'</li> <li>• <b>How the writer shows Meena's reactions to the event</b> The writer's use of language to show Meena's reactions, e.g.: 'I dodged various jingling manicured hands which grabbed at the air above my head and ran to the other side of the stretcher, holding onto the blanket.'</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>

**Balzac and the Little Chinese Seamstress**

Question Number	
<b>3(a)</b>	<p>Explore how the language in the extract influences your view of Four-Eyes.</p> <p>You <b>must</b> include examples of language features in your response.</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 language used to show he has lost his glasses/cannot see - 'goggle-eyes', 'dull, dazed look of a Pekinese dog' (alliteration)</li> <li>• the effect this has on him - 'quite lost', 'stricken'</li> <li>• he feels he must work – 'can't sit and do nothing', 'got to work', 'what I'm here for' – which suggests he is scared to be disobedient</li> <li>• gives the impression that he does not want to talk to Luo and the Narrator - 'talked very rapidly', 'no time to waste on us', which suggests he is upset with them</li> <li>• he is not deceived by Luo - 'To hell with you', 'he growled' (onomatopoeia), 'spluttering with anger' – which suggests he has something to hide</li> <li>• he is determined to ignore them – 'Without replying', 'he pressed on'</li> <li>• the description of his struggle - 'odds were against him', 'embroiled', 'masochistic ordeal' – the language suggests how difficult it is</li> <li>• the description of the physical conditions – 'more slippery', 'sank up to his ankles'</li> <li>• the description of his progress - 'bulging eyes', 'advanced blindly', 'tottering and lurching like a drunkard' (simile)</li> <li>• the difficulties he has – 'extended a leg in search of a foothold', 'unable to sustain the weight', 'buckled', 'fell to his knees'</li> <li>• his determination - 'he tried to plough on', 'metre by metre' , 'scooping the snow away' - emphasises how difficult it is</li> <li>• his progress is erratic – 'zigzag', 'only to lose his footing'</li> <li>• the description of the physical effects - 'swollen feet', 'head kept lolling', 'ears that are buzzing' - which gives the impression of how much he is suffering</li> <li>• he is trying to present a show of bravery – ‘ “I'll be all right.”’.</li> </ul> <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>

<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	
3(b)	<p>In this extract, the Narrator describes Four-Eyes.</p> <p>Explore how Four-Eyes is presented 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>
	<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> <p>NB A specimen example is given below from Part II, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what Four-Eyes says and does</b> The writer's description of Four-Eyes, e.g.: 'He seemed weary and dejected.', 'Methodically he stripped off his shirt'</li> <li>• <b>How the writer describes what other characters say about him</b> The writer's use of descriptive language about Four-Eyes, e.g.: 'Just glimpsing them was enough to give me goose-flesh from head to toe.'</li> <li>• <b>How the writer shows how other characters react to him</b> The writer's use of language to show reactions, e.g.: 'Luo and I were surprised to see him so busy around the house.'</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>

## Heroes

Question Number	
4(a)	<p>Explore how the language in the extract influences your view of Francis's experiences at the St Jude Club.</p> <p>You <b>must</b> include examples of language features in your response.</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>• Francis is welcomed - 'big hellos', 'slaps on the back', 'make room for me' - which suggests friendship</li> <li>• the veterans show consideration for his feelings - 'respect my silence'</li> <li>• they are talking about post-war freedoms - new cars - 'Chevvies and Fords', 'without saluting an officer', 'wearing civvies'</li> <li>• his friends are always there - 'fixtures' – which suggests they have nothing to do</li> <li>• they have nothing to do - 'pause between one life and another'</li> <li>• repetition of 'talk' - 'talk, always the talk' - emphasises the lack of activity (contrast with their time in the war)</li> <li>• the long list of topics of conversation (many examples) and the fact that they are all from the past - 'reminiscing' – which suggests they have no future</li> <li>• Francis is focused on Larry - 'let my beer grow stale', 'want to remain sharp and alert'</li> <li>• the Strangler is friendly to Francis – 'lets me nurse my beer', 'doesn't mind if I don't order another.'</li> <li>• the description of the Strangler - 'settler of arguments', 'used to wrestle', 'famous for his stranglehold' - helps to explain his name and suggests the underlying tension in the club</li> <li>• the use of contrasts in the physical description of the Strangler - 'hair is sparse and grey' / 'eyes are clear and watchful,' 'muscles bulge' / 'bow-tie moving when he talks.'</li> <li>• it becomes silent – 'a moment when a sudden quiet falls' (metaphor), 'as if everyone has become weary'</li> <li>• the silence allows Francis to observe the effect of war on his friends - 'twitching', 'his lips seem tugged by invisible fingers', 'stares off into space', 'sudden flashes of what - terror? bad dreams?', 'tugging at his pinned-up sleeve'</li> <li>• the contrast between 'buried somewhere' and 'tossed aside'- the negative images emphasise these effects</li> <li>• Francis is still focused on Larry - 'break the mood', 'the question that has been burning inside me' (metaphor) – which suggests that, wherever Francis is, he is focused on his mission.</li> </ul> <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>

<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	
4(b)	<p>In this extract, Francis describes a visit to the St Jude Club.</p> <p>Explore how a place is presented 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 4, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the place</b> The writer's use of language describing the place, e.g.: 'where the young men of Frenchtown gather', 'Inside, the club is crowded and smoke-filled.'</li> <li>• <b>How the writer describes the people there</b> The writer's use of language describing the people, e.g.: 'all of them veterans and survivors, ball players and factory workers who became fighting men in uniform.'</li> <li>• <b>How the writer shows what Francis feels</b> The writer's use of language about his feelings, e.g.: 'The beer was warm and bitter but at least a change from all the medicine I had to swallow every day.', 'don't want to call more attention to myself', 'I am not the hero he thinks I am'.</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	
5(a)	<p>Explore how the language in the extract influences your view of Curley and his effect on the other men.</p> <p>You <b>must</b> include examples of language features in your response.</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 adjectives used in the description of Curley - 'thin', 'young', 'brown face', 'brown eyes' (repetition), 'tightly curled hair', 'high-heeled boots'</li> <li>• the way he looks at George and Lennie - 'eyes passed over', 'glanced coldly' – which suggests his arrogance</li> <li>• how he reacts to them - 'arms gradually bent', 'hands closed into fists', 'stiffened', 'slight crouch' - which suggests his aggression</li> <li>• the way he looks at them emphasises this - 'calculating', 'pugnacious' - which also suggests he might be a fighter</li> <li>• Lennie is uncomfortable - 'squirmed', 'shifted his feet nervously'</li> <li>• Curley is wary of Lennie - 'stepped gingerly'</li> <li>• Lennie is confused - 'twisted with embarrassment'</li> <li>• Curley's manner is threatening - 'lashed his body around' (metaphor)</li> <li>• Curley's aggression is shown in the way he speaks - 'By Christ', 'What the hell' -and the use of profane language emphasises how unpleasant he is</li> <li>• George senses trouble - 'coldly', 'tense and motionless'</li> <li>• Curley's response – “Oh, so it's that way.” – which suggests he is criticising their relationship</li> <li>• Lennie is frightened by Curley – 'helplessly' – which creates a contrast between their relative sizes and ability to act</li> <li>• Curley's behaviour is intimidating – 'Curley stared levelly at him.'</li> <li>• when Curley leaves he is still aggressive - 'his elbows were still bent out a little'</li> <li>• Candy is nervous around Curley - 'cautiously', 'quietly'</li> <li>• Candy's comments on Curley - 'handy', 'hates big guys', 'picking scraps', "Always scrappy." which suggests Curley has problems</li> <li>• George's final comment on Curley is derogatory - 'Curley punk', which suggests how upset he is</li> <li>• the use of adverbs to show tension when Curley is around – 'coldly', 'nervously', 'helplessly', 'cautiously'.</li> </ul> <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>

<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	
5(b)	<p>In the extract, George and Lennie meet Curley for the first time.</p> <p>Explore how Curley is presented 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 views.</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 3, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes how Curley behaves</b> The writer's use of language to describe Curley's behaviour, e.g.: 'Curley whirled on Carlson.', 'Curley glared at him.', 'Curley's rage exploded.'</li> <li>• <b>How the writer describes what he says and does</b> The writer's use of language to describe what he says and does, e.g.: '"You keep outta this"', 'Curley stepped over to Lennie like a terrier.'</li> <li>• <b>How the writer shows how the men react to him</b> The writer's use of language to show how the men react to him, e.g.: 'Carlson laughed.', 'Candy joined the attack with joy.', 'he said disgustedly.'</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>

**Rani and Sukh**

Question Number	
6(a)	<p>Explore how the language in the extract influences your view of the tension between Rani and her parents.</p> <p>You <b>must</b> include examples of language features in your response.</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 use of the Punjabi '<i>goreeh</i>' by Rani's mother suggests a lack of respect</li> <li>• Rani is upset - 'bit my lip', 'shouting', 'voice rising slightly', and the near use of the expletive - which suggests her distress</li> <li>• her mother does not want her father involved - 'she lied'</li> <li>• Rani, however, tells her father and hopes he will support her - 'hoping he would take my side', 'spreading rumours', 'his little girl'; which all suggest how she hopes to manipulate him</li> <li>• how she describes this - 'my gamble' – which implies she is taking a risk</li> <li>• her mother persists - 'continued'</li> <li>• Rani is scared - 'my heart came close to giving way'</li> <li>• her father defends her - 'I'll tear her hair out', 'raising his voice' - which suggests how aggressive he can be</li> <li>• the description of how Rani lies to her parents - 'turned on the acting skills', 'deal with my backward parents', 'had tears in my eyes' – shows how she thinks she can manipulate them</li> <li>• her father believes her - '<i>Beteh</i>, don't cry', 'putting his hand on my shoulder'</li> <li>• Rani drives home her innocence - 'just some interfering old hag!'</li> <li>• her father's faith in Rani's innocence shown by the rhetorical questions</li> <li>• her father's use of threats - 'I'll kill her and then kill myself' – the repetition of 'kill' shows the strength of his feelings</li> <li>• the description of Rani's reaction - 'heart beating really fast', 'scared of his threat', 'fake tears joined by real ones' – the contrast between fake and real emphasises her duplicity</li> <li>• her father's final threat - 'throw you into the streets like a dog' (simile) - emphasises how strongly he feels.</li> </ul> <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>

<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	
6(b)	<p>This extract shows tension between Rani and her parents.</p> <p>Explore how an argument is presented 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 the first Leicester section, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer shows what the argument is about</b> The writer's use of language to show the argument, e.g.: "Where you goin' now?", "You best be back by five – wherever you goin'."</li> <li>• <b>How the writer shows how the characters speak to each other</b> The writer's use of language to show how Rani speaks to Divy, e.g.: "Yeah, yeah," I said, dismissing him with a wave of my hand.'</li> <li>• <b>How the writer describes how the characters behave towards each other</b> The writer's use of language to show how Rani is treated by her brothers, e.g.: 'He eyed my bag with suspicion.', 'my brothers watched me like hawks'.</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>

**Riding the Black Cockatoo**

Question Number	
7(a)	<p>Explore how the language in the extract influences your view of White Australian attitudes in the past.</p> <p>You <b>must</b> include examples of language features in your response.</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 language used to describe White Australians - 'straitjacketed by conformity' (metaphor) and associations of word 'straitjacketed'</li> <li>• White Australians were very narrow-minded about beer - 'branded you as an outsider', 'southern swill'</li> <li>• language used to describe the men - 'phalanx' - military connotations suggesting their aggression</li> <li>• how they judged - 'questionable social standing', 'eccentric', 'academic', 'poofter', 'not to be trusted with the ladies' - and what this tells us about these men and their attitudes</li> <li>• John's reaction - 'This was beer!'</li> <li>• his description of people who tried to change attitudes - 'brave souls'</li> <li>• comments about Aboriginals from John's childhood - 'rarely', 'third-hand stories or jokes' suggest their attitudes</li> <li>• the re-telling of the joke emphasises the intolerant nature of White Australians to Aboriginals - 'too lazy', 'too stupid', 'useless bastards', 'useless black pricks' – which suggests the negative views and prejudice</li> <li>• his comment about other attitudes - 'more sensitive souls' (sarcasm?) 'roll out the old chestnut' (idiom)</li> <li>• these comments are still intolerant - 'poor bastards are cavemen', 'better off if we'd wiped them all out'</li> <li>• John's comment - 'how could an extinct race be better off?' - the use of the rhetorical question emphasises his bewilderment</li> <li>• John's account of the jokes - 'Abo jokes' - suggests a level of intolerance, and his comment about telling them at Sunday lunch - 'legitimise their craven humour'</li> <li>• John's reaction - 'deep down I had an inkling', 'something was amiss', 'twisted in guilty discomfort'</li> <li>• final comments about the jokes - 'mean streak that lurks' (personification), 'like a toxic bloom' (simile).</li> </ul> <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>

<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>This extract shows how prejudiced White Australians were in the past.</p> <p>Explore how prejudice is shown in <b>one other</b> part of <i>Riding the Black Cockatoo</i>.</p> <p>You must 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 of events or individuals 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 Sixteen, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the incident</b> The writer's use of language to describe what is happening, e.g.: 'The male reporter, a large oaf in an expensive-looking suit, was goading a couple of young male firekeepers.'</li> <li>• <b>How the writer describes the people involved</b> The writer's use of language to show people's reactions, e.g.: 'jeered the reporter', 'half pleaded, half demanded'.</li> <li>• <b>How the writer shows the attitudes of the people involved</b> The writer's use of language to show people's attitudes, e.g.: 'clearly frustrated that he'd been denied some sensational footage'.</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>

**To Kill a Mockingbird**

Question Number	
<b>8(a)</b>	<p>Explore how the language in the extract influences your view of the time when Atticus questions Mayella Ewell.</p> <p>You <b>must</b> include examples of language features in your response.</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 description of what Atticus does before he starts to question Mayella - 'grinning', 'hooked his thumbs', 'walked slowly', 'didn't seem especially interested', 'strolled back' - creates expectancy and shows how relaxed he is</li> <li>• Scout's understanding - 'I could tell' – shows how well she knows Atticus</li> <li>• the way Atticus asks his first question - 'smiling' suggests his personality</li> <li>• what he says - 'Miss Mayella' - shows respect and that he is polite</li> <li>• 'won't try to scare you' contrasts with 'not yet'</li> <li>• ""Let's just get acquainted"" shows him trying to put her at ease</li> <li>• Mayella's response - 'said' repeated, ' jerked', 'resentfully' - suggests how hostile she is</li> <li>• Atticus's response 'ma'am' shows he continues to be polite to disarm her</li> <li>• Scout's observations of Mayella- 'I could see nothing', 'to justify Atticus's assumption', 'looked at him furiously' add tension</li> <li>• Atticus's reaction to Mayella's accusation - 'startled'</li> <li>• Mayella shows she is nervous of Atticus - 'looked from under lowered eyelids'</li> <li>• Scout feels some sympathy for Judge Taylor - 'feel a pang'</li> <li>• how the judge sets the record straight - 'has not been sassed' – using Mayella's language</li> <li>• Scout wonders what Mayella's life was like - 'if anybody had ever called her 'ma'am' or 'Miss Mayella'" and the effect of the short sentence - 'I soon found out.'</li> <li>• 'You the eldest? The oldest?' - Atticus adapts his language to make sure she understands the question</li> <li>• Mayella's brief, uncooperative responses to Atticus's questions suggest she is an unwilling witness.</li> </ul> <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>

<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	
8(b)	<p>In this extract, Atticus is asking Mayella Ewell questions during Tom Robinson's trial.</p> <p>Explore how the trial is presented 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>
	<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> <p>NB A specimen example is given below from Chapter XVII, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what is happening</b> The writer's use of descriptive language about the event, e.g.: 'Mr Ewell backed up into the witness-chair, settled himself and regarded Atticus with haughty suspicion.'</li> <li>• <b>How the writer shows what the person asking the questions says and does</b> The writer's use of language to show what the questioner says and does, e.g.: 'said Atticus genially', '"You do?" asked Atticus mildly.'</li> <li>• <b>How the writer shows what the person being questioned says and does</b> The writer's use of language to show how the witness behaves, e.g.: 'Mr Ewell seemed determined not to give the defence the time of day.'</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>

## SECTION B: WRITING

Question Number	Question
<b>*9</b>	<p>Your school or college wants contributions for its website to persuade new students to enrol.</p> <p>Write your contribution, explaining what it is that makes your school or college so good.</p>
	<b>(24 marks)</b>
	Indicative content
	<p>In their response, candidates may use the following points:</p> <ul style="list-style-type: none"> <li>• <b>Details about the facilities</b> Candidates may focus on: the buildings, e.g. sports facilities, art rooms; how well they are maintained; the respect students show for them.</li> <li>• <b>Details about the lessons</b> Candidates may focus on: how well they are taught; what subjects they can do; discipline and behaviour; how long lessons/break times are.</li> <li>• <b>Details about other activities</b> Candidates may focus on extra-curricular activities such as clubs, trips, drama and music productions or charity events.</li> </ul> <p>Other points should be rewarded according to the relevance of the arguments. 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 contribution for a school or college website, so the register should reflect that. The audience is specified and hence the article should seek to show some awareness of a young person's perspective, and offer persuasive argument to support the personal viewpoint that is requested. The tone may be informal, in order to communicate with other young people.</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 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 is 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>'The voting age should be lowered to sixteen.'</p> <p>Write a letter to your local newspaper, making it clear whether you agree or disagree with this statement.</p> <p style="text-align: right;"><b>(24 marks)</b></p>
	Indicative content
	<p>In their response, candidates may use the following points:</p> <ul style="list-style-type: none"> <li>• <b>Whether teenagers are interested in voting</b> Candidates may focus on: the apathy of the general population towards elections; that at 16 teenagers have too much else to worry them e.g. exams; that you cannot have a say if you don't vote; that many teenagers may want to change the way the country is run.</li> <li>• <b>Whether they know enough about current affairs</b> Candidates may focus on: some teenagers do not know anything about politics and are not interested; the effects of the media on 16-year-olds; some young people are very interested in politics.</li> <li>• <b>Whether they would make a difference</b> Candidates may focus on: ideas about enfranchisement – if you can't vote you have no say; that some politicians started their careers at a young age e.g. William Hague; that some teenagers feel they have grievances that aren't heard so voting would help them to have a say.</li> </ul> <p>Examiners should note the importance of form, audience and purpose. In this case, the form is a letter for a newspaper, so the register should reflect that. The audience is specified and hence the letter should seek to show some awareness of a young person's perspective, and offer persuasive argument to support the personal viewpoint that is requested. The tone should be reasonably formal, in order to communicate with the general public.</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 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 is 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>

