

Mark Scheme (Results)

November 2014

Pearson Edexcel GCSE English
Language (5EN2H) Paper 01:
The Writer's Voice

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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 Foundation Tier Question Papers.

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they disregard passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

AO3: Studying written language

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

AO4: Writing

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

SECTION A: READING

Non-fiction text: *Touching the Void*

Question Number	
1(a)	Explore how the language in the extract influences your view of how frightened Joe is.
	You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Joe is scared to look down – ‘I could not bring myself to look down’ • he is frightened about what he might see – ‘to discover just another deep hole’ • he does not want to know what is there – ‘and then what?’ • he imagines the worst – ‘frantically trying to hang on as long as possible’ • he talks to himself – ‘No! I couldn’t look down.’ • the use of the internal monologue heightens the sense of his rising panic • he is overwhelmed by fear – ‘the dread which swamped through me’ (metaphor) • the use of ellipsis adds to the sense of fear • the use of alliteration when he loses his footing – ‘legs swing suddenly’ • the use of the story from childhood helps the reader to relate to how scared he is – the anecdote has a positive ending but Joe’s comment ‘though I didn’t know this time if there was a pool to aim for’ increases the sense of fear • finally fear overtakes him – ‘the dread spilled over’, ‘waves of panic swept through me’ (metaphor) – this might be linked with the earlier point about ‘swamped’ • he is terrified of the unknown – ‘torment’ • he hung for a long time – ‘immeasurable time’ – emphasising how long it was • he cannot help himself – ‘helpless’ – which emphasises his feelings of impotence • he is physically affected – ‘shaking’, ‘eyes tightly closed’. <p>Reward responses that link the language of the extract with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
1(b)	<p>In this extract, we learn about some of the challenges Joe faced.</p> <p>Explore one other part of <i>Touching the Void</i> where Joe faces a challenge.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer’s ideas and perspectives • reference to descriptive and/or informative language relevant to the question <p>NB A specimen example is given below from Chapter 9, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the situation The writer’s language describing the slope: ‘ten minutes work with two good legs’, ‘the angle of the slope that worried me’, ‘looked almost vertical’, ‘the thought wasn’t encouraging’. • How the writer describes what Joe does The language he uses when describing how he climbs the slope: ‘gritted my teeth’, ‘braced myself’, ‘convulsive hop’, ‘bend, hop, rest’. • How the writer shows Joe’s thoughts and feelings The language used to show his thoughts: ‘suppressed a growing pessimism’, ‘I realised how risky’, ‘harshly reminding me I was a very long way from getting out’, ‘I became absorbed’, ‘I resisted the urge to look up or down’. <p>The language used to show Joe’s pain: ‘burning leg’, ‘A searing pain’, ‘flares of pain’, ‘Agony and exertion blended into one’.</p> <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>

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

Anita and Me

Question Number	
2(a)	Explore how the language in the extract influences your view of Meena's experience.
	You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Meena is in a daze – 'I don't remember', 'I see nothing' • she is extremely upset – 'shaking hands' • the description of Trixie's 'foam-flecked' mouth foreshadows future events in the extract • the description of Trixie suggests she is safe – 'patiently', 'encouraging me'(personification), 'soft sofa' (metaphor), 'so trustingly' • this makes her feel even more unhappy – 'intensified my sense of loss' • the description of the air rushing past her intensifies the sense of speed – 'whipped away', 'filled my ears', the use of the simile 'like a flock of birds' and the metaphorical description of her 'cheeks flapping in time to their wings' – this suggests she is in a trance-like state • she has never ridden – 'the reins felt heavy and stiff', 'Trixie felt the surrender in the gesture' • the description of how fast she is going – 'sped by like a revolving painted backdrop' (simile) • description of Anita and Sherrie – 'arms jerking in terrified semaphore' • the description of time passing is distorted – 'My feet were slipping in minutes' (metaphor), 'for several years', 'at least a century away' (extended metaphor) • the description of the fall – 'her hair streaming through my hands like a waterfall' (simile), 'clutched air, then metal', 'slapped palms', 'dark solid ground' • the onomatopoeia used to describe her leg breaking – 'a sharp loud crack' • she finds it difficult to open her eye – 'how heavy it was' • description of the film fantasy contrasts harshly with the reality – 'distant birdsong', 'relieved loved ones'/'every awful painful moment'. <p>Reward responses that link the language of the lines with the influence on the candidate's views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
2(b)	<p>The events in this extract happen because Meena is upset.</p> <p>Explore one other part of <i>Anita and Me</i> where Meena is upset.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 8, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the event The writer's use of language about why Meena is upset, e.g.: 'There was no mistake.', 'Six pence short! Six whole pence!', 'Mr Ormerod had tried to cheat my Nanima'. • How the writer shows how Meena reacts The writer's use of descriptive language to show Meena's reactions, e.g.: 'hammering of my heart', 'my voice sounded high and forced to my ears', 'made me suddenly burst out with', 'blinked back furiously'. • How the writer shows how other people react The writer's use of descriptive language about other people, e.g. 'Mr Ormerod looked up, confusion and, I thought, guilt crossing his features'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

Balzac and the Little Chinese Seamstress

Question Number	
3(a)	Explore how the language in the extract influences your view of the Little Seamstress.
	You must include examples of language features in your response. <p style="text-align: right;">(16 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the description of her laugh – ‘she hooted’ (onomatopoeia) • her wildness – ‘untamed quality’ • the description of her eyes suggests her raw, uncontrolled qualities – ‘uncut gems’, ‘unpolished metal’ (the use of imagery) – the link with valuable objects (gems, metal) suggests she is precious • this is enhanced with ‘long lashes’ and ‘delicate slant’ • she is upset by her father’s behaviour – ‘face clouded suddenly’ (metaphor) • the Narrator is impressed by her looks – ‘glowing complexion’, ‘her features were fine, almost noble.’ • she is attractive – ‘sensual beauty’, ‘irresistible desire’ • the contrast in the description of her workshop with the Little Seamstress – ‘grimy’, ‘streaked with gobs of dried spittle’, ‘under siege from an army of ants’ enhances her attractiveness • the Little Seamstress is not ashamed by not being able to read – ‘unabashed’ • Luo is fascinated by her – ‘followed her every move with his eyes’ • she appears to like the Narrator and Luo – ‘sign that she had taken a liking to us’. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
3(b)	<p>In this extract, the Narrator describes the Little Seamstress.</p> <p>Explore how the Little Seamstress is presented in one other part the novel.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Part I, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes an event involving the Little Seamstress The writer's description of the first meeting with the Little Seamstress, e.g.: 'When she leaned over her sewing machine, the shiny metal base mirrored the collar of her white blouse'. • How the writer describes her appearance and actions The writer's use of descriptive language about the Little Seamstress e.g.: 'The fine shape of her feet and ankles was set off by white nylon socks.' • How the writer shows reactions to the Little Seamstress The writer's use of descriptive language about reactions to the Little Seamstress, e.g.: 'without doubt the loveliest pair of eyes in the district of Yong Jing, if not the entire region.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

Heroes

Question Number	
4(a)	Explore how the language in the extract influences your view of Larry LaSalle.
	You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Larry is enthusiastic – ‘made a speech urging everyone’ • he appears to be sensitive – ‘didn’t embarrass me’ • he is omnipresent and involves himself in all the activities – ‘ Larry LaSalle was everywhere in the centre’ • the list of activities suggests his talents are many – several examples • he inspired the children – ‘tamed’, ‘coaching him patiently’ • he tutored Edna Beauchene – ‘Under Larry LaSalle’s guidance’ suggesting his influence • he transforms the children – ‘brought tears to eyes of everyone’, ‘winning applause like a Broadway star’ • he is full of encouragement – “‘You are all stars’” • the repetition of ‘star’ suggests the positive impact he has on the children • he has a past – ‘Rumours told us’ – the use of foreshadowing – and the implication of the word ‘rumour’ and ‘gotten into trouble’ • he had been famous – ‘had also been a star’, ‘faded newspaper clipping’, ‘Starring Larry LaSalle’ • the implication of ‘faded newspaper clipping’ • he is secretive about his past – ‘he discouraged questions’ • the way the writer describes the rumours – ‘dark hints’ and the description of Joey LeBlanc – ‘raised eyebrows’, ‘a knowing look’ suggest that Larry is not as good as he seems • the children respond positively to him – ‘Dazzled by his talent and energy’ • the fact he has a past makes him more exciting – ‘air of mystery that surrounded him added to his glamour’ – the contrast between ‘mystery’ and ‘glamour’ and what these words suggest • he is idolised by the children – ‘He was our champion’, ‘happy to be in his presence’ • he shows an immediate interest in Nicole – ‘instantly caught the attention’. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
4(b)	<p>This extract tells the reader about Larry LaSalle.</p> <p>Explore how Larry LaSalle is presented in one other part of <i>Heroes</i>.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter 14, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes an event involving Larry LaSalle The writer's use of language describing the event e.g.: 'Silence falls in the room and he shifts his body in the chair. I touch the gun in my pocket to remind me of my mission.' • How the writer describes what he says and does The writer's use of language describing Larry, e.g.: 'His mouth drops open and he flinches as if reeling from an unexpected blow' and the things he says, e.g.: "'The sweet young things, Francis. Even their heat is sweet...'" • How the writer shows how other characters react to him The writer's use of language about Francis' feelings, e.g.: 'Stunned by his question', 'My lips trembling', 'my hand is shaking', 'suddenly overwhelmed', 'I shake my head in dismay'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

Of Mice and Men

Question Number	
5(a)	Explore how the language in the extract influences your view of Lennie. You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the use of ‘dumb’ and repetition in ‘dumb bastard’ suggests Lennie’s lack of intelligence • he is impulsive – ‘wants to touch ever’thing he likes’ • he is easily confused – ‘all mixed up’ • he panics – ‘jus’ hold on’, ‘so scairt he couldn’t let go’ • he won’t let go – George ‘socked him’ suggesting a problem controlling Lennie • he is very strong – ‘so God damn strong’ • he does not mean to hurt anything/anybody– emphasised by George’s comment – ‘Hell, no.’ • he can be frightening – ‘I’d be scared too if he grabbed me.’ • to Lennie, stroking the girl’s dress is like stroking the pups – ‘like he want to pet them pups all the time.’ • Slim thinks he’s harmless – ‘He ain’t mean’, ‘I can tell’ • the repetition of ‘ain’t mean’ emphasises that George and Slim want to see the positive side of Lennie • the description of Lennie’s appearance – ‘like a cape’ (simile), ‘hunched way over’ • he is excited – ‘breathlessly’ • he is child-like in his attempts to hide the pup – ‘drew up his knees’ • the dialogue between George and Lennie shows how child-like Lennie is • adverbs describing George’s reactions to Lennie reinforces his childishness • the description of how George finds the puppy emphasises Lennie’s child-like quality – ‘Lennie had been concealing it against his stomach’. <p>Reward responses that link the language of the extract with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
5(b)	<p>In this extract, we learn about Lennie's character.</p> <p>Explore how Lennie is presented in one other part of <i>Of Mice and Men</i>.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Section 1, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes what Lennie says and how he says it The writer's use of descriptive language to show how Lennie is like a child, e.g.: 'His voice broke a little. 'I don't know why I can't keep it. It ain't nobody's mouse. I didn't steal it. I found it lyin' right beside the road.' • How the writer describes how he behaves The writer's use of descriptive language about Lennie, e.g.: 'Lennie made an elaborate pantomime of innocence'. • How the writer shows how other characters react to him The writer's use of language to show how George reacts to Lennie, e.g.: 'George snapped his fingers sharply' and how George tries to protect Lennie, e.g.: 'I ain't takin' it away just for meanness'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

Rani and Sukh

Question Number	
6(a)	Explore how the language in the extract influences your view of Natalie. You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • we can see how determined Nat is – ‘had other plans up her sleeve’ (metaphor), ‘she followed Sukh’, ‘popping up’(metaphor) • the places she visits add humour but also show how far she is willing to go to help Rani – ‘the boys’ changing rooms’ • Rani’s description of her feelings shows how daring and assertive Nat is – ‘ashamed’, ‘brazen hussy’, ‘strangely proud’ – the contrast in Rani’s description of Nat and her own reaction suggests her admiration for Nat • Nat is not easily shocked – ‘it’s no big deal’, ‘anticlimax’ – showing she is more worldly than Rani • she is not going to be sidetracked – ‘Back to the real mission’ • Rani’s sarcastic comment - ‘<i>Scared? Of you? Surely not.</i>’ suggests Nat can be intimidating – this could be linked to the way she speaks to Sukh later in the extract • she believes in equality – ‘You could try just going up and asking him out yourself’, ‘Equality, sister’ • she is a feminist – ‘Equality, sister’ • she is forceful – ‘grabbed him by the arm’, ‘stormed’, ‘with Sukh in tow’ • the description of what Nat says to Sukh is humorous but also quite aggressive – ‘she wouldn’t be forced to bite him where it hurts’ • the language she uses is very direct – ‘if I was a lad <i>I’d</i> give her one’ showing her experience • she is rebellious – ‘my-parents-don’t-want-me-to-go-out-with-girls crap’ • she appears to be patronising – ‘Mummy’s speaking’ and bossy – ‘snapped’, ‘cutting him short’ • she won’t accept any nonsense – ‘ask her out’. <p>Reward responses that link the language of the extract with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
6(b)	<p>This extract shows Natalie acting as a go-between for Rani and Sukh.</p> <p>Explore how Natalie is presented in one other part of <i>Rani and Sukh</i>.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from the second Leicester section, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes what Natalie says The writer's use of language to show how Natalie speaks, e.g.: "It's a little disguise," she told him ', "I wonder, Mr Sandhu, could I have a moment..?" answered Natalie in a very refined accent that was deeper than her real voice.' • How the writer describes her behaviour The writer's use of language to show Natalie's behaviour, e.g.: 'driven him in her mum's car – illegally – to within five hundred metres of Rani's house.' • How the writer shows how other characters react to her The writer's use of language to show Sukh's reactions to Natalie, e.g.: 'He looked at what Natalie was wearing and decided that he had to be as crazy as she was', 'genuinely surprised'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

Riding the Black Cockatoo

Question Number	
7(a)	<p>Explore how the language in the extract influences your view of John's father's passion for collecting.</p> <p>You must include examples of language features in your response.</p>
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the description of his Dad's favourite items – 'prized pieces' and his collection – 'curios' • he has been collecting a long time – 'Over the decades', 'Over the years' • he has a keen eye – 'magpie eye' (metaphor) • he is able to find interesting things – 'treasures' – under the mess – 'dust-caked', 'half concealed' • he is an avid collector – 'amassed', 'mind-boggling' • the description of the things he collects – many examples – suggests the level of his Dad's obsession • the use of the short sentence 'There was so much stuff.' after the long list emphasises the extent of the collection • the description of the effort involved – 'carted home', 'lugged', 'reassembled overnight' • there is some organisation in his collection – 'arranged thoughtfully' although this comment might be sarcastic • he does not just collect masculine artefacts – 'it wasn't all blokey stuff' • John describes his father's collecting as 'mania' suggesting it has overtaken him • the description of the weaponry – 'wickedly sharp', 'intricately laid' • the whole catalogue of items is overwhelming. <p>Reward responses that link the language of the lines with the influence on the candidate's views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
7(b)	<p>This extract is about collecting unusual or interesting objects.</p> <p>Explore how collecting is presented in one other 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>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter Four, but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes who does the collecting The writer's use of descriptive language about the collectors, e.g.: 'There were articles about institutions stubbornly refusing to hand back collections of Aboriginal remains that sometimes numbered in the hundreds'. • How the writer describes what they collect The writer's use of language describing the collections, e.g.: '1570 sets of remains from Aboriginal men, women and children.', 'a dazzling array of rare treasures'. • How the writer shows how other people react to what they collect The writer's use of language to show John's reactions, e.g.: 'The very scale of the issue was too mind-numbing to get my head around', 'It seemed so utterly unreasonable'. <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

To Kill a Mockingbird

Question Number	
8(a)	Explore how the language in the extract influences your view of the Radley Place.
	You must include examples of language features in your response.
	(16 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • the description in the first sentence – ‘The Radley Place jutted’ – gives a bad impression • the Radley Place is run-down – ‘once white’, ‘long ago darkened’, ‘drooped’, ‘drunkenly’ and the use of negative imagery to describe the house • the irony in the description of the picket ‘drunkenly guarding’ the yard • it is damp – ‘rain-rotted’(alliteration) • the front yard is overgrown – ‘johnson grass and rabbit tobacco grew in abundance’ • description of the inhabitant- ‘a malevolent phantom’ and the list of his supposed crimes adds to the unpleasant atmosphere – ‘terrorized’, ‘morbid nocturnal events’ • the Radley Place has such a bad atmosphere that the locals still distrust it – ‘unwilling to discard their initial suspicions’ • the locals are frightened by the place – ‘A Negro would not pass the Radley Place at night’, ‘Radley pecans would kill you’, ‘a lost ball and no questions asked’ • the description of past events – ‘The misery’ • the description of the way the Radleys behave – ‘kept to themselves’, ‘worshipped at home’, ‘seldom if ever crossed the street’ suggests their unfriendliness enhanced by the way their behaviour is described – ‘a predilection unforgiveable’ • the closed shutters and doors suggest the Radleys are not friendly and do not welcome visitors – ‘was something their neighbours never did’ and the closed shutters may be a metaphor for the Radley family • the house was different from others in the town – ‘had no screen doors’. <p>Reward responses that link the language of the lines with the influence on the candidate’s views.</p> <p>Reward other responses, provided that they are rooted in the extract.</p>

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

Question Number	
8(b)	<p>In this extract, atmosphere and setting are very important.</p> <p>Explore one other part of <i>To Kill a Mockingbird</i> where atmosphere and setting are important.</p> <p>You must use examples of the language the writer uses to support your ideas.</p>
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from Chapter XVI (16), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the setting The writer's use of descriptive language about the courthouse, e.g.: 'presenting an unoffensive vista when seen from the north. From the other side, however', 'sundry sunless county cubby holes'. • How the writer shows what the atmosphere is like The writer's use of language to show the atmosphere, e.g.: 'We knew there was a crowd, but we had not bargained for the multitudes in the first floor hallway'. • How the writer shows how the setting and atmosphere affect the characters involved The writer's use of language about what happened, e.g.: 'Happily we sped ahead of the Reverend Sykes', 'The Coloured balcony ran along three walls of the courtroom like a second storey verandah, and from it we could see everything.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

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

SECTION B: WRITING

Question Number	Question
*9	<p>Your school or college has been awarded a large sum of money to improve facilities and has asked for suggestions from the students.</p> <p>Write a letter to your Principal or Headteacher, suggesting ways the money should be spent.</p>
	(24 marks)
	Indicative content
	<p>In their response, candidates may use the bullet points to give a structure to their arguments.</p> <ul style="list-style-type: none"> • Areas for improvement Candidates may focus on: the building, individual classrooms, equipment, the teaching staff, sports facilities. • How they can be improved Candidates may focus on: painting the school, repairing damage, improving the grounds, buying new science equipment, new/more computers, employing more staff, improving the sports facilities e.g. a new gym/swimming pool. • How the improvements will benefit the whole school Candidates may discuss the school image, how a better environment will lead to better behaviour and respect for the school, better facilities will lead to better results. <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 relatively formal letter, so the register should reflect that, and the letter should have an appropriate opening and closing. The audience is specified and hence the letter should seek to show some awareness of writing to a Principal or Headteacher, and offer persuasive argument to support the personal viewpoint that is requested.</p>

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

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

Question Number	Question
10	<p>A website called 'Your Voice' is asking for contributions with the title 'What I feel strongly about'.</p> <p>Write your contribution on a topic of your own choice</p>
	(24 marks)
	Indicative content
	<p>In their response, candidates may use the following points:</p> <ul style="list-style-type: none"> • Details about the chosen topic Candidates may focus on: areas of personal, local, national or international importance e.g. bullying, ways teenagers are treated, lack of facilities, educational opportunities, job opportunities, war, environmental issues. • Why the chosen topic is important Candidates may focus on: how it might impact on them as individuals, the impact on the local area or globally, how there might be effects in the future. • What changes suggested Candidates may discuss personal changes, things that can be done on an individual level or more far-reaching changes over a wider area. <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 website, so the register should reflect that. The audience is specified and hence the contribution should seek to show some awareness of a strong personal perspective, and offer persuasive argument to support the personal viewpoint that is requested. The tone may be informal.</p>

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

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

