



Pearson

## **Mark Scheme (Results)**

Summer 2017

GCSE English Language (5EN2H)  
Paper 2: The Writer's Voice

Higher Tier

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Summer 2017

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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 Pearson Edexcel GCSE English Language Unit 2 The Writer's Voice 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	
<b>1(a)</b>	Explore how the language in the extract influences your view of the problems that the snow and ice create for Joe and Simon.
	You <b>must</b> include examples of language features in your response.
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• how cold it was – ‘noticeably’</li> <li>• the wind is described as ‘a steady breeze’</li> <li>• the description of the summit – ‘huge overhanging cornice’</li> <li>• the implied threat in the word ‘bulged’</li> <li>• the description of the clouds - ‘swirling’, ‘steadily spilling’ (alliteration/sibilance)</li> <li>• the use of a simple statement - ‘It looked as if bad weather was on the way’</li> <li>• how cold Simon is - ‘huddled deeper’, ‘back to the bitter wind’ (alliteration)</li> <li>• the difficulty of dealing with the effect of the snow – ‘searching for the best line’, ‘the state of the snow on this last part of the route that worried us’</li> <li>• the description of the snow – ‘corrugated by powder flutings’, ‘sloughed’</li> <li>• the reference to ‘Peruvian flutings’ and the reaction - ‘hadn’t liked the stories’ - which emphasises the problems</li> <li>• the weather is bad, emphasised by ‘such horrors’</li> <li>• the description of how snow and ice forms in South American mountains – ‘renowned’, ‘spectacular’, ‘defy gravity’, ‘tortured unstable cornices’, ‘huge size’</li> <li>• the description of the snow on the rock band – ‘treacherous’</li> <li>• the difficulty of getting to the top – ‘force a way’, ‘impossible to traverse out’, ‘lost in the maze of gullies’</li> <li>• Simon’s and Joe’s reactions – ‘Christ!’ (expletive) ‘desperate!’, repetition of ‘can’t’</li> <li>• the description of the rock band – ‘tilted like a steep roof’ (simile), ‘only a few small holds’, ‘mostly hidden’ - which suggests how difficult it will be.</li> </ul> <p>Reward responses that link the language of the extract with the influence on the candidate’s views. 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 effects of the weather.</p> <p>Explore <b>one other</b> part of <i>Touching The Void</i> when Joe is affected by difficult weather conditions.</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 10 (pages 149-151), 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 Joe is in</b> The writer's language describing the situation: 'A short while later I sat still in the snow with a mitt in my lap, tugging at an inner glove with my teeth. The cliff was no longer in sight.'</li> <li>• <b>How the writer describes the weather</b> The language he uses when describing the weather: 'The wind gusted fine clouds across the glacier ahead of me. They swirled low over the surface.'</li> <li>• <b>How the writer shows Joe's reactions to the weather</b> The language used to show Joe's reactions: 'I lay face down in the snow defeated', 'The darkness and the storm confused 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 this meeting between Meena and Sam.</p> <p>You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the description of Meena’s initial reaction to Sam – ‘Every hair on my neck stood up’, ‘a long, lazy prickle’ (alliteration)</li> <li>• the sense that Meena is mesmerised by Sam – ‘my arms felt numb’, ‘I stumbled automatically’</li> <li>• Meena is afraid – ‘He would not hurt me’, ‘my knees shook slightly’ (alliteration)</li> <li>• the description of the way Meena sits - ‘prissy maiden aunt pose’</li> <li>• the description of the way Sam speaks – ‘soft drawl’, ‘familiar’, ‘chatting’</li> <li>• Meena’s defensive response to Sam’s initial question – “You haven’t driven me out yet”</li> <li>• Sam’s reaction – ‘arched his eyebrows’, ‘genuinely surprised’</li> <li>• Meena’s response – ‘spat at him’ (onomatopoeia)</li> <li>• there is some relationship/closeness between them – ‘Sparks of recognition momentarily flew between us’ (metaphor)</li> <li>• the description of the way Meena thinks of the relationship between Sam and Anita - ‘weary bewilderment’, ‘resignation’, ‘Sam under Anita’s spell?’ (metaphor)</li> <li>• Meena can still see Sam’s attraction despite this – ‘traces of his weird magic’</li> <li>• but she is not convinced – ‘the illusion faded’, ‘strings’ (metaphor), ‘sleight of hand’ and the extended metaphor of the puppet emphasises how much Meena thinks Sam is trapped by Anita</li> <li>• Meena’s anger shows in the conversation about the fete: ‘tasted grit’, ‘ground my molars into dust’, ‘shit’ (expletive)</li> <li>• Sam’s comments – “I never meant you”, “not yow!”</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	
2(b)	<p>In this extract, Meena is describing her final meeting with Sam.</p> <p>Explore how Sam is presented in <b>one other</b> part of the novel. 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 7 (pages 192-194), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what Sam says</b> The writer's use of language to describe what Sam says: "Bloody rubbish, the lot of you.", "Kowtowing to the big lord and bloody master here like he's doing us a favour!"</li> <li>• <b>How the writer describes how Sam behaves</b> The writer's use of descriptive language to show Sam's behaviour: 'moved closer, confident now, high on the sound of his own unchallenged voice', 'a sly grin curling the corners of his mouth'.</li> <li>• <b>How the writer shows how other characters react to him</b> The writer's use of language to show how other characters react: 'I could tell he was seething at this public humiliation', 'My legs felt watery and a hot panic softened my insides to mush.'</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	
3(a)	<p>Explore how the language in the extract influences your view of how unpleasant the conditions are for Luo and the Narrator.</p> <p>You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the lack of enthusiasm – ‘Neither Luo nor I could muster’, ‘forced’</li> <li>• the description of the paths they had to walk – ‘tortuous’, ‘rising ever higher’, ‘vanished into the clouds’, ‘not wide enough’ - emphasises the danger</li> <li>• the description of their feelings about the work – ‘dreaded’</li> <li>• the use of the expletive ‘shit’ emphasises how unpleasant it is together with ‘all manner of waste, whether human or animal’</li> <li>• the description of their job – ‘hoist’, ‘clamber’ - shows how hard it is</li> <li>• ‘liquid sewage sloshing’ (alliteration/sibilance), ‘seep’, ‘trickle’ – emphasises how nasty it is</li> <li>• ‘dizzying heights’, ‘potentially fatal’ - emphasise how dangerous it is</li> <li>• the direct address engages the reader – ‘Dear reader’</li> <li>• the possible hyperbole ‘the slightest false move was potentially fatal’</li> <li>• their reaction to this work – ‘dispiriting’</li> <li>• the description of their plan – ‘a brainwave’, ‘The sheer audacity of our trick’</li> <li>• the description of the weather on Phoenix mountain – ‘steady, insidious drizzle’, ‘thick, sinister mist’, ‘unearthly panorama’ – which suggests how miserable it is</li> <li>• how unpleasant their accommodation is – ‘perpetual humidity’, ‘oppressive damp’, ‘living in a cellar’.</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, Luo and the Narrator face some difficulties.</p> <p>Explore how a difficult situation 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 Part III (pages 104-106), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what the situation is</b> The writer’s description of the situation: ‘to my right gaped a rocky crevasse of dizzying depth’, ‘to my left, where the earth had fallen away to create a sheer drop fifty metres deep.’</li> <li>• <b>How the writer describes what the difficulties are</b> The writer’s use of descriptive language about the difficulties: ‘perilous path’, ‘buffeted by a blast of wind’, ‘stirrings of vertigo.’</li> <li>• <b>How the writer shows how the characters react</b> The writer’s use of language to show how the characters react: ‘Keeping my eyes resolutely fixed to the ground, I advanced with slow faltering steps like a tightrope walker.’</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 injuries. You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the description of his ears – ‘no ears to speak of’, ‘bits of dangling flesh’</li> <li>• the description of injuries to his nose – ‘the absence of my nose’, ‘like two small caves’ (simile)</li> <li>• the difficulty he has breathing – ‘dries up my throat’, ‘hard for me to swallow’, ‘become hoarse and cough a lot’</li> <li>• the description of what has happened to his mouth – ‘teeth are gone’, ‘gums began to shrink’, ‘dentures have become loose’, ‘click when I talk’</li> <li>• how he describes his cheeks – ‘Sort of’</li> <li>• the skin grafts and their effects – ‘skin that forms my cheeks was grafted’, ‘taken a long time to heal’, ‘My thighs sting’, ‘some day be as smooth as a baby’s arse’ (simile)</li> <li>• the rather romanticised description of the scarf – ‘like the aviators wore’, ‘I like to think that it flows behind me’</li> <li>• however, he is realistic – ‘I guess it doesn’t’</li> <li>• he tries to hide his injuries – ‘tilt the cap forwards’, ‘the visor keeps the upper part of my face in shadow’</li> <li>• the description of how he walks – ‘head down as if I have lost money on the sidewalk’</li> <li>• the bluntness of ‘space where my nose used to be’</li> <li>• use of short sentences to show the difficulties Francis has - ‘There are problems, of course’</li> <li>• the description of his nose running – ‘My nose, or should I say, my caves, runs a lot’ (metaphorical use of ‘caves’)</li> <li>• the unpleasant image of ‘The bandage gets wet’</li> <li>• consistent self-deprecation throughout – ‘eyebrows are minor, really.’</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 his injuries.</p> <p>Explore how his injuries are 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 10 (pages 64-65), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the injuries</b> The writer’s use of language to describe the injuries: ‘No face at all, actually, the nostrils like the snout of an animal, the peeling cheeks, the toothless gums, my jaw and mouth jammed together as if by invisible clamps.’</li> <li>• <b>How the writer shows how Francis reacts</b> The writer’s use of language to show how Francis reacts: ‘Why didn’t anyone warn me, I wondered bitterly’, ‘The truth is that I don’t care whether I heal or not.’</li> <li>• <b>How the writer shows how other people react</b> The writer’s use of language to show other people’s reactions: ‘I became aware of people coming upon me and turning away, or giving me wide walking space.’</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)	Explore how the language in the extract influences your view of the atmosphere and setting described.
	You <b>must</b> include examples of language features in your response.
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the pool is initially described in a calm way – ‘deep green’, ‘still’, ‘a pleasant shade’</li> <li>• the personification of the sun suggests all is not well – ‘the sun had left’</li> <li>• the hilltops are ‘rosy’ – a positive description</li> <li>• the description of the water snake – ‘glided smoothly,’ ‘twisting its periscope head’ – and use of ‘snake’ has negative connotations</li> <li>• the description of the heron suggests its aggressive and predatory nature – ‘motionless’, ‘silent head’, ‘beak lanced down’, ‘plucked it out’, ‘swallowed’</li> <li>• the use of contrast between calm and chaos – ‘a pleasant shade had fallen’, ‘its tail waved frantically’</li> <li>• the description of the wind – ‘A far rush’, ‘a gust drove’, (metaphor), and its effect - ‘like a wave’ (simile) ‘scudded a few feet’, ‘row on row of tiny wind waves’ (repetition)</li> <li>• the sudden calm – ‘the wind died’, the heron ‘motionless and waiting’, the water snake ‘turning its periscope head from side to side’ – which suggests anticipation</li> <li>• Lennie’s arrival within the setting – ‘Suddenly’, ‘as silently as a creeping bear moves’ (simile/animal imagery)</li> <li>• the use of animal imagery links Lennie to the natural scene</li> <li>• Lennie disturbs nature – ‘heron pounded the air’, ‘jacked itself clear’, ‘little snake slid in among the reeds’</li> <li>• Lennie’s behaviour – ‘quietly’, ‘drank, barely touching his lips to the water’ ‘head jerked up’, ‘strained towards the sound’</li> <li>• the description of the sunset – ‘light climbed on out of the valley’ (personification) ‘tops of the mountains seemed to blaze with increasing brightness’, which attracts Lennie</li> <li>• the use of pathetic fallacy to foreshadow the change in mood.</li> </ul> <p>Reward responses that link the language of the extract with the influence on the candidate’s views. 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 this extract, atmosphere and setting are very important.</p> <p>Explore <b>one other</b> part of the novel where atmosphere and setting are important.</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 Section 1 (pages 1-3), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes the setting</b> The writer’s use of language to describe the setting: ‘the golden foothill slopes curve up to the strong and rocky Gabilan mountains’, ‘sycamores with mottled, white, recumbent limbs and branches that arch over the pool.’</li> <li>• <b>How the writer shows what the atmosphere is like</b> The writer’s use of language when describing the atmosphere: ‘The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray, sculptured stones.’</li> <li>• <b>How the writer shows how the atmosphere and setting affect the characters involved</b> The writer’s use of language to show how the characters are affected: ‘They had walked in single file down the path, and even in the open one stayed behind the other’, ‘The small man stepped nervously beside him’, ‘Lennie continued to snort into the pool’, ‘Lennie dabbled his big paw in the water’.</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 conflict between the families.</p> <p>You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the description of Sandhu men – ‘faces set in stony masks’ (metaphor) - which suggests aggression</li> <li>• the preparations the Bains boys make – ‘gathered together’, ‘emptying their bottles of lager’ - shows they are expecting a fight</li> <li>• the way Tej reacts – ‘pulled out a cosh’, ‘eyes were blazing’ (metaphor), ‘pushed Sukh out of the way’</li> <li>• Ranjit ‘stood with his shoulders squared’ - shows he expects a fight</li> <li>• Ranjit’s use of expletives shows how angry he is</li> <li>• Sukh does not want to be involved – ‘took a few steps away’, “Ain’t my business . . .”</li> <li>• Ranjit’s reaction – ‘spat out the gum’, “our business,” “Bains business”, ‘challenged Sukh’ - shows his strong feelings</li> <li>• the fight starts – ‘a bottle hurtled’, ‘caught him’, ‘knocking him to the ground’ - showing the force of the aggressor</li> <li>• Sukh is attacked – ‘catch a bottle in the face’ (metaphor), ‘hot and wet’, ‘stood up gingerly’ – showing his injuries</li> <li>• the language shows how rapidly the fight escalates from ‘some trouble’ to ‘went down from a stomach punch’ to ‘police sirens wailed’ (metaphor)</li> <li>• the use of hyperbole – ‘a full-scale riot’</li> <li>• Divy is shown to be winning – ‘Divy gaining the upper hand’, ‘Manj...coughing and retching’</li> <li>• the description of how Sukh hits Divy uses boxing terminology – ‘strong right’, ‘short left jab’</li> <li>• the violent language throughout the fight</li> <li>• the description of the way Divy looks at Sukh – ‘grinning’ – suggests that he is not beaten</li> <li>• Divy’s threat – “You’re dead” - foreshadows the end.</li> </ul> <p>Reward responses that link the language of the extract with the influence on the candidate’s views. 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 conflict between the Sandhus and the Bains.</p> <p>Explore how conflict 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 the first Leicester section (pages 72-73), 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 conflict is about</b> The writer's use of language to describe the conflict: "These Bains got something to say, Divy," "just some family business"</li> <li>• <b>How the writer shows how the characters speak to each other</b> The writer's use of confrontational language to show what the characters say: "Ain't you got the heart for it . . .?" "think I'm scared of you?"</li> <li>• <b>How the writer shows how the characters behave towards each other</b> The writer's use of language to show the characters' behaviour: 'From the look on their faces, Sukh could tell that they were scared of him', 'before anyone could blink he pulled out a flick knife.'</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 how Gary's photograph makes John think about racism.</p> <p>You <b>must</b> include examples of language features in your response.</p>
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• how important Gary is – 'right at the forefront', 'he filled my screen'</li> <li>• Gary's appearance in the photograph – 'wrapped up to his neck', 'face a mixture of determination and defiance', 'eyes stared', 'looked like a warrior' (simile)</li> <li>• the description of the bark shows how John sees the photograph's importance - 'embellished', 'as old as the oldest cave paintings'</li> <li>• the racism the photo folder demonstrates and John's reaction to it – 'ABO', 'generic derogatory slur'</li> <li>• John's reaction – 'understood the defiance', 'appreciate the anger'</li> <li>• the images John has seen on the news – 'countless raised fists', 'Aboriginal demonstrations and protests' seem justified</li> <li>• how the racism is described – 'insidious hate worm' (metaphor), 'reduces the individual to a caricature', 'undermines', 'slur', "only a word"</li> <li>• 'pushing preconditioned buttons' suggests how deep-rooted the prejudice is</li> <li>• how racism affected John – 'taunts of 'wog boy', 'feeling of relief', 'attention shifted'</li> <li>• his use of racist terms is ironic – 'wogs', 'slopes', 'geeks'</li> <li>• Indigenous Australians have always been more harshly treated – 'the bottom rung of the ladder'</li> <li>• language is influential in creating racism – 'a powerful force', 'hobnailed boot of language' (metaphor)</li> <li>• the description of Aboriginal attempts to better themselves, and the results – 'hands reached up to the next rung', 'stomped on fingers of self-determination'.</li> </ul> <p>Reward responses that link the language of the lines with the influence on the candidate's views. 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	
7(b)	<p>In this extract, prejudice is shown towards Indigenous Australians.</p> <p>Explore how prejudice is shown in <b>one other</b> part of <i>Riding the Black Cockatoo</i>.</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 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 Seven (pages 96-97), 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: 'Everyone in Australia knows at least a little about the Stolen Generation', 'We'll never know the exact numbers'</li> <li>• <b>How the writer describes who is involved</b> The writer's use of language to show who was involved: 'Aboriginal babies and children who were removed from their mothers, family and culture', 'between 10 and 30 per cent of the entire population of Indigenous children were affected'</li> <li>• <b>How the writer shows the attitudes of the people involved</b> The writer's use of language to show the attitudes: 'ruthless efficiency', 'no doubt some of the motives for the forced removal of children were honourable', 'many stories of the way culture and language were crushed...'</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>	Explore how the language in the extract influences your view of Aunt Alexandra.
	You <b>must</b> include examples of language features in your response.
	<b>(16 marks)</b>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the criticism implied in – “stop scratching your head” sets the tone</li> <li>• Scout’s reaction to the ‘thump’ (onomatopoeia) of the suitcase - ‘dull permanence’</li> <li>• Aunt Alexandra does not visit often – ‘visits from the Landing were rare’</li> <li>• the description of the way she usually travels ‘in state’ suggests how grand she is</li> <li>• the hint of something unusual in ‘nowhere to be seen’</li> <li>• the use of ‘for a while’, which suggests an open-ended arrangement</li> <li>• Jem and Scout’s reaction to this – ‘exchanged glances’ - suggests their misgivings</li> <li>• Aunt Alexandra’s explanation of her visit – ‘have some feminine influence’</li> <li>• Scout’s reaction perhaps shows her desire not to upset Aunt Alexandra ‘...but I kept quiet’</li> <li>• Aunt Alexandra’s reaction to Scout’s tactless question – ‘ignored my question’</li> <li>• the list of questions and answers shows how Scout cannot relate to Aunt Alexandra, emphasised by ‘I could think of nothing else to say to her’</li> <li>• the description of how Aunt Alexandra views Scout – ‘dull in the extreme’, ‘sluggish’</li> <li>• the description of Aunt Alexandra’s mood – ‘positively irritable’</li> <li>• the description of her clothing – ‘Sunday corset’, ‘protective garments’ - suggests how rigid she is</li> <li>• the effect of these garments on her body – ‘drew up her bosom to giddy heights’ (metaphor), ‘pinched’, ‘flared out her rear’ (metaphor) - suggests how constricting the garments are</li> <li>• the use of ‘formidable’ shows the effect Aunt Alexandra has on Scout.</li> </ul> <p>Reward responses that link the language of the lines with the influence on the candidate’s views. 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, Aunt Alexandra is visiting the Finches.</p> <p>Explore how Aunt Alexandra 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 XXIV (24) (pages 241-243), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> <li>• <b>How the writer describes what Aunt Alexandra says</b> The writer's use of language to describe what Aunt Alexandra says: "This is the last straw, Atticus", "I can't say I approve of everything he does, Maudie, but he's my brother, and I just want to know when this will ever end", "They're perfectly willing to let him do what they're afraid to do themselves".</li> <li>• <b>How the writer describes her behaviour</b> The writer's use of descriptive language: 'alarmed by the look on my father's face', 'Aunt Alexandra put her hands to her mouth', 'She sat quite still', 'her voice was flat.'</li> <li>• <b>How the writer shows how other characters react to her</b> The writer's use of language to show others' reactions: 'Calpurnia had half risen from her chair', 'I wondered if she would faint', 'I thought Aunt Alexandra was crying', "Be quiet, they'll hear you", 'Miss Maudie's old crispness was returning'.</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
*9	<p>Your school or college wants ideas about how to improve the meals that are served to students.</p> <p>Write a letter to the Headteacher or Principal explaining how you think the meals could be improved.</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>What is wrong with the meals</b> Candidates may focus on: cost, lack of choice, unhealthy options, limited choices for specialised diets, taste.</li> <li>• <b>What improvements should be made</b> Candidates may focus on: healthy food, improving choices, better value for money, better prepared meals.</li> <li>• <b>Why your suggestions should be chosen</b> Candidates may focus on: price, health considerations, taste, diversity, they allow more students to eat in school or college.</li> </ul> <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 letter to a Headteacher or Principal, so the register should reflect that. The audience is specified and hence the letter should seek to show some awareness of this and offer persuasive argument to support the personal viewpoint that is requested.</p>

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

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

Question Number	Question
*10	<p>A magazine is asking for contributions with the title 'Reasons to be Happy'.</p> <p>Write your contribution, giving your ideas.</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>What makes you happy</b> Candidates may focus on: material objects, people, abstract ideas, e.g. kindness. There may be many things that candidates say make them happy.</li> <li>• <b>Why it is important for you to be happy</b> Candidates may focus on: it makes life fun, it is good for you and for your health, being cheerful is more sociable, happy people can be more popular.</li> <li>• <b>How to encourage others to be happy</b> Candidates may focus on: encouraging positive thinking, always looking on the bright side and how doing good deeds can make others happy. Candidates may have a range of ideas about how to make others happy.</li> </ul> <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 contribution for a magazine, 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>



<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 are used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

